

# Decorative Arts Society



newsletter spring 2010

Volume 18, Number 1

DAS

# DAS Newsletter

Volume 18  
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Spring 2010

The *DAS Newsletter* is a publication of the Decorative Arts Society, Inc. The purpose of the DAS Newsletter is to serve as a forum for communication about research, exhibitions, publications, conferences and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit materials for length or clarity.

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on a CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, with detailed captions, either color or black-and-white. We do not cover commercial galleries.

The newsletter of the DAS is published two times a year at this time. Submission deadline (2010): January 15 for spring issue; June 15 for fall issue. Please send material to:

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# The DAS

The Decorative Arts Society, Inc., is a not-for-profit New York corporation founded in 1990 for the encouragement of interest in, the appreciation of, and the exchange of information about the decorative arts. To pursue its purposes, the Society sponsors meetings, programs, seminars, and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

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Cover image:

"A Rebour," additive layer manufacturing nylon material, non-fired ceramic coating, liquid gold leaf, 39 x 30 x 28". Michael Eden, 2009; represented by Clare Beck at Adrian Sassoon (London, UK). At SOFA New York. (See Events).

Newsletter design by Plum Crane.  
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## Montgomery Award and Prize open for submissions

To honor the pioneering work of **Charles F. Montgomery** (1910–'78), the **Decorative Arts Society** (DAS) first presented awards in his name in 1979. Since that time, the authors of many seminal books in the field of American decorative arts have received these awards. The selection committee, chaired by **Charles L. Venable**, director of the **Speed Museum** (Louisville, KY), is now reviewing publications for the 2009 awards, to be announced this year.

The other members of the selection committee are **Katherine C. Grier**, professor, Department of History, and director, Museum Studies Program, **University of Delaware** (Newark, DE); **Pat Kirkham**, professor, **Bard Graduate Center for the Study of the Decorative Arts, Design and Culture** (New York, NY); **Gerald W.R. Ward**, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture, **Museum of Fine Arts**,

**Boston** (Boston, MA); and **Philip Zea**, president, **Historic Deerfield, Inc.** (Deerfield, MA).

• The **Montgomery Prize** is given annually for the most distinguished contribution to the study of American decorative arts published in the English language. The 2008 prize winner was **Joseph Cunningham** for his book *The Artistic Furniture of Charles Rohlf*s (New Haven, CT: Yale University Press, 2008).

• The **Montgomery Award** is pre-

sented annually to the scholar whose first major publication in the field of American decorative arts was judged the most outstanding. No author received the award last year.

The recipients of the prize and award both receive a certificate and a monetary award.

### Entering 2009 works

To be considered for these awards, please submit two copies of a publication, which can be a book or an article, along with a note indicating the category for which it is being submitted, to:

Charles L. Venable, Director  
The Speed Art Museum  
2035 South Third Street  
Louisville, KY 40208

Publications will be used by the selection committee in its deliberations and will not be returned.

The deadline for submissions is **May 3, 2010**.

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## De Rosa joins DAS board

The **Decorative Arts Society** (DAS) is pleased to announce that **Elizabeth Johnston De Rosa** has joined its board (see *President's letter*, page 2).

De Rosa has been on the faculty of the **Cooper-Hewitt, National Design Museum** (New York, NY) master's program in the History of the Decorative Arts and Design since 1995. She has served as administrator of the **American Friends of the Attingham School**. As an independent curator from 1998–2005, she was responsible for exhibitions on *History's Mysteries* and *Puritans, Patriots and Products* at the **New Jersey Historical Society** (Newark, NJ) and *Tiffany: Behind the Glass* at the **Queens Museum of Art** (New York, NY). She has been a senior researcher at the **Brooklyn Museum of Art** (Brooklyn, NY); curator of Collections, New Jersey Historical Society;



and a lecturer and research assistant at the **Metropolitan Museum of Art**.

De Rosa's honors and awards include Outstanding Exhibition Award from the Metropolitan Chapter of the **Victorian Society**, for *Tiffany: Behind*

*the Glass*, and a Jane and Morgan Whitney Fellow in the Department of American Decorative Arts of the Metropolitan Museum of Art. She was in the Metropolitan's Graduate Intern Program and was a graduate speaker at the **Frick Symposium** on the *History of Art of the Frick Collection*.

DeRosa has a BA degree in English Art from Hobart and William Smith Colleges, and MA, M.Phil. and PhD degrees in History and Archaeology from Columbia University; her dissertation was on "Louis C. Tiffany's Memorial Landscape Windows."

De Rosa's current professional associations include serving on the board of the **Neustadt Collection of Tiffany Art**; membership in the Metropolitan Chapter of the Victorian Society in America, including as board president; and membership in the **Society of Architectural Historians** and DAS.

# From the DAS president

## DAS welcomes new board member, plans events

We have started 2010 by welcoming a new board member to the **Decorative Arts Society** and planning for several exciting events.

Our new board member is **Elizabeth “Libby” Johnston De Rosa**, who has been a member of the faculty of the **Cooper-Hewitt, National Design Museum** (New York, NY) master’s program in the History of the Decorative Arts and Design since 1995. She teaches a 20th-century survey course; courses on Art Nouveau, Art Deco, 20th-century glass, 19th-century architectural glass and sustainable design; and a **Tiffany** and **La Farge** seminar.

Libby also supervises student theses and serves on a grants committee. Her background includes working as an independent curator, with a regional historical society, and with the **Brooklyn Museum of Art** and **Metropolitan Museum of Art**. For more about her background, please see the article on page 1.

We are delighted to welcome Libby to the DAS and look forward to her contributions to our organization.

We also wish to thank departing board member **Ellen Mendez-Peñate**, who organized several successful events for the DAS during her term on the board.

Now that the weather seems to have cleared and started behaving like spring, we are busy organizing DAS tours and trips.

This summer, we hope to return to Washington, DC, for a behind-the-scenes tour of the United States Capitol, as well as visits to other museums and private collections. Plans are also underway for a long-weekend visit in the fall to Charlotte, NC, and Charleston, SC, with stops in between at important private residences. Watch your mail (and e-mail) for the details on these events.

In January, the DAS was highlighted at the website **The Curated Object** with an interview between the site’s

**JoAnn Greco** and me. The mission of this nonprofit website is to offer a comprehensive list of decorative arts and design exhibitions from around the globe. They promote and support museums, cultural institutions, people and projects that create spaces for thoughtful analyses and meaningful dialogues. It was recently added by the *Magazine Antiques* as an online resource, and the DAS website is listed as a resource by *The Curated Object*, giving us more exposure in the larger world of design

and decorative arts. The interview, which features photos from two recent trips, can be seen at: [http://www.curatedobject.us/the\\_curated\\_object\\_/2010/01/index.html](http://www.curatedobject.us/the_curated_object_/2010/01/index.html)

As always, we appreciate your support and look forward to continuing to serve those who work in and appreciate the decorative arts. Please remind your friends and colleagues about the DAS and the benefits of being part of this lively organization!

Members of the DAS at **Merchant House Museum** (New York, NY; right, Manhattan’s only family home preserved intact—from the 19th century), and **Gracie Manor** (New York, NY), below.



THE CURATED OBJECT™

INTERNATIONAL DECORATIVE ARTS EXHIBITIONS

— November 2009 | Main | February 2010 —

January 2010

INTERVIEW. AESTHETIC APTITUDE: DAVID BARQUIST, PRESIDENT OF THE DECORATIVE ARTS SOCIETY. THE CURATED OBJECT

OUR MISSION

Our mission is to offer a comprehensive list of decorative arts and design exhibitions from around the globe. We aim to promote and support museums, cultural institutions, people and projects that create spaces for thoughtful analyses and meaningful dialogues.

OUR PHILOSOPHY

Sometimes whispering and other times shouting, objects have their own time and cadence. The Curated Object is interested in the exhibition of objects and those who find our engagement with them compelling. Objects act out all the time and revolt against us. Listening carefully is our quest.

KIND WORDS FOR THE CURATED OBJECT

The Curated Object would like to take a moment to extend our gratitude to the editors at THE MAGAZINE ANTIQUES for their generous ACCOLADES and

Curated Object website interview with DAS president **David Barquist** (pictured).

# Events

## **Diamonds Initiatives in Art and Culture New York, NY April 9–10, 2010**

This conference embraces all aspects of diamonds.

Sessions examine the evolution of cutting techniques and the interest in fancy colored diamonds, as well as the trend to create jewelry using rough stones.

Among those who have agreed to speak are: **Jeffrey E. Post**, geologist and curator-in-charge, Mineral Collection, and **George Harlow**, curator of Minerals and Gems, **National Museum of Natural History, Smithsonian Institution** (Washington, DC); **Jack Ogden**, chief executive, and **John King**, chief quality officer, **GIA Laboratory, Gemological Association of Great Britain** (GIA); **Benjamin Zucker**, authority on precious stones, whose publications include *Gems and Jewels: A Connoisseur's Guide* (2003); **Frédéric de Narp**, president and CEO of **Harry Winston, Inc.**; **James N. Fernandez**, CFO, **Tiffany & Co.** (New York, NY); **Sheila Khama**, CEO, **DeBeers Botswana Gemological Institute of America** (GIA); **Henri Barguirdjian**, president and CEO of **Graff Holdings, Inc.**; **Douglas Kazanjian**, CEO of **Kazanjian Bros.**, who rediscovered the five-carat red diamond in 2007; **David Wolfe**, creative director and chief gem forecaster, **Doneger and Co.**; **Robert B. Headley**, chief operating officer, **Jewelers of America**; **Robin Renzi**, CEO & designer, **Me&Ro**; **Edward Maeder**, costume and textile authority, and former curator of Costumes and Textiles, **Los Angeles County Museum of Art** (LACMA); **Ruth Peltason**, founder, **Bespoke Books**, and author and editor of publications such as *Elizabeth Taylor: My Love Affair with Jewelry*; **Chris Del Gatto**, co-founder, chair and CEO of **CIRCA**; **Patti Geolat**, senior partner of **Geolat & Associates** (Dallas, TX), independent jewelry appraisers; and **Lyneise Williams**, authority on diamonds in contemporary culture and faculty member at University of North Carolina at Chapel Hill.

For details and to register, go to: [www.acteva.com/go/diamonds](http://www.acteva.com/go/diamonds).

## **Symposium: Secondhand Culture: Waste, Value and Materiality Bard Graduate Center: Decorative Arts, Design History, Material Culture New York, NY www.bgc.bard.edu April 15–16, 2010**

This symposium is organized by Bard faculty members **Pat Kirkham**, professor (and member of the **DAS Montgomery Award and Prize Committee**); **Michele Majer**, assistant professor; **Amy Ogata**, associate professor; and **Catherine Whalen**, assistant professor. Topics and presenters include:

“Suited for Nothing: Collecting Second-Hand,” **William Davies King**, professor of Theater, University of California Santa Barbara; “Secondhand Culture Studies: A View from the Rust Belt,” **Shirley Teresa Wajda**, historian; “Back to Back: Retro-fitting Fashion within the Museum,” **Alexandra Palmer**, senior curator, **Royal Ontario Museum** (Toronto, Ontario, Canada); “Second-Hand Cities: Antiques, Inheritance and Preservation from the Civil War to Urban Renewal,” **Alison Isenberg**, associate professor, History, Rutgers University; “Death, the Phoenix and Pandora: End of Life Ships, Chock-Chock Furniture and the Bangladeshi Middle Class,” **Nicky Gregson**, professor, Geography, University of Sheffield; and “*In Flagrate Collecto*: Caught in the Act of Collecting,” **Marilynn Gelfman Karp**, emeritus professor of Art, New York University.

**Susan Strasser**, professor, History, University of Delaware, presents a closing commentary.

## **Success to America—Winterthur Ceramics Conference Winterthur Wilmington, DE www.winterthur.org April 15-16, 2010**

Lectures and workshops focus on the range of ceramics that arrived

from England, China and continental Europe to supply the American market from the 1600s through the 1800s. The event is also the launch of *Success to America*, Winterthur's new book and exhibit on British pottery for the patriotic American market from 1760 to 1820.

Topics and presenters include “‘Just imported in the latest vessels from England’: Staffordshire Pottery & Colonial America,” **Pat Halfpenny**, ceramics scholar (Wilmington, DE); “‘Pots’ from Liverpool and the Herculaneum Pottery,” **Robin Emmerson**, head of Decorative Arts, **National Museums** (Liverpool, England); “Success to America: Creamware for the American Market,” **Pat Halfpenny**; “‘Aho!’ Ship Bowls in Pottery and Porcelain,” **Ronald W. Fuchs II**, curator, **Reeves Collection, Reeves Center**, Washington & Lee University (Lexington, VA); “American Merchants Order Ceramics from Abroad,” **Leslie B. Grigsby**, curator of Ceramics and Glass, Winterthur; “Prints on Pots: The Invention & Development of Ceramic Printing,” **Maurice Hillis**, researcher and collector (Chester, England); and “Mr. du Pont's Ceramics from Abroad: Pagodas,” **Maggie Lidz**, estate historian, Winterthur.

Tours include “Chinese Ceramics for the American Market,” “English Ceramics” and “Living with Antiques: How H. F. du Pont Used His Ceramics.”

For further details, go to: [www.winterthur.org/calendar/calendar.asp](http://www.winterthur.org/calendar/calendar.asp)

## **13th International Sculpture Objects & Functional Art Fair (SOFA) New York, NY www.sofaexpo.com April 15–19, 2010**

Dealers participating in SOFA NEW YORK 2010 to date include: **Clare Beck at Adrian Sassoon**, **Joanna Bird Pottery and Contemporary Applied Arts** (London, England); **Heller Gallery**, **Joan B. Mirviss**, **Scott Jacobson Gallery** (formerly **Leo Kaplan Modern**) and **Lyons Wier Gallery** (New York, NY); **Thea Burger** (New York, NY),

*Continued on next page*

# Acquisitions

• **The Wichita Art Museum** (Wichita, KS) has purchased a 26-piece tea set by **Henry Varnum Poor**, who created ceramics as well as painting landscapes, portraits and murals and building houses. Efforts are underway to create a museum dedicated to his works, but his son owns the contents of his home and has been selling and donating pieces to museums.

• **The Chrysler Museum of Art** (Norfolk, VA) has acquired works ranging from a seven-foot-tall Baccarat glass candelabrum by **Josiah McElheny** for its newly installed classical gallery to a 16th-century bronze by **Giambologna** to a daffodil lamp by **Tiffany Studios**.



24-light Candelabrum, blown, pressed, cut glass. Cristalleries de Baccarat, ca. 1888–1914. Museum purchase, Walter P. Chrysler, Jr. Decorative Arts Fund. Photo by Ed Pollard, photographer, Chrysler Museum of Art (Norfolk, VA). Used by permission.

• **The Freer Gallery** (Washington, DC) has acquired a mottled brown stoneware jar made to store tea. It was

made in China around 1300 and exported to tea masters in Japan. Its base is signed by generations of owners, and the boxes and silk wrappers made for it have survived. The jar would have been shown in late autumn when people used tea that had been made the previous spring and stored in it. The jar is expected to be displayed part of an exhibition in about a year.

• Thanks to a gift from **Athena and Nicholas Karabots** and the **Karabots Foundation**, the **Philadelphia Museum of Art** (Philadelphia, PA) has acquired one of the last complete Euro-

pean horse armors to remain in private hands, accompanied by a man armor.

Created in 1507 by **Wilhelm von Worms the Elder** (active Nuremberg, master in 1499, died 1538) and made entirely of steel plates with etched and gilded figures of a dragon and noblewomen, the horse armor is the only example to have become available in 45 years, and one of only a handful in existence of such an early date.

The man armor, created around 1505 by **Matthes Deutsch** (active Landshut, Germany; recorded from

*Continued on page 6*

## Events, continued

presenting modernist ceramics by the late **Ruth Duckworth**; **Moderne Gallery** (Philadelphia, PA) and secondary market dealer **Donna Schneier Fine Arts** (Palm Beach, FL); **browngrotta arts** (Wilton, CT); and **Tai Gallery/Textile Arts** (Santa Fe, NM).

Art jewelry gallerists include **Charon Kransen, Ltd.** (New York, NY); **Ornamentum** (Hudson, NY) and **Valentin Magro New York**. SOFA “venerables” include **Ferrin Gallery** (Pittsfield, MA); **Jane Sauer Gallery** (Santa Fe, NM), **Snyderman-Works** (Philadelphia, PA) and **Duane Reed Gallery** (St. Louis, MO).

**Paul Revere and Beyond:  
Understanding 18th-Century  
New England Silver**  
Silver Forum  
Historic Deerfield  
Deerfield, MA  
[www.historic-deerfield.org](http://www.historic-deerfield.org)  
April 24, 2010

This look at **Historic Deerfield’s** silver collection features these topics and presenters: “A Handsome Cupboard of Plate: Historic Deerfield’s New England Silver Collection,” **Amanda Lange**, curatorial department chair and curator of Historic Interiors, Historic Deerfield; “Revealing Revere: A Socio-Political Portrait of America’s Favorite Silversmith,” **Jeannine Falino**, curator, **Museum of Arts & Design**; “Sleuthing Silver: Understanding New

England Silver,” led by Falino; “The Work of Paul Revere: A Demonstration and Discussion of the Tools and Techniques of his Time,” **Stephen Smithers**, master silversmith; and “Henry Needham Flynt’s Silver Collection,” led by a master guide.

**Historic Bond/Contemporary Spirit:  
Collecting New SW Native Pottery**  
**SOFA WEST: Santa Fe 2010**  
[www.sofaexpo.com/santa-fe](http://www.sofaexpo.com/santa-fe)  
Santa Fe, NM  
July 6–8, 2010; July 8–11, 2010

This symposium is held in conjunction with **SOFA WEST: Santa Fe 2010**. Presenters include **Garth Clark**, author/specialist in modern and contemporary ceramics, curator, critic, dealer and collector; **Bruce Bernstein, PhD**, executive director, **Southwestern Association for Indian Arts**; and **Ellen Bradbury**, former director, **Museum of Fine Arts in Santa Fe** (now **New Mexico Museum of Art**).

Activities include curator-led tours of museum collections of Pueblo pottery, private collections of historic and contemporary Native ceramics, and the **Pueblo of Acoma** to see the making of Pueblo pottery first-hand.

**Annual Conference**  
**International Society of Glass**  
**Beadmakers**  
Rochester, NY  
[www.isgb.org](http://www.isgb.org)  
July 28–August 1, 2010

# Book review

*Editor's note: Opinions expressed by reviewers are not necessarily those of the Decorative Arts Society.*

## Kaellgren book explores the Wedgwood legacy

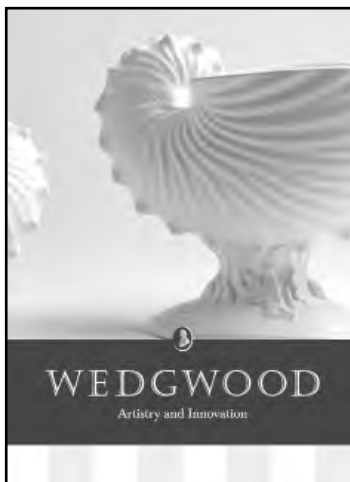
Peter Kaellgren, *Wedgwood: Artistry and Innovation*. Toronto: Royal Ontario Museum, [www.rom.on.ca/media/books](http://www.rom.on.ca/media/books). 202 pages. Softcover, ISBN 978-0-88854-466-7. \$25.

Reviewed by Benjamin Colman, Marcia Brady Tucker Curatorial Fellow, Yale University Art Gallery (New Haven, CT)

Like **Chippendale**, **Tiffany** and **Eames**, **Wedgwood** has entered the popular lexicon as a term that defines a style rather than a man. Through the magic of linguistic metonymy, *Chippendale* means British rococo, *Eames* means American Modern and *Tiffany* simply means stained glass. Given this weighty baggage, attempting to create a succinct, introductory take on Wedgwood is no small feat.

**Peter Kaellgren's** addition to Wedgwood scholarship, *Wedgwood: Artistry and Innovation*, does just that. Writing to accompany an exhibit of the same name at the **Royal Ontario Museum** (ROM; Toronto, Ontario, Canada), where he is curator of decorative arts, Kaellgren admirably charts the growth of the ROM's collection and **Josiah Wedgwood's** personal and professional history. The work is not, as he writes, "intended to be an exhaustive study of Wedgwood," but it is a useful introduction for the interested amateur.

The book starts with three interpretive chapters to contextualize Josiah Wedgwood's output. Kaellgren boldly begins his text with a history of the ROM's collection of Wedgwood ceramics—certainly a gift to connoisseurs and museum professionals. Built on a number of important acquisitions, including the collection of reliefs and medallions amassed by **George Herbert Bowlby**, a collection of earthenware gathered by **Lord Revelstoke**, and—most notably—**Hazel Brown's** collections of black basalt and red stoneware, the ROM has accumulated an impressive array of Wedgwood pieces. These range from simple pieces intended for daily use to the monumental 1927 **Harry Barnard**-designed black basalt relief "The Potter's House," given to the museum in 2007 by **Wedgwood Waterford Canada, Inc.**



A section on the history of Wedgwood follows, starting with Josiah's early **Staffordshire** partnerships, most notably that with **Thomas Whieldon** from 1754–'59. Kaellgren touches on the important elements of what is by now a familiar story.

Josiah began his career in 1749, working in a familiar Staffordshire mode, creating agateware, tortoiseshell glazes and vegetable forms. Wedgwood's 1764–'80 partnership with **Thomas Bentley** and the 1769 establishment of his model factory Etruria led to the business practices that would make him famous. Responding to a rapidly evolving consumer culture, Wedgwood and Bentley regularly introduced and discontinued fashionable patterns, established a London showroom, and cultivated a royal patronage at home and abroad that could be widely advertised.

Kaellgren's next section, "Early Wedgwood in Context," truly shines as an effective take on the ceramic, visual and consumer cultures of the British 18th century that permitted Staffordshire potters to thrive. Wedgwood's early wares—his creamware made famous under the name "Queen's Ware," relief-decoration and

agateware—built upon existing earthenware traditions in Staffordshire.

The absence of a single state-sponsored porcelain factory in England led to the establishment of many smaller porcelain partnerships, competing with the same vagaries of taste that challenged earthenware potters. Esthetically, his mode of production was particularly well-suited to the rise of interest in the Neoclassicism of figures like **Robert and James Adam**. Period interests in mineralogy and natural specimens influenced the creation of Wedgwood's iconic jasper wares and black basalt wares. Although the chapter tells a familiar story, it is a well-structured, clear narrative of a very convoluted social history.

The catalog portion of the book that follows is divided into 11 sections based on chronological and stylistic categories. The 18th century is represented by five sections dedicated to Wedgwood's early works, Queen's Ware, the Bentley partnership, black basalt ware and jasper ware. The 19th century is represented by sections on the Regency style and Victorian taste. The 20th and 21st centuries are illustrated with sections on the Edwardian era, Modern design (1930–'40), postwar design (1940–'70) and recent products.

This catalog organization is an effective way to impose order on three centuries of varied output by an extremely prolific company. Yet, in many ways, the story of Wedgwood is even more complicated than this catalog indicates.

As an example, take "Copy of the Portland Vase," dated between 1850 and 1910, given to the ROM as part of the **George Herbert Bowlby Collection** (cat. 30).

After the original cut-cameo glass

Roman amphora, now at the **British Museum** (London, England), Wedgwood first produced earthenware replicas of the famous Portland (nè Barberini) Vase in 1789. These replicas are still produced today in two sizes; the 10-inch model retails for \$9,500 and the six-inch budget model for \$2,650. Given the longevity of the design, it begs a discussion of the fluid, changing meanings associated with Wedgwood forms that stay the same amidst rapidly shifting cultural moments. An 18th-century example suggests the pervasive Neoclassicism of its day, yet a 19th- or 21st-century example tells a very different story.

Rather than suggest the of-the-moment tastes of the original, a recent example suggests something of the form's iconic status as a luxury object within the extensive repertoire of **WWRD Holdings Ltd.**, the present-day corporation that controls **Waterford**, **Wedgwood** and **Royal Doulton**. This story of the Portland Vase at Wedgwood is complicated, but it is exactly that type of deep narrative that could have been more fruitfully explored.

When we talk about Wedgwood, we really talk about two things, often at once: the innovative 18th-century earthenware concern led by Josiah, and the company that survived after his death. The uncomfortable meeting of historic legacy and contemporary taste might be the most interesting aspect of Wedgwood post-Josiah. It has maintained a slightly schizophrenic identity, selling cameo-inspired jasperware alongside more recent designs by **Vera Wang** and **Martha Stewart**. This bricoleur's approach is not new, and seems to define the history of the company.

One wonders, for example, how the Orientalist patterns from the last quarter of the 19th century (cats. 75, 76, 80) sat in a sales catalog alongside the majolica platter (cat. 68) and gilded classical relief (cat. 72) of the same era, yet this discussion never occurs. The absence of a unified stylistic approach creates a headache for the contemporary cataloguer, but the ability to rapidly appropriate and jettison the popular styles of the day is perhaps the most enduring legacy of Josiah Wedgwood.

The post-1795 history of Wedgwood is not just corporate, and it is not

merely ceramic. It is certainly cultural. Wedgwood has survived and thrived for 250 years because consumers continue to find its output compelling. Consciously mining its history and leveraging its legacy, the company happily sits in a temporal vacuum, stuck somewhere between the 18th century and the present day.

Given this, it seems that questions of corporate animus may not be as important as those of social signification. Wedgwood the company means one thing—but Wedgwood as an idea means something very different in 2010 than it did in 1760. Searching for “Wedgwood” on eBay is perhaps the clearest way to illustrate this complicated legacy. The results are varied, inconsistent and often of uncertain

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## Acquisitions, continued

1485; last documented ca. 1505), is one of less than 12 complete or near-complete field armors of that period to survive and his latest known work.

The horse armor was originally made for Ulrich of Württemberg (1487–1550) and includes head, neck, chest and hindquarter defenses. Head and neck sections evoke a dragon. The main edges of the steel plates are bordered by etched and gilded foliage; some are further decorated with etched and gilded figures of noblewomen holding banners with the duke's motto. The main plate of the head defense is etched and gilded with a winged dragon, and the escutcheon with a noblewoman's figure. The decoration demonstrates the shift from late Gothic to early Renaissance styles in the German-speaking lands.

The technique used for the decoration, known by its German name *Gold-schmelz*, was favored in the German-speaking lands about 1490 through 1530, and briefly again around 1600. The process combines shallow etching (impressing designs into metal surfaces with the help of acid), fire-gilding (applying gold with the help of copper, mercury, and heat), careful burnishing, and fire-bluing (oxidizing steel surfaces to a blue/black sheen with the help of heat).

• The **Museum of Arts & Design** (MAD; New York, NY) has been prom-

origin. Genuine examples turn up alongside unconvincing fakes. Any blue ceramic with a white-cameo relief bears the Wedgwood name, regardless of actual manufacturer. For whatever reasons, this appellation carries great weight even when the object has little connection to the legitimate company. To put a 2008 Wedgwood vase next to a 1750 vessel requires a discussion of the very different consumer cultures surrounding each form; although the companies producing them have the same name, little else is the same.

A cultural history of Wedgwood may not create a clearly linear narrative. Yet that ambiguity and inconsistency creates yet another angle from which Wedgwood's history and legacy remains unexplored.

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is a rare collection of contemporary baskets: the **Sara and David Lieberman Collection**. The collection is in an exhibition, *Intertwined: Contemporary Baskets from the Sara and David Lieberman Collection* (see Exhibitions).

• Decorative art items acquired recently by the **Virginia Museum of Fine Art** (VMFA; Richmond, VA) include:

√ “Head of a Black Man,” circa 1898, by **John Quincy Adams Ward** (1830–1910), executed in bronze and measuring 4 7/8 by 3 5/8 inches;

√ “Black Tea Bowl,” Edo-period work attributed to Japanese artist **Raku Sonyu** (1664–1716), an example of Raku ware, glazed in black and 3-3/8 inches high and 4 5/8 inches in diameter; first Japanese tea bowl to enter the collection; reflects the esthetic style of early Raku ceramics, which were influenced by Zen Buddhism;

√ seven ancient gold rings and nine pairs of gold earrings from the 9th century BC to 5th century AD, with fitting for horse's harness of bronze with gold leaf, 3 5/8 inches long – might be cheek piece from Roman helmet;

√ “Pheasant,” ca. 1845, wax-and-plaster sculpture by **Antoine-Louis Baryé** (French; 1796–1875); and

√ two exterior ornaments from Chicago's 1884 Scoville Building by architects **Louis Sullivan** (1856–1924) and **Dankmar Adler** (1844–1900), with terra-cotta motifs representing Sullivan's early design work; one 29 inches tall, the other 18 1/4 inches tall.



# People

• **Michael Brand** has stepped down as director of the **J. Paul Getty Museum** (Los Angeles, CA). He had held the position since the end of 2005. **David Bomford**, associate director for Collections, serves as interim director until a successor is named.

• **Jeffrey Deitch**, a New York City art dealer, is the new director of the **Museum of Contemporary Art** (Los Angeles, CA), to be effective June 1. He will close down his gallery, Deitch Projects to accept the position.

Deitch has been a museum curator; art critic, magazine editor and art consultant; has organized exhibitions for museums; and worked briefly at **Sotheby's**, managing its 20-century Art Gallery Program.

• **Elizabeth Johnston De Rosa** of Tenafly, NJ, has joined the **Decorative Arts Society** (DAS) board. (See page 1.)

• **Bill Moggridge**, an industrial designer and businessman, has been named to lead the **Cooper-Hewitt, National Design Museum** (New York, NY). He is the first design practitioner to lead the museum.

Moggridge studied industrial design at the **Central St. Martins College of Art and Design** (London, England). He started a design firm there in 1969; opened a second office in Palo Alto, CA, in 1979; and merged his company with ones owned by **David Kelley and Mike Nuttall** in 1991, resulting in IDEO.

Moggridge is said to have created the look for the commercial laptop computer. He received the Cooper-Hewitt's lifetime achievement award; has advised the British government on design education; served as a trustee of the **Design Museum** (London, England); and has been a consulting

associate professor in the Stanford University design program since 2005.

• **Julian Zugazagoitia**, direct of El Museo del Barrio (East Harlem, NY), has been named to lead the **Nelson-Atkins Museum of Art** (Kansas City, MO), replacing **Marc F. Wilson**, who announced his plans to retire last year.

Wilson's 28 years as director make him one of the field's longest-serving leaders. He is credited with leading a \$385-million capital campaign to and transforming its Beaux-Arts complex through a Steven Holl-designed glass-block addition.

Zugazagoitia has been at the helm of El Museo del Barrio for almost eight years, during which its mission expanded to focus more generally on Latino and Latin American art, in contrast to its original focus primarily on Puerto Rican culture.

# Obituaries

• **Earl A. Barthé**, a fifth-generation plasterer who created cornices, friezes and ceiling medallions in plaster, has died at age 87. His work was in an exhibition at the **New Orleans Museum of Art** and recognized by the **Smithsonian Institution**, and he received a National Heritage Fellowship from the **National Endowment for the Arts**.

Barthé's great-great-grandfather launched the family business of plastering in 1850. As a young man, Barthé had a four-year apprenticeship in New Orleans. When work was slow, he traveled around the country to do plastering work elsewhere.

• **Aldus Higgins Chapin**, a former executive director of the **Corcoran Gallery** (Washington, DC), died in 2009 at 78. Chapin became executive director of the Corcoran in 1968, when, according to the *Washington Post*, "the institution faced fundamental questions about its direction and purpose," and also had to cope with a "restive" faculty and student body at the **Corcoran School of Art**. He helped create the **United Arts Organization of Greater**

**Washington** and worked as an arts advocate and consultant until his death.

• The controversial **Thomas Hoving** has died of cancer at 78. He was director of the **Metropolitan Museum of Art** (New York, NY) from 1967-'77, and led planning of the Lehman Pavilion, Sackler Wing and American Wing, and made thousands of acquisitions for the collections. He had master's and doctoral degrees in art history. He was the author of *King of the Confessors* and *Making the Mummies Dance*.

• **Laughton Phillips** of the **Phillips Collection** (Washington, DC) died in January. Phillips took on a leadership role at the museum, which he called "a family responsibility" that had deteriorated, in 1979. He is credited with bringing it to financial stability and expanding its professionalism.

• **Charles Ryskamp**, who served as director of the **Morgan Library & Museum** (formerly the **Pierpont Morgan**) and **Frick Collection** art institutions (both in New York, NY), has died at 81.

Ryskamp was a literary scholar

and collector who started teaching at Princeton in 1955 and continued to teach there after being appointed to the Morgan in 1969, where he made several important acquisitions. He was named to the Frick in 1987, where he increased the number and scope of exhibitions, as well as funding, before retiring in 1997.

• **Nancy Sweezy**, a folklorist credited with reviving the **Jugtown Pottery**, has died at 88. **Juliana Royster Busbee** started Jugtown Pottery in 1917 to bring traditional ways of making pottery back into production, and also opened a tearoom in Greenwich Village and a store on New York's Upper East Side to sell the works. **Tiffany** carried the Jugtown works.

Sweezy had attended the **School of the Museum of Fine Arts** (Boston, MA). She learned that the pottery was in danger of closing when she first went there to shop in 1968. She helped Asian refugees develop traditional crafts to sell on the U.S. market and organized exhibitions of Southern pottery, Armenian crafts and other topics.

# News



Album quilt, cotton, American. Pennsylvania, ca. 1840. Collection of **Rob and Ada Brandegeee**. Chest of drawers, walnut, cherry, poplar and chestnut with inlay of aspen or cottonwood, walnut, and poplar, and brass, American, Western Pennsylvania, probably Washington or Allegheny County, ca. 1800. Chest of drawers, tulip poplar with inlay of maple and walnut, and brass. American, Western Pennsylvania, ca. 1810. Chairs on far wall offer view of development of style and design into 21st century. Case contains glass pitcher, compote and bowl made regionally in early and mid-19th century.

• The **Carnegie Museum of Art** (Pittsburgh, PA) has opened its renovated decorative arts galleries, the **Ailsa Mellon Bruce Galleries**. The galleries, which have been renovated as part of a multi-phase master plan for the museum, contain some 500 examples of American and European decorative arts and design from the mid-18th century through the present day. Many of the objects on display are newly acquired or have never been exhibited to the public.

The Carnegie also has reopened its furniture galleries, which had been closed for 10 years and used for storage, after three years of sifting through 8,000 pieces in the museum's permanent collection by **Jason T. Busch**, curator of Decorative Arts. The space now features "unsung, innovative furniture made in Pittsburgh."

The museum has sold about 700 antiques and acquired several hundred more, including a steam-bent wooden armchair from the 1810s that still has its original painted pinstripes, and an agate bowl that was introduced at the 1867 World's Fair in Paris, France.

The new space features 8,000 square feet for furniture, with a gallery

for each of the 18th, 19th and 20th-to-21st centuries; items in each room are multicultural—a 19th-century case holds an 1860s French earthenware vase based on Islamic rosewater pitchers, 1893 **Tiffany** silver coffee-pot enameled with European lotuses, 1870s British vase with cloisonné birds in the Chinese style, and 1910s porcelain plates with scenes of fish and seaweed inspired by the Japanese. Elsewhere, chairs in 1690s oak, 1830s beech, 1880s mother of pearl, early-1900s mahogany, 1960s chrome and 1990s epoxied rope are stacked together on glass shelves.

Items from Pittsburgh include **Tiffany** landscape windows and 1820s cherry-wood side chairs from houses that have been demolished, prototypes for **Alcoa's** bent-metal 1950s tables by **Isamu Noguchi**, and a 1960s cabinet molded of purple urethane by the **Mobay Chemical Company**.

Highlights of the works in renovated galleries include:

✓ a pair of porcelain flower pots (1754) with enamel decoration by **Louis-Denis Armand l'aîné**, from among the luxury objects made at the **Vincennes Porcelain Factory**

(c.1740–1756) and retailed by Parisian *marchand-mercier* **Lazare Duvaux**;

✓ an inlaid tall case clock (c. 1800) containing a vine-and-leaf decoration that is characteristic of Western Pennsylvania furniture, as well as an engraved eagle shield based upon the Great Seal of the United States of America;

✓ the "Fully Elastic Armchair" (ca. 1810), by **Samuel Gragg**, representing the beginning of bentwood design in the Western world and the most intact example of its form known to survive;

✓ a restored suite of faux-painted and gilded parlor furniture from **Pic-Nic**, a Greek revival mansion built in Pittsburgh in the 1830s, exemplifying the fad for Greco-Roman style among the elite;

✓ the **Tennyson Vase** (1867), an example of 19th-century English silver that exemplifies British craftsmanship;

✓ a display of Parisian lapidary work, enameling and metalwork in the coupe (c. 1867) by goldsmith **Charles Duron**, with motifs and techniques revived from the Renaissance;

✓ one of a set of Modernist dining chairs made with advanced "slumped plate glass" technology by the **Pitts-**

**burgh Plate Glass Company** and displayed in the Miracle of Glass pavilion at the 1939 New York World's Fair;

√ stained-glass window panels (1908-'12) by **Louis Comfort Tiffany**, which originated from a multi-panel scene of an Italian garden made for the staircase landing of the Richard Beatty Mellon mansion in Pittsburgh;

√ painted aluminum tables (1957) designed by **Isamu Noguchi** for **Alcoa's** Forecast Program, an advertising campaign intended to promote new and innovative concepts in aluminum products;

√ the "Lockheed Lounge" (1986-'89), a sculpted fiberglass chaise sheathed in aluminum sheets joined with rivets by Australian designer **Marc Newson** that gives the impression of an airplane fuselage;

√ an oversized glass ewer and footed bowl called "Chartreuse and Black Pair" (1992) by master glassblower **Dante Marioni**, who reimagines traditional 16th-century Venetian glass designs; and

√ "Coco Echoes" (2005), an open-work cage of solid wood by **William Hunter**.

In conjunction with the reopening of the galleries, the museum is publishing *Carnegie Museum of Art: Decorative Arts and Design Collection Highlights*, a 224-page handbook with 150 highlights from the museum's collection of decorative arts and design from 1700 to the present.

• The **Ohr-O'Keefe Museum of Art** (Biloxi, MS), intended to celebrate the "independent, innovative and creative spirit of **George E. Ohr**, the self-proclaimed 'Mad Potter of Biloxi'" and the heritage of the Mississippi Gulf Coast, as well as the work of emancipated craftsman **Pleasant Reed** and architect **Frank Gehry**, is under reconstruction and rescheduled to reopen in November 2010. The temporary site is 1596 Glenn Swetman Street, Biloxi, MS 39530; 228-374-5547. Details may be found at [www.georgeohr.org](http://www.georgeohr.org).

• New Mexico's newest museum opened its doors last May, with interactive multimedia displays, hands-on exhibits and stories of real New Mexicans. As a 96,000-square-foot extension of the 400 year-old Palace of the Governors, the **New Mexico History**

**Museum** (Santa Fe, NM) is part of the oldest continually occupied government building in the United States.

• The **Memorial Art Gallery** (Rochester, NY) has opened two new galleries for its ancient Middle Eastern, Greek and Roman art, financed by a \$1-million gift from a local patron, **Helen H. Berkeley**. Among the pieces on display in the new spaces are a rare pair of fourth-century Egyptian coffins.

• The **Smithsonian American Art Museum** (Washington, DC) has selected ceramic artist **Cliff Lee**, furniture maker **Matthias Pliessnig**, glass artist **Judith Schaechter** and silversmith **Ubaldo Vitali** for its **Renwick Craft Invitational 2011**. Each artist creates works that combine historical techniques with contemporary forms.

The artists were chosen by **Nicholas Bell**, curator at the museum's **Renwick Gallery**; **Ulysses Dietz**, senior curator of Decorative Arts, **Newark Museum** (Newark, NJ); and **Andrew Wagner**, editor-in-chief, *ReadyMade*.

• Italy has a new museum: the **Museum of Art of Chianciano** (near Siena, Italy; [www.museodarte.org](http://www.museodarte.org)), featuring the collection of **Roberto Gagliardi**, an Italian-born art dealer and collector based in London. Pieces from his collection have been loaned to the **Cincinnati Art Museum** (Cincinnati, OH) and **Metropolitan Museum of Art**, among others. Items on display include historical pieces from the Han Dynasty of China and ninth-century sculptural fragments from Afghanistan.

• Artist **Kiki Smith** and architect **Deborah Gans** will create a new east window for the 1887 synagogue of the **Museum at Eldridge Street** (New York, NY). The design is expected to feature a Star of David surrounded by five-pointed blue stars.

• The **Cooper-Hewitt, National Design Museum** (New York, NY) will close from about 2011-2013 for the largest renovation in its history, which will cost \$64 million and include creating at least 60 percent more exhibition gallery space, a new library, and more classroom space for its master's program in decorative arts and design.

• **Winterthur Country Garden & Estates** (Wilmington, DE) has shifted its operating schedule to better target programming and services. It reopened

with new displays highlighting unexpected aspects of the collection, as well as new accessions. New exhibits of ceramics, furniture, lighting and a special loan from the **Plimoth Plantation**—an embroidered jacket created entirely by hand by more than 300 people using 17th-century techniques—are on display (see Exhibitions).

Permanent collections include:

√ **In Style**—an overview of the characteristics of the eight major design styles popular in America between 1640 and 1860, showing how line, color and ornamentation illustrate a fashionable taste and creating an introduction to American decorative arts.

√ **In Wood**—aspects of Winterthur's furniture collection.

√ **Textiles & Needlework**—includes "Fashions and Furnishings," featuring 18th-century gowns, bed hangings and slipcovers; textiles that identified a person's taste, cultural background and wealth; and quilted, woven and printed textiles, and "Needlework: Plain and Fancy," highlighting embroidery, lacework and samplers.

√ **Metalworks**—silver, brass and iron that illustrate how metals were formed into useful and decorative objects, from a **Paul Revere** silver bowl to a Victorian gas chandelier.

√ **Ceramics & Glass**—survivors of fragile art forms from holdings of American glass and English, Chinese, French and American ceramics explore themes relating to production techniques, trade and changes in consumers' tastes.

√ **The Leo and Doris Hodroff Collection at Winterthur**, a donation of more than 200 pieces of Chinese and Japanese export porcelain made for the European and American market between 1550 and 1900.

√ **Campbell Collection of Soup Tureens**—sculpted metals, precious porcelains and earthenwares, made and admired in Europe, Asia, and North and South America, that have survived revolutions; donated to Winterthur by the **Campbell Museum**, with objects made for royal palaces, presidential homes and mansions.

• **Historic Deerfield** (Deerfield, MA) has again achieved accreditation by the **American Association of Museums** (AAM).

# Exhibitions

Exhibitions are listed alphabetically by state and by museum name within a state. Items with an asterisk (\*) were featured in greater detail in a previous issue.

## Alabama

**A Passion Shared: Works from the Dorothy & Herbert Vogel Collection**

**Birmingham Museum of Art  
Birmingham, AL  
www.artsbma.org  
Through June 6, 2010**

Beginning in the 1960s, New York couple **Dorothy and Herbert Vogel** spent 45 years collecting contemporary art including paintings, sculpture and works in many other media. Their collection grew to nearly 5,000 works. In 1992, they pledged more than 2,000 works to the **National Gallery of Art** (Washington, DC). Staff at the National Gallery worked with them to make plans for the further dissemination of their collection.

In 2008, the Fifty Works for Fifty States initiative was announced, giving 50 works of art to one institution in each of the 50 states. The **Birmingham Museum of Art** received the gift for Alabama.

This exhibition features all 50 of the donated works, including a number of contemporary artists whose work has never before been exhibited in the Southeast.

## California

**Cartier and America\***  
**Legion of Honor/Fine Arts  
Museums of San Francisco  
www.famsf.org  
Through April 18, 2010**

**Cartier and America** covers the history of the **House of Cartier**. The more-than-200 objects includes jewelry of the Gilded Age and Art Deco periods, as well as freestanding works such as the Mystery Clocks. A catalog, *Cartier and America*, features insights from author and exhibition curator **Martin Chapman** into how Cartier “conquered” America.

**Yua, Spirit of the Arctic: Eskimo and Inuit Art from the Collection of Thomas G. Fowler**

**De Young/Fine Arts Museum of  
San Francisco, CA  
www.famsf.org**

**New permanent installation**

**Yua, Spirit of the Arctic: Eskimo and Inuit Art from the Collection of Thomas G. Fowler** is a new permanent exhibition of gifts from the estate of the late **Thomas G. Fowler** (1943–2006), an artist, designer, collector and businessman.

The installation also includes a selection of pots that are gifts from **Paul and Barbara Weiss**. The oldest pieces come from the pueblos of Acoma, San Ildefonso and Hopi.

**Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown\***

**de Young/Fine Arts Museums of  
San Francisco, CA  
www.famsf.org  
San Francisco, CA  
Through June 6, 2010**

These 48 full-size and crib quilts showcase the diversity of the Amish quilt tradition. A new, fully illustrated catalog, *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown* (128 pages, hardcover; Pomegranate Press in association with FAMSF), accompanies the exhibition.

## Connecticut

**Eero Saarinen: Shaping the Future  
Yale University Art Gallery  
New Haven, CT  
http://artgallery.yale.edu/  
Through May 2, 2010**

**Eero Saarinen's** designs, from the tulip chair to the Gateway Arch in Saint Louis, helped create the international image of the United States in the decades following World War II. Saarinen also continued Yale University's commitment to modern architecture through the concrete vaults of Ingalls Hockey Rink.

Presented in conjunction with the

**Yale University School of Architecture**, the traveling exhibition features drawings, models, furniture, photographs, films, and ephemera.

The exhibition has been organized by the **Finnish Cultural Institute** (New York, NY); **Museum of Finnish Architecture** (Helsinki, Finland); and **National Building Museum** (Washington, DC), with the support of the Yale School of Architecture.



Tulip side chair, aluminum base, fused plastic finish, molded plastic shell reinforced with fiberglass, and upholstered seat cushion. Eero Saarinen, 1956. Yale University Art Gallery, Mabel Brady Garvan Collection.

## Delaware

**The Plimoth Jacket**  
**Winterthur Museum & Country  
Estate  
Winterthur, DE  
www.winterthur.org  
Closing date to be announced**

The **Plimoth Jacket**, on loan from the **Plimoth Plantation** (Plymouth, MA), is an embroidered Stuart-style 1620s-era style woman's jacket or waistcoat, re-created by hand using 17th-century techniques, originally conceived as a centerpiece for an exhibition at Plimoth. It is not an exact reproduction, but was constructed from two examples in the **Victoria & Albert Museum** (London, England).



The Plimoth Jacket, embroidered in historically accurate lace, thread and spangles. Photo by Ed Nute, courtesy of Plimoth Plantation.

The project lasted more than three years and involved the participation of more than 300 individuals, ages 10 to 70, many of whom had never tried embroidery. The recreation has provided an opportunity for needlework and lace research, shining a light on how complex pieces may have been worked in the 17th century. Rather than use materials available today, the team decoded how threads and spangles were made in the past and had them remade.

The jacket and its creation and materials will be the subject of a conference at **Winterthur** in 2011.

### **District of Columbia**

***Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750-2000\****

**Hillwood Estate, Museum & Gardens  
Washington, DC  
<http://HillwoodMuseum.org>  
Through May 31, 2010**

Featuring more than 90 works of art in porcelain, *Sèvres Then and Now* is the first U.S. exhibition to present the full range of the Sèvres factory's work.

***Contemporary Japanese Fashion: The Mary Baskett Collection\****

**Textile Museum  
Washington, DC  
<http://textilemuseum.org>  
Through April 11, 2010**

This exhibition includes more than 40 garments from the collection of **Mary Baskett**, an art dealer and for-

mer curator of prints at the museum, who has been collecting and wearing Japanese high fashion since the 1960s.

***Cornucopia: Ceramics from Southern Japan***  
**Smithsonian Institution/  
Freer Gallery  
Washington, DC**

**<http://www.asia.si.edu>  
Through January 2011**

***Cornucopia: Ceramics from Southern Japan*** includes more than 100 porcelain and stoneware vessels that represent the most era of diverse ceramic production in southern Japan. Ceramic forms include tea caddies, tea bowls, vases, rice bowls and incense burners; from ornately to modestly decorated stoneware, sake bottles, jars for pickled plums and boat-shaped dishes. Items span from the late 16th to late 19th century, representing work from hundreds of kilns that produced vessels for the Japanese market and for export to Europe and Southeast Asia.

A heightened level of fascination with the design and use of ceramics coincided with new access to advanced technology around the year 1600 on the southern island of Kyushu in Japan and launched the era of flourishing production. After Japanese military campaigns on the Korean peninsula, Korean potters with skills for making glazed ceramics were resettled in southern Japan. Their kilns produced stoneware coated in muted glazes and porcelain ornamented with cobalt blue and multicolored enamels.

This sudden efflorescence in production introduced a wider variety of options for Japanese connoisseurs of *chanoyu*, the tea ceremony. No longer limited to imports from China, Korea and Southeast Asia, they could specify their tastes to potters at regional kilns. Urban merchants were key to communicating the orders and marketing the new varieties of ceramics.

Only stoneware was made during the earliest phase of production on Kyushu, from the 1590s to around 1615. Many of the kilns created wares with a strong Korean flavor. Signature styles used a white glaze made with rice-straw ash and featured Korean-inspired decorations. Many kilns made both utilitarian ware and tea ware. Tea

was not simply an esthetic pursuit but played a pivotal role for regional rulers to socialize strategically with officials of the newly established Tokugawa government. Ceramics from the new kilns played a key role in obligatory gift exchanges between regional rulers and the central government.

The discovery of raw materials needed to make porcelain near Arita in the 1610s transformed ceramic production in Kyushu. At new workshops, potters introduced Chinese-inspired techniques, such as decorating with cobalt-blue pigment and enamels. Toward the end of the era, in the mid-19th century, the Satsuma kilns introduced light-bodied wares decorated with gold and pastel enamels, opening another chapter for Kyushu ceramics through international expositions in Europe and the United States.



Dish, porcelain with cobalt pigment under colorless glaze, enamels over glaze. 11.5x45.7x45.7 cm. Japan, Arita ware, Kutani style, Edo Period, 1645-'50.

All of the works in ***Cornucopia: Ceramics from Southern Japan*** were the focus of a recent review by Japanese scholar and Kyushu ceramics specialist **Ohashi Koji**, as part of a 10-year project to review the dating of ceramics in the museum's Japanese and Korean collections.

***A Revolution in Wood: The Bresler Collection***

**Smithsonian Institution/  
Renwick Gallery  
Washington, DC  
<http://americanart.si.edu>  
September 24, 2010-  
January 30, 2011**

***A Revolution in Wood*** celebrates a

recent gift of turned wood objects from collectors **Fleur and Charles Bresler**, which emphasizes sculptural qualities and decorative motifs integrated into the whole form.

Wood-turning has gained recognition as an art form since World War II. The exhibition features 66 objects from the 1980s and 1990s, including a number of artworks on public display for the first time.



"On the Edge Naturally," lathe-turned, carved, and inlaid Mexican kingwood burl, 18-karat gold and mother-of-pearl, 12 1/4 x 6 1/8 x 7 1/4 in. (31.1 x 15.6 x 18.4 cm), Frank E. Cummings III, 1990. Smithsonian American Art Museum.

## Florida

**Art Jewelry, Favrite Metalwork & Precious Glass by Louis Comfort Tiffany**

**Charles Hosmer Morse Museum of American Art**

Winter Park, FL  
www.morsemuseum.org  
Permanent

This permanent gallery features about three dozen objects, including 11 pieces of jewelry that **Louis Comfort Tiffany** designed for the new art jewelry division he established at **Tiffany & Co.** after his father, jeweler **Charles Lewis Tiffany**, died.

A highlight is a necklace that Tif-

fany designed for exhibition between 1903 and 1906, featuring a peacock mosaic of opals on its front disc and an enameled flamingo motif on the reverse; it is one of only two pieces of jewelry chosen for illustration in *The Art Work of Louis Comfort Tiffany*, **Charles de Kay's** 1914 authorized biography. The installation also includes a rarely exhibited jewelry design book by **Meta Overbeck**, who supervised the art jewelry department for Tiffany beginning in 1914.

Tiffany began producing enamelware in 1898, applying a vitreous paste to metals using high heat. He staffed the art jewelry department with employees from the enamel department.

Tiffany only produced about 750 enamel pieces altogether. Tiffany artists such as **Alice C. Gouvy** rendered realistic studies in watercolor. The enamels include a vase wrapped in black sugar-maple leaves and another with the fronds of a fiddlehead fern. The display of Favrite metalwork, which encompasses his enamels, includes a gold-plated loving cup, ca. 1905, studded with glass jewels.

The miniature blown-glass vases—some only two to three inches tall—were prized cabinet collectibles in Tiffany's time.

## Kansas

**Reviving the Past: Antiquity & Antiquarianism in East Asian Art\***

**Spencer Museum of Art  
Lawrence, KS**

www.spencerart.ku.edu  
Through 2010

This thematic presentation of the **Spencer's** permanent holdings in the arts of China, Korea and Japan explores "antiquity" in reframing art and visual culture in East Asia, from the Neolithic period to the contemporary.

## Kentucky

**50 Years of Contemporary Glass:  
Art, Craft or Otherwise?\***

**Speed Art Museum  
Louisville, KY**  
http://speedmuseum.org  
April 25–August 2, 2010

**50 Years of Contemporary Glass** features highlights from the **Adele and Leonard Light Collection**, as well as supplements from other sources. The

exhibition looks at the studio glass movement's development from both an historical and a critical perspective.

## Maryland

**Japanese Cloisonné Enamels from the Stephen W. Fisher Collection**

**Walters Art Museum  
Baltimore, MD**

www.thewalters.org  
Through June 13, 2010



Cloisonné teapot; part of three-piece set attributed to Namikawa Yasuyuki.

Comprised largely of pieces created during Japan's "golden age" of decorative art production, this exhibition features cloisonné vases, boxes and trays worked in gold, silver and colored enamels. More than 130 objects illustrate the range of forms, styles and techniques that defined the high point in production of this art form.

Japan sent masterworks of cloisonné enamels as showpieces to international expositions. Many of the styles that emerged during this period are represented by examples from Baltimore's **Stephen W. Fisher** collection.

A publication, *Japanese Cloisonné Enamels: The Stephen W. Fisher Collection*, is supported by a gift from **Tsognie and Douglas Hamilton**.

## Massachusetts

**Nancy Crow: Crossroads/  
New and Recent Quilts**

**Fuller Craft Museum  
Brockton, MA**

www.fullercraft.org  
Through April 19, 2010

**Nancy Crow**, called the founder of contemporary art quilting, uses an improvisational approach to her fabric cutting and piecing, without controlled grids and patterns. More than 30 quilts

feature her asymmetrical designs and hand-dyed fabrics.

Crow received her master of Fine Arts degree in Ceramics & Weaving from Ohio State University in 1969; has published five books; and has had her quilts appear in the collections of the **Museum of Arts & Design** (MAD; New York, NY), **Museum of American Folk Art** (New York, NY), **Renwick Gallery** of the **Smithsonian Institution** (Washington, DC), **Indianapolis Museum of Art** (Indianapolis, IN) and **Miami University Art Museum** (Miami, OH).

**On the Line: Frank & Francine T.**

**Ozereko**

**Fuller Craft Museum**

**Brockton, MA**

[www.fullercraft.org](http://www.fullercraft.org)

**Through July 18, 2010**

Ceramic artists **Francine and Frank Ozereko**, based in Western Massachusetts, are collaborating on an installation, over 100 feet long and containing hundreds of individual ceramic pieces, created especially for the **Fuller Craft Museum's** Great Room gallery. The pieces in the wall sculpture incorporate clay leaves, stones, birds and organic shapes.

The Ozerekos met in a ceramics class at Mass Art in 1973. Frank received a BFA from the Massachusetts College of Art and an MFA from the New York School of Ceramics at Alfred University. He has taught at the University of Massachusetts at Amherst for more than 30 years. His work has been collected by individuals and corporations and included in museums such as the **Mint, de Cordova** and Fuller Craft. He has received NEA, Massachusetts Cultural Council and NEFA grants.

Francine has participated in the Philadelphia Show, Smithsonian Show, American Craft Council shows, Washington Craft Show, Crafts at the Castle, CraftBoston and many others.

**Walter Prince—“My Second Life – A Journey with Glass”**

**Sandwich Glass Museum**

**Sandwich, MA**

[www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org)

**April 1–August 2, 2010**

**Walter Prince**, the seventh child in a family of 11, attended Malden, MA, public schools and enlisted in the USAF

in 1956. He worked at various jobs but spent most of his career as a machinist. After retiring, he pursued glassblowing full-time. His journey started at the **Jones Museum** (Sebago, ME), which eventually led to **Andy Magdanz's** studio (Cambridge, MA), where he has honed his skills for 10 years.

**The Artistry of Sayuri Kingsbury**

**Sandwich Museum**

**Sandwich, MA**

[www.sandwichglassmuseum.org](http://www.sandwichglassmuseum.org)

**August 3–October 31, 2010**

**Sayuri Kingsbury** grew up in Sapporo, Japan, and started blowing glass at a small glass factory in her hometown when she was 18 years old. She attended the **Sapporo School of the Arts** (Sapporo, Japan) and studied glass techniques at **Toyama City Institute of Glass Art**, graduating in 1998. She worked in Japan and Sweden before she moved to the United States and has shown her work internationally. She produces her own work while working for different glassblowers; currently, **Fritz Lauenstein** at **Fritz Glass** (Dennisport, NY) and for **Jim Holmes** at **Chatham Glass Company** (Chatham, NY).

Sayuri works in blown glass. Captivated by the process of combining ingredients whose whole is made up from a sum of parts, she works each piece individually, recycling glass from the glass artists for whom she works.

**Michigan**

**Calder Jewelry\***

**Grand Rapids Art Museum**

**Grand Rapids, MI**

[www.artmuseumgr.org](http://www.artmuseumgr.org)

**Through April 18, 2010**

**Calder Jewelry** commences the centennial year of the **Grand Rapids Art Museum** (1910–2010), features a combination of sculpture, craft and design in the 100 necklaces, rings, bracelets and brooches created from the 1930s through the 1960s.

**Mary Lee Bendolph: Gee's Bend Quilts and Beyond\***

**Flint Institute of Art**

**Flint, MI**

[www.Flintarts.org](http://www.Flintarts.org)

**Through April 18, 2010**

This exhibition studies quiltmaker

**Mary Lee Bendolph's** relationship with other artists, as well as her inspiration and creative process.

**Tiffany Lamps: Articles of Utility, Objects of Art**

**Flint Institute of Arts**

**Flint, MI**

[www.flintarts.org](http://www.flintarts.org)

**May 22–August 22, 2010**

**Tiffany Lamps: Articles of Utility, Objects of Art**

celebrates **Louis Comfort Tiffany's** (1848–1933) contributions to modern decorative lighting. Organized by the **Neustadt Collection of Tiffany Glass** (New York, NY), this exhibition presents the first in-depth look at the **Tiffany Studios'** efforts to produce lamps that balance artistry with utility and profitability.

Some 40 objects in an array of colors, sizes and decorative styles in five sections explore the themes of fabrication, design inspiration, changing lighting technologies, and pricing and affordability. The show also includes tools, materials and period photographs showing how the objects were made.



Peacock Library Lamp, leaded glass, bronze with blown glass and glass mosaic inlay, 27-1/2 x 18 inches. 1900–'10. Courtesy of the Neustadt Collection of Tiffany Glass (New York, NY).

Tiffany's lamps are an innovative and successful combination of usefulness and beauty. As articles of utility, reading lamps, floor lamps and hanging

shades came in a wide variety of sizes and shapes to regulate and direct light. As objects of art, the lamps, with their interplay of colored glass and sculpted bronze, brought beauty into the home.

### **New Mexico**

***Fashioning New Mexico: What We Wore to Mark Life's Passages\****

**New Mexico History Museum  
Santa Fe, NM  
www.nmhistorymuseum.org**

**Through April 14, 2010**

*Fashioning New Mexico* explores what clothes say about their wearers and what they mean.

### **New York**

***To Live Forever: Art and the Afterlife in Ancient Egypt***

**Brooklyn Museum  
New York, NY  
www.brooklynmuseum.org**

**Through May 2, 2010**

Through more than 100 objects from the **Brooklyn Museum's** holdings of ancient Egyptian art, *To Live Forever* explores Egyptian beliefs about life, death and the afterlife.

***American High Style: Fashioning a National Collection***

**Brooklyn Museum  
New York, NY  
www.brooklynmuseum.org  
May 7–August 1, 2010**

This exhibition of masterworks from the **Brooklyn Museum Costume Collection** runs simultaneously with *American Woman: Fashioning a National Identity* at the **Metropolitan Museum of Art's** and looks at 19th- and 20th-century masterworks by designers such as **Charles Frederick Worth, Jeanne Lanvin, Jeanne Paquin, Elsa Schiaparelli, Charles James and Norman Norell**, collected by prominent women. Many of these pieces have never been previously exhibited.

***Ted Muehling Selects: Lobmeyr Glass from the Permanent Collection***

**Cooper Hewitt, National Design Museum**

**New York, NY  
www.cooperhewitt.org  
April 23–Fall 2010**

New York-based designer **Ted Muehling** serves as the tenth guest cu-

ator of the "Selects" exhibition series in the **Nancy and Edwin Marks Gallery**, which is devoted to the museum's permanent collection.



"Cobalt Blue Series" fruit bowl, glass. Designed by Michael Powolny (Austrian, 1871–1951), manufactured for J. & L. Lobmeyr, Vienna, Austria, 1924–'26. Photo by Andrew Garn.

Muehling curates an exhibition of works drawn from the museum's recent acquisition of 160 rare examples of glass from **J. & L. Lobmeyr** of Vienna, Austria.

The collection dates from 1835 to the present day, spanning virtually the entire history of the firm since its founding, and provides an opportunity to tell the history of glassmaking in central Europe during a 175-year period, with an in-depth look at one influential firm.

***Tiffany Treasures: Favrite Glass from Special Collections\****

**Corning Museum of Glass  
Corning, NY  
www.cmog.org**

**Through October 31, 2010**

This exhibition showcases nearly 60 hand-wrought pieces designed by **Tiffany** during one of his most fertile periods and made between 1895 and 1920. The decorative vases and functional vessels on view—including floral vases, and cameo and Cypriot works—were made with Tiffany's Favrite glass.

***Tiffany Treasures: Design Drawings by Alice Gouvy and Lillian Palmié\****

**Corning Museum of Glass/Rakow Research Library  
Corning, NY  
www.cmog.org**

**Through April 30, 2010**

This exhibition showcases eight

recently restored watercolor sketches by two of **Tiffany's** largely unacknowledged female employees from the enamel department of Tiffany Furnaces and complements *Tiffany Treasures: Favrite Glass from Special Collections* (see above).

***Medieval Glass for Popes, Princes and Peasants***

**Corning Museum of Glass/Rakow Research Library  
Corning, NY  
www.cmog.org**

**May 15, 2010–January 3, 2011**

***Medieval Glass for Popes, Princes and Peasants*** follows the evolution

of glass production over 1,000 years, from the Roman Empire, through the Middle Ages, to the golden age of Venetian glassmaking during the Renaissance. Items represent a range of glass objects made for daily use that provide insight into a cross-section of medieval society and trace the history of the Middle Ages in Europe through the lens of glassmaking.



Hedwig Beaker with Lions, blown (perhaps in mold) and wheel-cut. Late 12th century; place of manufacture uncertain. Collection of the Corning Museum of Glass.

Glassmaking saw its greatest era in the ancient world during the Roman Empire, when glassmakers used a variety of techniques to meet the demands of wealthy patrons. As the Roman Empire disintegrated and Europe became politically fragmented, there were fewer glassmaking centers.



The demand for glass and other luxury goods dropped, and many techniques were lost. Glassmaking techniques were revived in the late Middle Ages, with the rise of craft guilds and cities.

The more than 100 objects in **Medieval Glass** are drawn from the **Corning Museum's** collection, as well as from museums and cathedral treasuries in Europe.

One area displays glass objects used for eating and drinking, arranged chronologically to show the evolution of glass tableware and illustrate the increase in decoration and complexity.

Other sections explore glass for the church and treasury, and glass used for science and medicine. A stained-glass window and examples of the rare objects known as "Hedwig" beakers highlight the use of glass in the church.

The group is named after Saint Hedwig of Silesia (d. 1243), a Germanic queen who was canonized as a saint for her piety, which extended to abstaining from wine-drinking. Her glass beakers would miraculously fill with wine whenever the king's spies were nearby. Many scholars believe the beakers were made in the medieval Islamic world. This exhibition attributes their origination to glassmakers in Palermo, Sicily, under the reign of a Norman king.

***Bakelite in Yonkers: Pioneering the Age of Plastics***

**Hudson River Museum  
Yonkers, NY  
www.hrm.org**

**Through June 6, 2010**

More than 300 objects show the development of **Bakelite**, a material that was vital to an array 20th-century consumer products—ash trays, toilet seats, door handles, blocks, bracelets, clocks, dinnerware, flashlights, toasters, kitchen mixers, castanets and toy cars, to name only a few.

**Leo Baekeland** invented Bakelite from 1905 to 1907. First an inexpensive alternative to precious materials such as ivory, Bakelite reached the height of popularity as a key material in Art Deco objects, and was a favorite material of designers from **Norman Bel Geddes** and **Raymond Loewy** to **Philippe Starck**.



Art Deco-style publicity ashtray/cigarette box/matchbox holder produced for a cable manufacturer, black phenol formaldehyde, metal, cord; elephant holds cable sample in its trunk. Ca. 1930s-1940s. Produced by Gummon-Werke, Bratislava, Czechoslovakia. Photo by Jason J. Weller.

***Fashioning Kimono: Art Deco and Modernism in Japan***

**Memorial Art Gallery  
Rochester, NY  
www.mag.rochester.edu  
Through April 4, 2010**



Woman's Kimono with rose motif, machine-spun pongee silk and stencil-printing on warp threads. Taisho period, 1912-'26.

Nearly 100 examples of kimono created between the 1890s and the 1950s tell the story of how Japan's traditional national dress was influenced by technological advances in silk production and exposure to Western

cultures. Included are everyday garments; intricately embroidered ceremonial robes; boys' kimono stenciled with cars, airplanes and battleships; and colorful examples with Art Deco patterns that heralded the emergence of Japan's "new woman." All are drawn from the **Montgomery Collection** (Lugano, Switzerland) and were created between the 1890s and the 1950s.

This was also to be the last era of the "living" kimono. After World War II, more affordable Western clothing became the norm, although the kimono continues to be worn for formal events such as weddings and funerals, and increasingly as a fashion statement.

The exhibition travels to the **Birmingham Museum of Art** (Birmingham, AL) and **Museum of Arts and Science** (Macon, GA).

***Playing with Pictures: The Art of Victorian Photocollage\****

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org  
Through May 9, 2010**

This exhibition features approximately 55 works from public and private collections and is accompanied by a catalog.

***Vienna Circa 1780: An Imperial Silver Service Rediscovered***

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org  
April 13–November 7, 2010**

The **Sachsen-Teschen Silver Service**, an embodiment of Viennese neo-classicism, is shown in the context of contemporary silver from other countries. The set was made for Duke Albert Casimir of Sachsen-Teschen (1738–1822) and his consort, Archduchess Maria Christina of Austria (1742–1798), by the Imperial court goldsmith **Ignaz Josef Würth**.

Following the acquisition in 2002 of two Viennese silver wine coolers from the Sachsen-Teschen Service, most of the set's surviving parts were discovered in a French private collection. The ensemble was last displayed at the beginning of the 20th century. Wine coolers, tureens, cloches, sauceboats, candelabra, candlesticks, dozens of plates, porcelain-mounted cutlery

and other kinds of tableware, totaling more than 350 items, represent the royal dining during the *ancien régime*.

**American Woman: Fashioning  
a National Identity**

**Metropolitan Museum of Art/  
Costume Institute  
New York, NY**

**www.metmuseum.org**

**May 5–August 15, 2010**

This is the first **Costume Institute** exhibition drawn exclusively from the newly established **Brooklyn Museum Costume Collection** at the Met. It explores developing perceptions of the modern American woman from 1890 to 1940, and how they have affected the way American women are seen today.

The exhibition features about 80 examples of haute couture and high fashion, primarily from the Brooklyn Museum Costume Collection at the Met. Many pieces have not been seen by the public in more than 30 years.

Ball gowns by **Charles Frederick Worth** evoke the “Heiress” (1890s). The “Gibson Girl” is characterized by bathing costumes, riding ensembles and cycling suits.

A rendering of **Louis Comfort Tiffany’s** studio in New York provides the backdrop for the “Bohemian” (early 1900s), an archetype represented by **Rita Lydig** and featuring her signature silk pantaloons by **Callot Soeurs**. The “Suffragist” and “Patriot” (1910s) have backdrops of archival film footage revealing the gradual social and physical emancipation of women around the time of World War I.

Chemise dresses for day by **Patou** and beaded evening styles by **Lanvin** and **Molyneux**, shown against a mural of New York City, evoke “Flappers” (1920s). Representations of the “Screen Siren” resemble a 1930s cinema showcase of bias-cut gowns.

Designers include **Banton, Gabrielle Chanel, Callot Soeurs, Madame Eta, Elizabeth Hawes, Madame Grès, Charles James, Jeanne Lanvin, Liberty & Company, Edward Molyneux, Paul Poiret, Elsa Schiaparelli, Jessie Franklin Turner, Valentina, Madeleine Vionnet, Weeks, Charles Frederick Worth** and **Jean-Philippe Worth**, among others.

A book, *High Style: Masterworks from the Brooklyn Museum Costume Collection* by **Jan Glier Reeder**, published by the Met and distributed by **Yale University Press**, accompanies the exhibition.

**5,000 Years of Japanese Art:  
Treasures from Packard  
Collection**

**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org**

**Through June 6, 2010**

This exhibition celebrates the Met’s 35th anniversary of the 1975 acquisition, by gift and purchase, of more than 400 works of Japanese art from collector **Harry G. C. Packard** (1914–’91).

Featuring more than 220 works, the exhibition includes sculptures of the Heian and Kamakura periods (9th–14th century), as well as a comprehensive selection of ceramics. Some of the works have never been on public display, while others have rarely been shown because of conservation considerations.

**Portable Treasures: Silver Jewelry  
from the Nadler Collection**

**Museum of Arts & Design  
New York, NY**

**www.madmuseum.com**

**Through August 8, 2010**

This exhibition presents approximately 150 works, including in-depth selections of jewelry from Northern Africa, the Indian Subcontinent and the Hill Tribes of Southeast Asia, collected by **Daniel and Serga Nadler**. The Nadlers’ collection features more than 800 body ornaments of silver. Highlights include:

- a pair of anklets from the Shekavati region (Rajasthan, India), each weighing almost two pounds. Traditional jewelry in India conveys the marital status of a woman, and wedding agreements often include the total weight of precious metals to be given to the bride.
- a coiled neck torque from the Miao culture of Southeast Asia that weighs nearly three pounds. Silver is a traditional Miao symbol of wealth and Miao women wore silver necklaces as early as the Ming Dynasty.
- a necklace from Taroudant,

Morocco, of engraved silver discs, amber, beads, shells and coral. Women traditionally receive such necklaces from their future husbands; the jewelry represents financial stability, social status and the tribe’s affiliations.

Daniel Nadler was born in Egypt of European parents. He graduated from Cornell University as a civil engineer and spent most of his career in construction. While working in Iran, he met Serga, who is now a volunteer docent at the Met.

The Nadlers have written *Silver: From Fetish to Fashion*, which features personal commentary and photographs of the universe of silver adornments and beads. He is also the author and photographer of *Surveying Polychrome Porcelain Produced during the Qing Dynasty 1644–1908*, based on the couple’s collection of Chinese Export porcelains.

**Intertwined: Contemporary Baskets  
from the Sara and David  
Lieberman Collection**

**Museum of Arts & Design  
New York, NY**

**www.madmuseum.org**

**Through September 12, 2010**

*Intertwined* includes more than 70 traditional and non-traditional works, tracing the evolution of the basket from useful object to work of art, from the recently acquired collection of **Sara and David Lieberman** (see *Acquisitions*). Items use a range of materials, from traditional organic fibers zippers and fish skins.

**American Beauty: Aesthetics and  
Innovation in Fashion**

**Museum at the Fashion Institute  
of Technology**

**New York, NY**

**www.fitnyc.edu**

**Through April 10, 2010**

**American Beauty: Aesthetics and  
Innovation in Fashion**

examines the relationship between the “philosophy of beauty” and the technical craft of dressmaking in the United States through 90 garments by American fashion designers.

The garments on view are the work of about 25 designers. Many designers are all but unknown, such as **Jessie Franklin Turner, Elizabeth**

**Hawes and Charles Kleibacker.** Their work is shown alongside that of better-known creators, such as **Halston, Claire McCardell** and **Charles James.** Present-day designers include **Isabel Toledo, Ralph Rucci, Jean Yu, Maria Cornejo,** and the **Mulleavy** sisters, who work under the **Rodarte** label.

The exhibition is accompanied by a book of the same title, by **Patricia Mears,** that examines the relationship between innovation and esthetics as expressed by American couturiers and fashion designers from the late 1910s to the present day.

Gowns from the 1950s appear alongside contemporary *Infantas* by Rucci; the section on draping juxtaposes 1930s gowns by Hawes and **Valentina** with more contemporary garments by Yu and Toledo; clothing cut into geometric shapes—circles, triangles and rectangles—is illustrated by World War I-era teagowns by Turner, **Claire McCardell's** mid-century romper garments, and modern sportswear by **Yeohlee** and **Shamask.**

***Night & Day***  
**Museum at the Fashion Institute**  
**of Technology**  
**New York, NY**  
**www.fitnyc.edu**  
**Through May 11, 2010**



Evening dress, black chantilly lace, black and silver cellophane, spring 2004, France, by Rochas (Olivier Theyskens). Gift of Maison Rochas. © MFIT 2009.

***Night & Day*** examines how the rules that dictate appropriate dress for women have changed over the past 250 years. Featured are more than 100 day and evening garments, textiles, and accessories, displayed in chronological order, that illustrate the conventions of how women should dress for a particular time of day, activity or occasion and how these conventions continually change.

***Night & Day*** reveals the evolution of the rules that govern fashion, including eras when strictly observed etiquette was the norm and other times when more flexible guidelines prevailed.

The exhibition includes work by designers such as **Christian Dior, Charles James, Yves Saint Laurent,** and **Olivier Theyskens for Rochas.**

***Scandal Sandals & Lady Slippers:***  
***A History of Delman Shoes***  
**Museum at the Fashion Institute**  
**of Technology**  
**New York, NY**  
**www.fitnyc.edu**  
**Through April 3, 2010**



Cocktail shoe, multi-color floral print with gold brocade, **Delman,** ca. 1958, USA. On loan from Delman Archive. Photo by Eileen Costa, ©MFIT.

***Scandal Sandals & Lady Slippers:***  
***A History of Delman Shoes*** features a selection of the styles that made Delman Shoes and is the first exhibition devoted to the history of the brand. Delman shoes were worn by movie stars and distinguished women of society, including Jacqueline Kennedy, Joan Crawford, Marilyn Monroe and Marlene Dietrich.

***Scandal Sandals*** explores the company's style, advertising and craftsmanship. The objects on display, dating roughly between 1926 and 2007, chronicle the company's past.

The exhibition celebrates the 90th

anniversary of Delman and marks the 25th anniversary of the **Fashion Institute of Technology's** Fashion and Textile Studies graduate program.

**North Carolina**  
***The Art of Affluence: Haute Couture***  
***and Luxury Fashions 1947-2007***  
**Mint Museum of Art**  
**Charlotte, NC**  
**www.mintmuseum.org**  
**Through June 30, 2010**

This exhibition presents selections from the museum's holdings of haute couture and luxury garments complemented by fashion accessories that reflect the creativity of numerous fashion designers of the second half of the 20th century and first years of the 21st century. Couturiers and designers featured include **Chanel, Dior, Balmain, Balenciaga, Schiaparelli, Valentino, Givenchy, Laroche, Patou, Yves Saint Laurent, Scassi, Versace, McFadden, Gallanos, Blahnik, Gucci, Louboutin, Armani, Ungaro** and **Ralph Rucci,** among others.

Haute couture refers to one-of-a-kind, custom-made and fitted garments. Custom designs of total ensembles dates back Paris in the mid-19th century. The French government, which establishes standards and practices stipulating the official haute couture, requires designers to be members of the elite *Chambre syndicale de la haute couture.*

As a broader term, fashion firms and businesses around the world refer to their high-end ready-to-wear clothing as haute couture. "Luxury" in fashion, architecture and design has changed over the last 50 years.

Luxury still implies characteristics such as flair, taste, fine materials and distinctive quality. Personal and societal perceptions of affluence underscore a sense of luxury in all high-end consumer goods.

***The Heights of Fashion: Platform***  
***Shoes Then and Now***  
**Mint Museum of Art**  
**Charlotte, NC**  
**www.mintmuseum.org**  
**Through May 30, 2011**

***The Heights of Fashion*** highlights 60 examples of platform footwear from the 1930s to the present.

Fashionable platform shoes appeared in Europe and the United States in the 1930s and 1940s, but the popularity of platforms in the 1970s reached far greater heights and lingered far longer and continue as fashion statements by both sexes.

Elevated shoes have appeared for centuries in cultures around the world. In ancient Greece, actors wore thick-soled shoes to heighten their stature before their audiences. In Europe, from about 1600–1750, some women in high society and the demimonde wore tall pedestal shoes called *copines*. Thick platform shoes were fashionable in the Manchu culture of Northeast China, and Japan's platform sandals became part of the traditional dress of geishas.



"El Poderoso/Made in Spain" platform shoe, patent leather on a 1 3/4" platform sole with 4" heel. Ca. 1974–'79. Private collection.

### ***Chinese Court Robes: The Mint Museum Collection***

**Mint Museum of Art  
Charlotte, NC  
[www.mintmuseum.org](http://www.mintmuseum.org)  
Through December 31, 2011**

In 1644, the Manchu-Qing nomads took control over China, overthrowing the Ming Dynasty. To exert power over the defeated Han population, the Manchu imposed a dress code that distinguished the ruling imperial family, the royal court and civic officials from the general citizenry. A hierarchy of color and decoration signified the rank of the wearer.

Court robes of this era display ornamentation of symbolism and decorative representations of the Manchu cosmos. A dragon symbolized the emperor, considered the Son of Heaven, who granted permission to wear such court robes. Government officials were also granted the right to wear court robes. The wives of such officials dressed according to their husband's rank within the imperial court or government.

## **Pennsylvania**

### ***The Artistic Furniture of Charles Rohlfs\****

**Carnegie Museum of Art  
Pittsburgh, PA  
<http://cmoa.org>  
Through April 25, 2010**

This exhibition features works of **Charles Rohlfs**, one of the most skillful, though enigmatic, American furniture makers of the late 19th century, making an assortment of tables, chairs, chests and candlesticks.

The exhibition travels throughout the year to: **Huntington Library, Art Collections and Botanical Gardens** (CA; May 22–September 6, 2010); and **Metropolitan Museum of Art** (New York, NY; October 19, 2010–January 23, 2011).

### ***Gods, Love, and War: Tapestries and Prints from the Collection***

**Carnegie Museum of Art  
Pittsburgh, PA  
<http://cmoa.org>  
Through June 3, 2010**

This selection of six large-scale tapestries dating from the 16th and 17th centuries, shown with 40 prints from **Carnegie Museum of Art's** collection, explores the historical popularity of tapestries, as well as the patrons, artists and studios that created the taste for them.

Featured are:

√ "Alexander Entering Babylon in Triumph," from "The Life of Alexander," designed in 1665 and woven in 1691;

√ "The Defeated Pompey Meeting His Wife at Sea," from "The Story of Julius Caesar," designed in 1540 and woven in Brussels in 1640;

√ "The Triumph of Hope," from "The Triumphs of the Seven Virtues," made ca. 1530 in Brussels;

√ "The Holy Family Attended by Angels," designed in the early 16th century in Brussels and made with wool, silk and gilt-metal-wrapped thread; and

√ "Winter" and "Autumn," both from "The Seasons of Lucas," woven in the late 17th century at the **Gobelins Manufactory** in Paris.

An area devoted to the technique of tapestry weaving features a small modern vertical loom to demonstrate intricate tapestry weaves.

While the galleries were closed, as of 2001, "The Triumph of Hope," a 14-by-18-foot Flemish work, was restored at the **Textile Conservation Laboratory** (New York, NY). Several centuries of dust, soot and stains were removed. Missing and weak fibers were replaced by hand, using color-matched thread, while leaving other repairs—some dating back as far as 400 years ago—intact.

"The Holy Family Attended ..." and "The Defeated Pompey ..." were restored by **Textile Conservation Services** (Washington, DC).

A complementary decorative arts exhibition, ***The Artistic Furniture of Charles Rohlfs***, celebrates the reopening of the **Ailsa Mellon Bruce Galleries** (see *News* and next item).

### ***Past Meets Present: Decorative Arts and Design***

**Carnegie Museum of Art  
Pittsburgh, PA  
<http://cmoa.org>  
Ongoing**

The **Carnegie's** newly renovated **Ailsa Mellon Bruce Galleries** provide a broad perspective on American and European decorative arts from the Rococo and Neoclassical periods of the 18th century to contemporary design and craft of the 20th and 21st centuries. This inaugural exhibition explores the past and present of decorative arts and design at the museum through three key installations (see photos, inside cover and *News*).

A display of early acquisitions includes 18th-century French furniture and German porcelain owned by collector and patron **Ailsa Mellon Bruce**; a group of early Pennsylvania decorative arts reflects the museum's commitment to the arts of the region; and an installation of chairs offers a view of the evolution of style and design into the 21st century.

### ***An Enduring Motif: The Pomegranate in Textiles\****

**Philadelphia Museum of Art  
Philadelphia, PA  
[www.philamuseum.org](http://www.philamuseum.org)  
Through Fall 2010**

Through objects that represent a cross-section of textiles from the collection that feature this symbolic fruit,

these exhibition shows how artists have been inspired by the pomegranate since biblical times.

***Interactions in Clay: Contemporary Explorations of the Collection***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**Through July 2010**

*Interactions in Clay* involves four artists who have been commissioned to create new artworks in response to the collection at the **Philadelphia Museum of Art**.

The artists—**Ann Agee, Walter McConnell, Paul Sacaridiz** and **Betty Woodman**—interact with historical work and spaces to discover new meanings and formal strategies.

***Art in Revolutionary Philadelphia***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**April 17–fall 2010**

As the political climate in Philadelphia grew increasingly charged throughout the 1770s, art became currency. This presentation shows featured works of art through the lens of a seminal period in American history as a way of considering the unexpected roles art played in the lives of individuals and families during the American Revolution.

***Plain Beauty: White Porcelain of the Joseon Dynasty (1392-1910) and the "Vessel" Series by Bohnchang Koo***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**June–September 2010**

This exhibition explores plain white Korean porcelain, from a small water dropper to a globular "moon jar," with objects drawn from the museum's collections and loans from other collections in the United States.

***Inspiring Fashion: Gifts from Designers Honoring Tom Marotta***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**Through summer 2010**

This collection of runway styles

donated by 17 designers recognizes the legacy of **Tom Marotta**, vice president of couture at **Saks Fifth Avenue**.

*Inspiring Fashion* features styles ranging from classic to cutting-edge. A **Ralph Lauren** black evening dress transforms a traditional masculine cummerbund into a bodice. An asymmetrical **Peter Som** cocktail dress designed for **Bill Blass, Ltd.**, bright-purple ostrich feathers was inspired by early 1960s advertising and by **Diane Arbus's** photographs of New Yorkers. **Badgley Mischka's** strapless evening dress revives the glamor of Hollywood, while **Ralph Rucci** a utilitarian apron into a wool jersey and silk taffeta evening dress and wrap, with shaped tucks inspired by quantum mechanics.

**Marc Jacobs's** dress reworks turn-of-the-last-century American prairie styles in metallic-laced luxury fabrics, while **Zac Posen** drapes synthetic pale-pink stretch jersey for an evening dress that references the classical world.

Other runway styles include **Diane von Furstenberg's** sequined wrap evening dress; **Valentino's** chiffon gown and shawl in his signature red; and a **Missoni** evening gown that overlays the company's patterned knit with clear sequins. **Burberry Prorsum** and **Carolina Herrera** donated variations on trench coats. **Zandra Rhodes's** textile designs are in burnt-out velvet embellished with fur, and **Nancy Gonzalez** presents a crocodile bag covered with feathers. **Donna Karan** is represented by an evening gown of draped satin, **Michael Kors** by a leopard-patterned sequined mini dress, and **Oscar de la Renta** by a full-skirted black tulle and lace cocktail dress.

Marotta (1933–2007) formed close relationships with fashion houses and encouraged many design careers. He was born and raised in South Philadelphia, worked in Los Angeles in the late 1950s and early 1960s, and returned to his hometown and began his 40-year career in fashion after marrying a Philadelphia native.

After working in menswear at the Blum Store, Marotta went to **Nan Duskin** as a tie buyer, rising to senior vice president. In 1994, he was hired by Saks as vice president of couture, becoming a fashion powerhouse and influencing many nascent careers.

***Pleasures & Pastimes in Japanese Art***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**Through Spring 2010**

This exhibition features masks and costumes of the Noh theater, as well as libretti and musical instruments that accompany Noh performances.

The arts related to the tea ceremony form a thread of tradition, including flower arranging (ikebana), incense games, and gourmet food and drink. Some of the ceramic vessels relate to the enjoyment of sake (rice wine). A set of the cards used to play an ancient card game, based on 100 classical poems, celebrates the New Year.

***Kantha: The Embroidered Quilts of Bengal from the Jill and Sheldon Bonovitz and the Stella Kramrisch Collections***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**Through July 2010**



Kantha (embroidered quilt), cotton plain weave with cotton embroidery in back, buttonhole, darning, running, double-sided (except for writing), marking cross, cross, dot, eye, stem filling, fern and seed stitches. 37 1/2 x 37 1/2 inches (95.2 x 95.3 cm). 19th century. Undivided Bengal (Bangladesh or India). Stella Kramrisch Collection, 1994. Dorukha (double-sided) kantha displays a

range of stitches, including extensive use of satin stitch. Artist's skill and erudition visible through details such as English saddle and stirrup on red horse in lower panel.

Stitching kanthas was an art practiced by women across Bengal. Created from the remnants of worn garments, kanthas are embroidered with motifs and tales drawn from a local repertoire and used in the celebration of births, weddings and other family occasions.

This exhibition presents some 40 examples created during the 19th century and first half of the 20th century, when this domestic art flourished, and encompasses works by women of diverse backgrounds—rural and urban, Hindu and Muslim—in a variety of motifs, patterns, color combinations and designs.

*Kantha* focuses on two collections, one assembled during the 1920s and 1930s by Dr. **Stella Kramrisch**, the museum's curator of Indian Art from 1954 until her death in 1993; the other recently assembled by **Jill and Sheldon Bonovitz**, proponents of American self-taught art.

The costumes include typical round-brimmed men's hats and shawls, as well as the European shoes worn by wealthy Bengalis; some of the garments may reflect the cut of a European jacket.

The accompanying catalog, published by the museum and **Yale University Press**, presents the collections in their entirety for the first time. The majority of the Bonovitz kanthas on view are gifts and promised gifts to the museum; the Kramrisch kanthas are in the permanent collection.

## South Carolina

*Innovation and Change: Great Ceramics from the Ceramics Research Center \**

**Columbia Museum of Art**  
**Columbia, SC**  
**www.ColumbiaMuseum.org**  
**May 28–September 5, 2010**

The 75 works in this exhibition offer a panoramic survey of the potential of clay as an expressive art form. Objects range from functional ware for everyday use to more expressive sculptural forms.

## Tennessee

*Chihuly at the Frist\**  
**Frist Center for Visual Arts**  
**Nashville, TN**  
**www.fristcenter.org**  
**May 14, 2010–January 2, 2011**

This exhibition presents selections from several **Dale Chihuly** series, including *Seaforms*, *Millefiori*, *Macchia*, *Ikebana* and *Persians*.

## Virginia

*Tiffany: Color and Light*  
**Virginia Museum of Fine Arts**  
**Richmond, VA**  
**www.vmfa.museum**  
**May 29–August 15, 2010**

Conceived by the **Montreal Museum of Fine Arts** (Montreal, Ontario, Canada) and organized in collaboration with the VMFA and the **Musée du Luxembourg** (Paris, France), *Tiffany: Color and Light* celebrates the work of **Louis Comfort Tiffany** with decorative objects, stained glass windows and lighting, some seen for the first time in the United States.

The exhibition is co-curated by **Rosalind Pepall**, senior curator of decorative arts at the Montreal Museum of Fine Arts; **Martin Eidelberg**, professor emeritus of art history at Rutgers University (New Brunswick, NJ); and **Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the **Metropolitan Museum of Art** (New York, NY) and a DAS award recipient.

The restoration of the Erskine

and American Church at the Montreal Museum occasioned the removal of the entire suite of Tiffany windows and launched the idea of sending them out on exhibit.

The exhibition's approximately 170 objects include early decorative works by Tiffany, such as andirons and furnishings made for the **Havemeyers** and other interior design clients. An abstract stained glass window he made ca. 1880 to cover an unsightly view from his home at the Bella Apartments at 48 East 26th Street evidences a grasp of the artistic and accidental possibilities of molten glass.

Additional Tiffany objects are on view in the VMFA's newly installed **Sydney and Frances Lewis Art Nouveau** galleries, opening May 1, including the Favre punch bowl that was exhibited at the **Exposition Universelle** in Paris, where Tiffany had a booth alongside his father, jeweler **Charles Lewis Tiffany**.

The bowl was owned by **Henry O. Havemeyer** of New York before the **Lewis** of Richmond purchased it.

The VMFA's website offers a driving tour of 90 Tiffany windows to be found throughout Virginia.

The exhibition is at the **Montreal Museum of Art** (Montreal, Canada) through May 2, 2010.

(Our thanks to **Neely Barnwell Dykshorn**, contributing editor, *Elle Décor* magazine and a 1995 graduate of the **Parson's** MA Program, for contributing details to this exhibition description.)

The image shows a banner for the Decorative Arts Society website. At the top, there are navigation links: EVENTS, NEWSLETTER, AWARDS, SUPPORT, and ABOUT US. The main heading is "Decorative Arts Society" in a large, light-colored font. Below this, there is a "welcome" message: "Welcome to the Decorative Arts Society. We are pleased to launch the new Decorative Arts Society website this summer. Please join us in celebrating this new event for DAS by becoming a member." There is a "DAS" logo. At the bottom, there are several images of decorative objects: a pair of vases, a teapot, and a pitcher. On the right side, the website address "www.DecArtsSociety.org" is written vertically.

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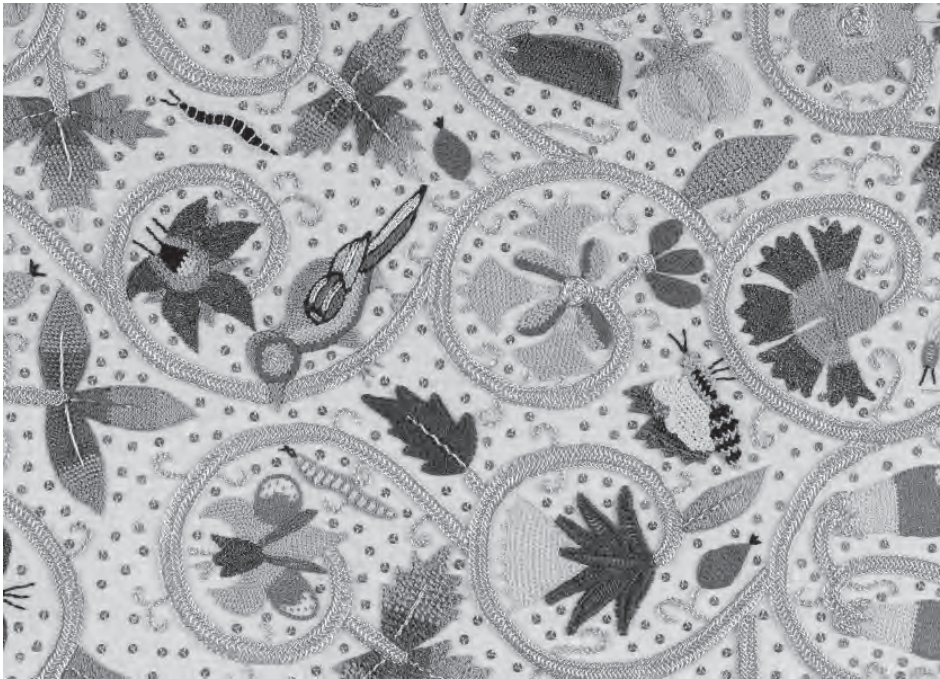


Part of 20-piece set of furniture from Greco-Roman parlor of PicNic, 1830s Pittsburgh mansion; painted cherry with stenciled and gilded decoration, gilded bronze, and original rush; ca. 1825. Table, pine with rosewood and ebony veneer, brass inlay, painted and gilded decoration; ca. 1820. Pier table, gilded pine and composition, and marble; ca. 1820. All American, probably New York City or Philadelphia. Argand lamps, c. 1835, brass, iron and glass. Attributed to Cornelius & Son, American, Philadelphia, 1831–'39. Painted mural inspired by surviving architectural drawings. Ailsa Mellon Bruce Galleries, **Carnegie Museum of Art** (Pittsburgh, PA). (See **News**.)

Decorative Arts Society  
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Neustadt Collection of Tiffany Glass  
Long Island City, NY 11101

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Detail from Plimoth Jacket, lace, thread and spangles; embroidered 1620s-era style woman's jacket re-created by hand using 17th-century techniques. Loaned by Plimoth Plantation for display at Winterthur. Photo by Ed Nute. (See *Exhibitions.*)

# newsletter spring 10

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