



newsletter fall 2011

Volume 19, Number 2

DAS

DAS Newsletter

Volume 19
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Fall 2011

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 deadlines for 2012: **February 28** for the spring issue; **August 30** for the fall issue. Please send material to:

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To better serve our contributors and the decorative arts community, the DAS website may provide information about events that fall between issues.

Cover image:

Kitchen cupboard, tulip-poplar, maple, white pine; red lead, vermilion, brass, iron, glass. Jacob Blatt, Bern Township (now Centre), Berks County, PA. 1848. Winterthur Museum purchase with support from Centenary Fund; acquired through bequest of Henry Francis du Pont. In *Paint, Pattern, & People: Furniture of Southeastern Pennsylvania* at Winterthur—subject of November DAS tour. See DAS News and Exhibitions.

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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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DAS news

DAS welcomes new board members

As noted in the president's letter in this issue (see page 2), the **Decorative Arts Society (DAS)** is pleased to welcome three enthusiastic, energetic new board members.

• **Veronica Conkling**, who has agreed to serve as DAS secretary, is an independent researcher focusing on 19th-century decorative arts and material culture, and 20th-century American art and sculpture. She has a bachelor's degree in architecture with a certificate in Historic Preservation and is a former field architect for the Cyprus Archeological Expedition conducted by Princeton University.

In 2008, Conkling graduated with a master of arts degree in the History of Decorative Arts and Design offered by the **Smithsonian Institution** in partnership with **Parson's-The New School for Design**. The topic of her



New DAS board members Veronica Conkling, Monika Schiavo, Nicholas Vincent.

thesis was "Courting John Henry Belter: Decoding His Decorative Carvings in American Furniture, 1844–1860."

After completing her degree, Conkling worked in the Office of the Under Secretary for History, Art and Culture, assisting in managing art-related

projects for the art museums of the Smithsonian Institution, including the **Artist Research Fellowship Program**. She was awarded with the 2009–10 Enid A. Haupt Research fellowship at **Smithsonian Gardens**, where she

Continued on next page

DAS heads to Winterthur in November

Contributors should have received their invitations for a daytrip to **Winterthur Museum, Garden & Library** (Winterthur, DE) on Saturday, **November 12, 2011**, featuring special tours related to the exhibition **Paint, Pattern, & People: Furniture of Southeastern Pennsylvania, 1725–1850**.

Plans call for arriving at the Winterthur Visitors Center (5105 Kennett Pike/Route 52) at 10:30 a.m. Transportation from the Wilmington train

Continued on next page

Tape loom, white pine, red oak, maple, walnut, paint. John Drissell, Lower Milford Township, Bucks County, PA. 1795. In **Paint, Pattern, & People: Furniture of Southeastern Pennsylvania, 1725–1850** at Winterthur. See Exhibitions.



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From the president

By David Barquist

The past few months have been busy ones for the **Decorative Arts Society, Inc.** (DAS). In July, we offered a weekend trip to Boston, MA. Participants enjoyed private access to historic homes on Beacon Hill and splendid tours of the new Arts of the Americas Wing at the **Museum of Fine Arts**, led by **Gerry Ward** and his team, as well as galleries in the Arts of Europe section led by **Tom Michie**. At the conclusion of the trip, we presented the **Service to the Profession** award to **Thomas and Alice Kugelman**, for their exceptional devotion to the field as scholars, collectors, and institutional trustees. See page 3 for further details.

Trips like this are one way the DAS fulfills its mission of advancing

knowledge and interest in the field of decorative arts; it also required a lot of hard work on the part of volunteers, particularly the DAS officers and board members. We have depended upon the stalwart presence of **Lindsay Parrott** as DAS secretary, as well as **Libby DeRosa** and **Diane Wright** as very active vice presidents. Due to outside commitments, both personal and professional, all three have stepped down recently from their positions with the DAS. Personally and on behalf of the DAS, I want to thank them for all their efforts on behalf of the organization. We wish them well as they pursue their research and projects, and look forward to hearing more about those in the months to come.

Looking forward, we are delighted

to welcome **Veronica Conkling** as the incoming secretary and **Monika Viola Schiavo** and **Nicholas Vincent** as incoming board members (see page 2). Monika will work on the DAS website, and Nick will help with planning programs. He has already organized a trip to **Winterthur** on Saturday, **November 12**, focused on their extraordinary exhibition **Paint Pattern and People: Furniture of Southeastern Pennsylvania, 1725–1850** (see page 1), and a trip to upstate New York is in the works for the spring of 2012.

Your participation in these programs and your contributions to the DAS are vital to the organization's continued strength and growth, and your suggestions and ideas for ways we can improve are always welcome.

Winterthur tour, continued

station is available and will depart promptly at 10:15 a.m.

A house tour will begin at 11 a.m., led by Winterthur Master Guides. Choose between "Antiques and Architecture in Southeastern Pennsylvania" and "Distinctive Collections of Southeastern Pennsylvania."

At 12:30 p.m., participants will enjoy an informal "Dutch treat" lunch in the Pavilion Restaurant at Winterthur, purchasing their own lunches and sitting together to enjoy one another's company and discuss the morning tour.

At 2 p.m., exhibition curators **Wendy Cooper** and **Lisa Minardi** will lead a tour of the **Paint, Pattern & People** exhibition.

At 3:30 p.m., there will be free time to explore the museum and gardens.

Transportation back to the Wilmington train station will depart promptly at 4:30 p.m.

To participate, RSVP by **October 21, 2011**. If you have not received the invitation and sign-up form, contact **Stewart Rosenblum** at profsgped@aol.com or 212-879-5536, or download the form from the DAS website at www.DecArtsSociety.org.

New board members, continued

studied a collection of 19th-century bouquet-holders.

Conkling has presented lectures on: "The Organic Furniture of John Henry Belter," at the **Museum of the Daughters of American Revolution** in March 2009; "From the Garden to the Parlor and into the Automobile: Flower Culture and Women in Victorian America," at the 2010 **MAPACA** conference; and "The Unmistakable Signs of the Arts and Crafts in Grant Wood's Art Colonies: Insights in *the Craftsman*" at the **First Symposium for Emerging Scholars** at the **Stickley Museum at Craftsman Farms** in April 2011.

• **Monika Violet Schiavo** will oversee communications for the DAS. She recently completed her coursework for the **Smithsonian-Mason History of Decorative Arts** master's degree program. Her master's thesis examines the career of collector and decorator **Katharine Prentis Murphy**, and the impact of Murphy's historic house installations on the 1950s Colonial Revival movement.

Schiavo has benefited from a State Department internship at **Blair House**, the U.S. president's guest house, and has worked in the History of Decorative Art program office, where she

supported the administrative and development efforts of the director and assistant director.

A "recovering antiques dealer" who operated her own retail company for several years before starting graduate school, Schiavo has a Certificate in Appraisal Studies from New York University and served on the board of St. Johns College's Alumni Association.

• **Nicholas C. Vincent**, who will be responsible for DAS programs, is a research associate in American Decorative Arts at the **Metropolitan Museum of Art** (New York, NY). He holds a BA from Wesleyan University and an MA from the **Winterthur Program in Early American Culture**; is a graduate of the **Attingham Summer School for the Study of the English Country House**; and has served as a guest lecturer and adjunct professor for the American Fine and Decorative Arts program at **Sotheby's Institute of Art** (New York, NY).

Vincent has worked on the renovation of the Met's American Wing period rooms and furniture galleries, and currently is coordinating the installation of the American paintings and sculpture galleries, scheduled to reopen in January 2012.

DAS visits Boston sites

By Judith Gura, Professor and Coordinator of Design History and Theory programs, New York School of Interior Design, New York, NY

DAS members spent two delightful and informative days in Boston in July, where we were hosted by historians and curators on private visits to a few of the city's newest—and oldest—historic sites.

DAS newsletter editor **Gerald W. R. Ward**, Katharine Lane Weems Senior Curator of American Decorative Arts & Sculpture, and DAS **Smith Award Committee** chair **Thomas S. Michie**, Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture Art of Europe, at the **Museum of Fine Arts/Boston**, took the lead in ensuring the success of the day-long visit to the museum. Much of our visit focused on the museum's new wing, designed by **Foster + Partners** for the Art of the Americas collections.



Gerry Ward leads tour participants through Chihuly exhibition.

Ward began with a side trip through the spectacular (and crowd-pleasing) **Dale Chihuly** exhibition, showcasing four decades of glass sculptures, along with site-specific installations including a 42-foot-high "Lime Green Icicle Tower" that dominates the MFA's airy new atrium (where it may remain ... museum visitors are enthusiastically contributing to a purchase fund), a canoe-size boat filled with rainbow shapes of blown glass, and a room that replicates one in Chihuly's own studio, with a selection of Chihuly's collection of Native American baskets, Pendleton and other trade blankets, and Chihuly's own glass vessels inspired by these patterns.

Michie showed us through the European galleries, which are still in the process of reinstallation and use the museum's new multidisciplinary approach, which favors showing contemporaneous objects together, rather than segregated by category.



Thomas Michie offers insights into European decorative arts displays.



Opening with a tour-de-force display of seven massive white porcelain **Meissen** bird sculptures, the galleries include a table-setting-like display that uses porcelain figures as centerpiece décor; a trove of Hanoverian-era English silver; 18th-century French objects from the **Swan** collection; and the still-unfinished paneled salon from **Hamilton House**, once the largest house in Scotland.

We were treated to a behind-the-scenes visit to the bare-bones framework of the Newland Room, a period interior in the process of reinstallation, and a fascinating explanation of what the work involves.

After a delightful lunch in the museum's new restaurant, we toured the Art of the Americas galleries—53 rooms on four floors—with our curator

hosts, including **Nonie Gadsden**, **Kelly L'Ecuyer** and **Dennis Carr**. The galleries are distinctive for their innovative presentation: Not only are decorative arts and paintings shown together in integrated displays, but the exhibition rooms are designed around themes that relate history and social context—in effect, telling stories to museumgoers, instead of merely offering didactic labels.

We were impressed with the easy-to-understand, attractive displays, a gallery of "how was it made" explaining details of fabrication, and a platform of side-by-side **Chippendale**-style chairs made in different cities, allowing easy comparison of their differing details.

We moved on to the period rooms, some of which had, due to space restrictions, never been installed before. The tour ended with an installation of selections from the museum's burgeoning contemporary collections. Next on the refurbishing list is the museum's **I.M. Pei**-designed wing—definitely a reason to anticipate another visit to this exceptional institution.

Saturday was a triple-header: visits to three very different and equally fascinating houses in Boston's historic Beacon Hill neighborhood. Our first stop was the **Harrison Gray Otis** house, a red-brick Federal-style home dating to 1796, designed by architect **Charles Bulfinch** for a former mayor of Boston and now owned by Historic New England and designated a U.S. National Historic Landmark; it is the last surviving mansion in what was once Boston's most elite neighborhood.

Leah Walczak of **Historic New England** showed us through the meticulously restored interiors and appealingly colored interiors, which have a significant number of items of original furniture.

After a walk up (and down) the hill itself and lunch at the Beacon Hill Bistro, we viewed another National Historic Landmark, the **Gibson House**, an elegant Italian Renaissance-style Victorian gem in the Back Bay, de-



Thomas (Tom) Kugelman accepts Service to the Profession Award.



Participants in the 2011 DAS tour of Boston decorative arts sites (above).



Louis XV garniture de cheminee (below). Purchased by Charles Hammond Gibson Jr. in 1935 for the music room of his home, as he worked to restore the house to its original condition after the death of his mother, Rosamond Warren Gibson, in 1934.



Pier mirror at Harrison Gray House (above), one of a pair, close to 7 1/2 feet tall, with over-sized rope-turned columns and supporting carved figures and a classical tablet across the top. Tablet depicts a scene from the Trojan War in which Agamemnon's heralds have arrived to take the captive slave Briseis away from Achilles. Pair thought to be the ones made by John Doggett (1771–1819), one of Boston's finest framemakers, for merchant John Osborn, who bought the Otis House in 1801. Pair hangs between windows of two first-floor front rooms of the Otis House, exactly where, according to Osborn's inventory, they were placed nearly 200 years earlier.

signed by **Edward Clarke Cabot**. Director **Charles Swift** told us about the family's history and showed us through fashionably furnished rooms, noteworthy for its wallpapers and abundance of objects—and a rarely seen ventilator shaft that brings light to the interior of the house.

The final stop was **Nichols House Museum**, another Bulfinch design, furnished with the eclectic decorative arts collections of landscape gardener and suffragist Rose Standish Nichols. Director **Flavia Cigliano** was our escort through the house, which is maintained exactly as it looked in the early 1900s.

The coda to the weekend was a reception at this house and presenta-

tion of the **Service to the Profession Award** to **Thomas and Alice Kugelman**, in the form of a special certificate decorated with motifs from the Kugelmans' book, *Connecticut Valley Furniture*. The certificate was created and rendered by **Laura D. Williamson**.

Thomas accepted the award on the Kugelmans' behalf, accompanied by his daughter **Margery Hofer**, a curator at the **New-York Historical Society**.

As many of us headed to the airport, a few fortunate participants made an unscheduled visit to the **Ayer Mansion**, with façade and interiors designed by **Louis Comfort Tiffany**.

All told, it was a rewarding trip, thanks to organizer **Elizabeth De Rosa**



Participants take a closer look at furnishings during the tour (above).

and our hosts in Boston. Next on the agenda: a visit to Winterthur in the fall and a tour of decorative arts sites in upstate New York (see page 1).

Feature

The Carolinas and the decorative arts —a partnership throughout regional history

By Scott Provancher, President, Arts & Science Council

From pottery to quiltmaking, the Carolinas preserve their rich history through various forms of decorative arts that date back hundreds of years. Charlotte, NC, has become a center for showcasing the significance of the decorative arts in the culture and history of the Carolinas. The **Mint Museum, Harvey B. Gantt Center for African American Arts + Culture**, and **Bechtler Museum of Modern Art** all display a variety of decorative arts pieces in their collections.

These three partners, along with the John S. and James L. Knight Theater, comprise the **Levine Center for the Arts**, an arts community made possible through a multi-million donations by the Leon Levine Foundation and Duke Energy.

The Mint Museum showcases nearly 10,000 decorative art pieces at its two facilities, the **Mint Museum Uptown** and **Mint Museum Randolph**, including ceramics, silver, glass, furniture and textiles, comprising two-thirds of all the works of art displayed in the museum. The ceramics collection is the largest and most significant of these collections. Particular highlights include the holdings of North Carolina pottery, which amounts to more than 2,300 pieces, with works from the last quarter of the 18th century to the present, showing how this craft continues to transform over time.

“One significant piece at Mint Museum Randolph is the Han Vase, made circa 1937 by **Benjamin Wade Owen**,” said **Brian Gallagher**, curator of decorative arts at the Mint Museum. “This piece was the first example of North Carolina pottery to enter our permanent collection.”

Pottery-making has been a vital part of the Carolinas for more than 200 years, starting when potters from

countries such as England and Germany settled their families in the present-day Seagrove area of central North Carolina.

These families typically lived on remote farms built on deposits of clay, and made pottery to sell and trade. In the early 20th century, the arts and crafts movement swept the country and potters began transforming their traditional pottery into more stylish pieces, using various glazes, which they called “fancy ware” and today is called North Carolina pottery. This significant transition kept North Carolina’s oldest and most continuous industry alive and thriving.

Providing a visual representation of the history of the Carolinas.

In addition to the Mint Museum’s **Decorative Arts Collection**, the museum showcases two other exhibits composed of decorative art works. The Historic Costume and Fashionable Dress Collection features nearly 10,000 items spanning three centuries of fashion history. This collection was founded in 1972 as a concentrated effort to save community heirlooms. The **Mint Museum of Craft + Design**, part of the Mint Museum Uptown, collects international studio craft and design in the areas of glass, jewelry, furniture, wood art and other items made after 1900.

For many years, quilting has been a popular form of art in the United States and provides a visual insight into the intricacies of African-American culture and history. The Harvey B. Gantt Center for African American Arts + Culture has featured a quilt with historical significance to the museum in its Pride Collection.

Recent studies detailing oral histories have recounted the role of quilting

in the Underground Railroad. Since Charleston was the primary port of entry into the country, South Carolina had the greatest concentration of slaves in the union, resulting in the prominence of quiltmaking in the Carolinas. Recent study of oral histories has inspired African-Americans to pick up their fabric and needles again to revitalize the tradition of quilting. Quilters like **Faith Ringgold**, **Clementine Hunter** and **Winnie McQueen** are keeping the African-American tradition of quilting alive. Even today, African-American quilting circles throughout the Carolinas meet regularly.

The Bechtler Museum of Modern Art is home to decorative arts pieces by brothers **Alberto and Diego Giacometti**. Although Alberto is best known for his elongated Expressionist sculptures, he also created smaller-scale works that were a testament to his attention to detail. He put as much effort into these decorative pieces as his substantial later works.

Decorative works by Alberto in the Bechtler collection are a rare bronze necklace, bronze medallions and a gilded bronze small female head (used as a knob for a small box). Decorative works by Diego include bronze and glass tables, bronze table and floor lamps, and a rug. The Giacometti brothers preferred working with bronze, because it permitted them to sculpt in great detail.

The Bechtler Museum of Modern Art also showcases a variety of decorative art pieces by major figures of 20th-century modernism. Works include tapestries by **Alexander Calder**; ceramic pieces by **Pablo Picasso**; and works by **Le Corbusier**, **Joan Miró**, **Fernand Léger** and **Roy Lichtenstein**.

In these ways, the decorative arts provide a visual representation of the history of the Carolinas.

Events

Treasures Tales

San Francisco Fall Antiques Show
San Francisco, CA
October 27–30, 2011
www.sffas.org

This six-part lecture series relates to the theme of the 30th anniversary show, *Hidden Treasures*. It is inspired by the pearl—the treasure hidden within an oyster shell that is the traditional 30th-anniversary gift—and highlights antiques and arts that have something to hide: secret drawers, optical illusions, objects that change from one function to another and faux finishes masquerading as something precious.

The reasons behind these acts of deception may be serious, such as a tea caddy with a compartment for a valuable silver tea spoon; whimsical, such as a snuff box in the shape of a shoe; practical, such as a side table that unfolds into a set of library stairs; or esthetic, such as flowers made out of painted porcelain. Items are drawn from private collections around the Bay Area and participating dealers.

Topics include:

“Born to be Beautiful: Pearls and the Celebrated Women Who Wore Them,” **Ruth Peltason**, editor and lecturer, and author of *Living Jewels: Masterpieces from Nature: Coral, Pearls, Horn, Shell, Wood & Other Exotica* (New York, NY);

“Collecting Opportunities: The Rise of the Asian Art Markets,” **Henry Howard-Sneyd**, vice chair, Asian Art, **Sotheby’s** (New York, NY);

“Princely Treasures,” Archduke Dr. **Géza von Habsburg, Fabergé** guest curator, **Virginia Museum of Fine Arts**, lecturer and author (New York, NY);

“U.S. vs. Art Thieves: Tales From the FBI’s Real Indiana Jones,” **Robert Wittman**, former special agent and founder, Federal Bureau of Investigation Art Crime Team, and author (PA);

“Designing Hollywood’s Golden Age: Art Direction from Films of the 1920s and ‘30s,” **Cathy Whitlock**, interior designer and author (Nashville, TN); and

“The Curated Home: Designing Today with Art and Antiques,” **Thomas Jayne, David Kleinberg** and **Suzanne Lovell**, interior designers and authors; **Suzanne Tucker**, moderator.

Fashion Icons and Insiders
10th Annual Fashion Symposium
Museum at Fashion Institute of Technology
New York, NY
www.fit.edu
November 3 and 4, 2011

Presented in conjunction with the exhibition *Daphne Guinness*, the symposium features scholars, authors and curators, and fashion-industry professionals discussing fashion icons and insiders, from Marie Antoinette to Guinness.

For prices, registration and current information, go to fitnyc.edu/museum or send an e-mail message to museuminfo@fitnyc.edu.

Function and Fancy: Ceramics from Across the Globe
American Ceramic Circle Symposium
2011 Symposium Program
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
November 3–6, 2011

This event highlights the **Birmingham Museum of Art** (BMA) collection of ceramics from all regions and periods. Themes range from Vietnamese ceramics to Alabama folk pottery to **Meissen** stoneware and **Wedgwood**, English and French porcelain.

A pre-symposium trip to Columbus, MS, includes tours of the Tennessee Williams home, constructed in 1875 and renovated; **Temple Heights**, the restored home 1937 home of Mrs. **Dixie Butler** and the late Carl Butler, and her extensive collection of **Parian** and **Paris** porcelain; and **Rosedale**, an example of Italianate architecture in the South built in 1856 that has recently been restored to its original state and houses a collection of furniture by New York cabinetmaker **John Henry Belter**; lunch at **Whitehall**, an

1843 former plantation home used as a hospital during the Civil War; and a trip to the **Westervelt-Warner Museum of American Art** (Tuscaloosa, AL), a private collection with more than 500 paintings, furniture, sculpture and decorative arts objects representing American history.

Sessions on November 4 include a welcome by **Gail Andrews**, BMA director, and **Jeffrey Munger**, chairman, **American Ceramic Circle** (ACC), followed by lectures:

“More than Jasper: Wedgwood in the Collection of the Birmingham Museum of Art,” Dr. **Anne Forschler-Tarrasch**, Marguerite Jones Harbert and John M. Harbert III Curator of Decorative Arts, BMA;

“Alabama Folk Pottery,” **Joey Brackner**, director, **Alabama Center for Traditional Culture** (Montgomery, AL);

“Dragon Claws and Lotus Petals: Decorative Motifs in Vietnamese Ceramics at the Birmingham Museum of Art,” Dr. **Don Wood**, Virginia and William M. Spencer III Senior Curator of Asian Art, BMA;

“European Ceramics in the Victorian Era: Inspiration from the Past, Present and Future,” **Nicholas Dawes**, vice president for Special Collections, **Heritage Auction Galleries** (New York, NY);

“Adventurous ... modern ... intriguing: American Ceramics and the Drama of Modernity, 1924–1941,” Jay and Emma Lewis Lecture, **Dr. Graham Boettcher**, William Cary Hulsey Curator of American Art, BMA;

“English Ceramics for the 18th Century Dinner Table,” Dr. **Maurice Hillis**, independent ceramics scholar (Chester, England).

November 5 begins with the ACC’s annual meeting, followed by “The Ceramics Collection in Schloss Friedenstein, Gotha, and the Presentation of Boettger Stoneware in the First Half of the 18th Century,” Dr. **Martin Eberle**, director, **Schloss Friedenstein** (Gotha, Germany);

“From ‘magots’ to ‘Grand Homes’:
Continued on next page”

Some thoughts on the evolution of 18th century French porcelain sculpture," **Aileen Dawson**, curator of Post-Medieval Collections, **British Museum** (London, England);

"The Order of Cincinnati on Chinese export porcelain: Real or Replica?," **Shirley Mueller**, independent ceramics scholar (Indianapolis, IN);

"20th-century porcelain for the table," **Stephen Harrison**, curator of Decorative Arts and Design, **Cleveland Museum of Art** (Cleveland, OH);

"New Light on the President Hayes White House Dinner Service," **Robert Doares**, museum educator, independent ceramics scholar and 2010 ACC grant recipient, **Colonial Williamsburg Foundation** (VA);

"From things for villas to princely gifts: Maiolica for Renaissance Dukes and Duchesses of Urbino," **Timothy Wilson**, keeper of Western Art, **Ashmolean Museum**, University of Oxford (Oxford, England); and

annual gala dinner with remarks on "The American Ceramic Circle Annual Symposium 2012: A Sneak Peek," **Jason Busch**, Alan G. and Jane A. Lehman Curator of Decorative Arts and Curatorial Chair for Collections, **Carnegie Museum of Art** (Pittsburgh, PA).

Event sponsors include **Christie's**, **Skinner, Inc.**, and Sotheby's.

Post-Symposium Connoisseurship Workshops on November 6 focus on:

"Asian and Asian Export Ceramics," **Don Wood**; **Ron Fuchs II**, curator, **Reeves Collection**, Washington and Lee University (Lexington, VA);

"Wedgwood," **Anne Forschler-Tarrasch**; **Margaret Burnham**, independent objects conservator (Union, ME);

"English Pottery and Porcelain," Dr. **Maurice Hillis**; **Jim Burnham**, independent objects conservator (Union, ME)

For more information, contact Forschler-Tarrasch at 205-254-2976 or aforschler@artsbma.org. To join the ACC, contact **Suzanne Findlan Hood** at acc@acc.hrcoxmail.com.

Balance and Beauty: Georgian Design in Early America
Historic Deerfield
Deerfield, MA

www.historic-deerfield.org
November 11-13, 2011

This forum delves into the creative heart of Colonial America, with a full day of workshops on Friday and six lectures on Saturday and Sunday, including a keynote address by Dr. **Adam Bowett**, independent furniture scholar and author of *Early Georgian Furniture, 1715-1740* (2009).

Speakers include Dr. **Kimberly Alexander**, chief curator, **Strawbery Banke**; **Brock Jobe**, professor of American Decorative Arts, **Winterthur Museum** and author of *Harbor and Home: The Furniture of Southeastern Massachusetts, 1710-1850* (2009); **Thomas Michie**, Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture, Art of Europe, **Museum of Fine Arts, Boston**; **Joshua Lane**, curator of Academic Programs and of Furniture, **Historic Deerfield**; and **Janine Skerry**, curator of Metals, **Colonial Williamsburg** (Williamsburg, VA) and co-author of *Salt-Glazed Stoneware in Early America* (2009).

For more information and registration, contact Julie Marcinkiewicz at 413-775-7179 or events@historic-deerfield.org.

Studies in Silver—Jewels of the Duchess of Windsor
18th Annual Silver Lecture
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
November 30, 2011

This year's Studies in Silver lecture is on "The Signy & Cléopée" and is presented by **Carol Elkins**, senior vice president, Jewelry Department, **Sotheby's** (New York, NY). Activities include an Identification Clinic for silver, jewelry and gemstones.

The American socialite Wallis Warfield Simpson (b. Bessie Wallis Warfield, 1896-1986) shocked conventional society when identified as the mistress of the Prince of Wales. In December 1936, he renounced the throne of England for her. Their love affair, which may have begun as early as 1934, is commemorated by a series of jewels and luxury objects.

As the Duke and Duchess of Windsor, they made the rounds of interna-

tional society on both sides of the Atlantic. After Edward died in 1972, she lived quietly in France. Sotheby's sold these jewels for the benefit of charity in Geneva in 1987 and a smaller selection in London in November 2010.

This lecture is an annual scholarly lecture organized by the Department of Museum Volunteers and the European Curators of the Department of World Cultures. Sotheby's (Canada) Inc. provided funds in 1992 to support founding this lecture. The proceeds from the lecture benefit the Department of World Cultures (European Section). This year, members of the ROM Mineralogy Department are assisting Elkins and the European Curators in the identification clinic. (The service is available only to persons who purchase tickets for the lecture.)

Elkins has more than 20 years of experience in the Jewelry Department at Sotheby's and is a frequent lecturer at jewelry conferences. She recently completed her term as president of the **American Society of Jewelry Historians** and is also a member of the **Gemological Institute of America** Alumnae Association. She has contributed articles to the *Journal of the Gemological Institute of America* and written on period jewelry styles for Sotheby's *Preview* magazine.

Cost: ROM members, seniors, students, \$30/person; general public, \$35/person. Pre-registration is required. To register online, go to www.rom.on.ca/whatson. To register by phone, call 416-586-5797. By drop-off: Complete a registration form and make payment at the Information Desk of the museum during visiting hours. By mail, include program name, payment and total number of tickets, and mail to: Royal Ontario Museum, Studies in Silver Lecture, 100 Queen's Park, Toronto, ON Canada M5S 2C6. A 20% cancellation fee applies. Cancellations must be received no less than five business days before date of program.

Symposium on Czech Avant-Garde Art and Modern Glass
Museum of Fine Arts-Houston
Houston, TX
mfa.org
November 5, 2011

This event is in conjunction with

the exhibition *New Formations: Czech Avant-Garde Art and Modern Glass from the Roy and Mary Cullen Collection*.

Guest curators **Karel Srp** and **Lenka Bydžovská**; **Matthew Witkovsky**, curator and chair of the photography department at the **Art Institute of Chicago**; and **Jindřich Toman**, professor of Slavic Languages at the University of Michigan, are among the speakers.

MESDA Saturday Seminar
Museum of Early Southern
Decorative Arts
Winston-Salem, NC
www.mesda.org
November 12, 2011

This program on the material culture of alcohol in the early South, in conjunction with the *"Our Spirited Ancestors": The Decorative Art of Drink* exhibition, features speakers such as **Dennis Pogue**, vice president of Preservation, **George Washington's Mount Vernon**, who oversaw the reconstruction of George Washington's Whisky Distillery; **Robert Hunter**, editor, *Ceramics in America*; and **Daniel Ackermann**, exhibit curator.

Art & Design • Fashion • Furnishings
24th Annual Washington Craft Show
Washington, DC
www.WashingtonCraftShow.com
December 2-4, 2011

This craft show features more than 185 jury-selected artists and designers from around the country who work in different media, including ceramics; silver, bronze and copper; mixed media; decorative and wearable fiber; jewelry; paper; wood; and glass.

50th anniversary of studio glass art in America
Art Alliance for Contemporary Glass (AACG)
Throughout the USA
January-December 2012

To celebrate this milestone and recognize artists, the **Art Alliance for Contemporary Glass (AACG)**, a not-for-profit organization whose mission is to further the development and appreciation of art made from glass, has initiated more than 100 glass demonstrations, lectures and exhibitions that will take place in museums, galleries

and art centers across the country throughout 2012.

The American Studio Glass movement began with two glass workshops held at the **Toledo Museum of Art** in 1962. The workshops were taught by **Harvey K. Littleton**, who, with scientist **Dominick Labino**, introduced a small furnace built for glassworking that made it possible for individual artists to work in independent studios.

Glass programs were established at the University of Wisconsin by Littleton, **California College of the Arts** by **Marvin Lipofsky**, and **Rhode Island School of Design (RISD)**, led by **Dale Chihuly**.

Anniversary events slated for 2012 include:

- **Voices of Contemporary Glass: The 50th Anniversary of the American Studio Glass Movement**, **Boca Raton Museum of Art (FL)**, January 18-June 3, 2012

- **Michael Petry: The Touch of the Oracle**, **Palm Springs Art Museum (FL)**, March 17-July 29, 2012

- **The Legacy of Littleton: Harvey Littleton and his Wisconsin Glass Program Students**, **Bergstrom Mahler Museum (Neenah, WI)**, October 8, 2012-February 24, 2013

The 2012 glass art events are ever-changing; as information is finalized, details can be found at <http://contempglass.org/2012-celebration>.

Where Scholar Meets Maker
6th Biennial Henry D. Green Symposium
Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
February 2-4, 2012

No program details were available at presstime; check the DAS website (www.DecArtsSociety.org) for information closer to the event date.

Traditions—III, Architectural History and the Decorative Arts 18th Symposium
Virginia Commonwealth University,
Virginia Historical Society
Richmond, VA
www.vcu.edu
November 18, 2011

This conference, directed by Professor **Charles Brownell** of Virginia

Funding

Applications are open for the **American Ceramic Circle (ACC)** awards of up to \$5,000 for expenses associated with preparing scholarly papers based on original research in the history of ceramics. Grant recipients are required to offer completed papers for publication in the *ACC Journal* and may be invited to speak at an annual ACC symposium. The next deadline for completed applications is **April 1, 2012**.

To receive an application form and a statement of general principles pertaining to the grants process, go to the ACC website, www.amercercir.org.

Address any questions to:
Anne Forschler-Tarrasch
ACC Grants Chairman
Curator of Decorative Arts
Birmingham Museum of Art
2000 Rev. Abraham Woods, Jr. Blvd.
Birmingham, AL 35203-2278 or
aforschler@artsbma.org.

Commonwealth University, has four sessions: the Doric Order from Antiquity to the Colonial Revival; forgotten mansions of the 18th and 19th centuries, North and South; Classical and Esthetic movement manifestations in American "Art Tile," particularly in the terra cotta of **Louis Sullivan**; and metamorphoses of the Classical tradition in Richmond's Fan District.

The **Center for Palladian Studies in America** and a dozen other cultural institutions sponsor the symposium.

Admission is free to students, \$8 per person for members of sponsoring institutions and \$10 per person for others. Reservations are necessary for a post-conference reception at the restored **Hancock-Wirt-Caskie House (1808-09)**.

To register, send check payable to "VCU Symposium" to Symposium, Department of Art History, Virginia Commonwealth University, Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046, by **November 11**.

For a brochure or other information, contact Courtney Culbreth at 804-828-2784 or cculbreth@vcu.edu.

Acquisitions

• **Alice S. Kandell** (New York, NY) has donated her Tibetan Buddhist shrine room, with more than 220 art objects, to the **Smithsonian's Arthur M. Sackler Gallery** (Washington, DC). The shrine is so large that the gallery has to build a room to house and display it. Items include art created between the 13th and 19th centuries, such as a silver Buddha from Mongolia decorated with seashells and coral, and scroll paintings on silk brocade, that Kandell acquired in travels from 1965–79.

• The **Carnegie Museum of Art** (Pittsburgh, PA) has acquired works for its collection of early American glass and contemporary craft and design, including two cut and engraved glass water decanters commissioned as part of a large service by President James Monroe in 1818 and made by Pittsburgh glass firm **Bakewell, Page and Bakewell**. The last documentation of the objects occurred in 1833, when a dozen glass decanters were sold from the White House. Preserved in private hands for nearly two centuries, the objects resurfaced at a rural auction in the Mid-Atlantic region in 2010.



Water decanters, glass. 1818–19. 11.5 in. high x 5 in. diameter (29.21 x 12.70 cm), with stopper; 9.5 in. (24.13 cm) high, without stopper. Bakewell, Page and Bakewell, American, under name 1813–27. Ailsa Mellon Bruce Fund and gift of Christopher T. Rebollo.

These are the earliest known fully cut and engraved American water

decanters. They feature exceptional clarity and a cool, gray color, and are embellished with cut motifs of strawberry diamonds, prisms and pointed arches. The central medallions are engraved with the Great Seal of the United of States.

Benjamin Bakewell is considered the “father of the American flint glass business.” He began his glassmaking career in Pittsburgh in 1808. Through various partnerships, his glassworks operated until 1882. Bakewell’s glass was known for its high-quality, colorless formula.

In 1816, Bakewell sent President James Madison an example of his firm’s workmanship: a pair of wine decanters also decorated with the Great Seal of the United States. When Monroe visited Pittsburgh in September 1817, Bakewell presented him with his own pair of decanters. Monroe followed up with an order for a 340-piece service of cut and engraved glass.

The decanters were acquired through the **Ailsa Mellon Bruce Fund** and as a gift from **Christopher T. Rebollo**.

The museum also has received a gift of contemporary craft and design from **Deena and Jerome Kaplan** (Bethesda, MD) that marks the largest single contribution to the decorative arts and design collection in the last decade.

Ceramic items include works by 20th-century figures such as **Kenneth Ferguson, Rudy Autio** and **Beatrice Wood** and a sculpted plate by California clay artist **Viola Frey**, whose work was not previously represented in the collection.

The gift adds work by international artists such as **Malcolm Zander, Alain Mailland** and **Hans Weissflog**, and additions in studio furniture, including a double rocking chair by California furniture-maker **Sam Maloof**, a bronze and walnut Monkey Settee by **Judy Kensley McKie**, and an Architect’s Valet chair by **Alphonse Mattia** (see *DAS Newsletter*, Spring–Summer 2011).

• **The Museum of Fine Arts, Boston** (MFA; MA) has unveiled the Linde Family Wing for Contemporary Art, which includes seven new galleries. More works of art are also on view in the Edward H. Linde Gallery (about 3,900 square feet), which showcases works by SMFA alumni and annual presentations of the Community Arts Initiative project; on Art Walls; and in the Henry and Lois Foster Gallery, where the exhibition **Ellsworth Kelly: Wood Sculpture** debuts (see Exhibitions), including the decorative arts. The renovation of the wing has more than tripled the exhibition space.

The Daphne and Peter Farago Gallery features the decorative arts in contemporary craft and design. The first installation there, *Crafting Contemporary: Selections from The Daphne Farago Collection*, features works given to the MFA and lent from the Daphne Farago Collection, many of which have never before been on view at the museum—some 80 pieces from the 20th and 21st centuries in ceramics, wood, metal, glass and fiber. The objects represent a diverse array of techniques, traditions and ideas, and explore a variety of critical and esthetic questions.

Included are the turned wood and resin White Pine Mosaic Bowl by **Philip Moulthrop**, as well as works by **Stanislav Libenský and Jaroslava Brychtová, Ah Leon, Betty Woodman, John Cederquist, Olga de Amaral, Robert Arneson, Ken Price, Jun Kaneko, Dale Chihuly**, and **Kathy Butterly**.

Daphne Farago is known for her interest in artists’ stories and handmade objects. Originally a collector of American folk art, she has since built her collection, with the support of her late husband **Peter**, in contemporary craft.

• **The Philadelphia Museum of Art** (PA) has made several craft acquisitions in the American Art Department.

√ Coastal Stack V, the first work by **Michael Peterson** to enter the

museum's collection and the last in Peterson's Coastal Stack series, created for the traveling exhibition *Michael Peterson: Evolution/Revolution*. It is composed of 13 related elemental blocks and a stylized form, stacked structurally like a cairn on a mountain summit.

√ Tree Chalice, by **Rudolf Staffel**, who began as a painter. His earlier work tended to be based on traditional forms, such as the platter and footed bowl. While in Rome, Italy, from 1966–68 to set up a study abroad extension program for Temple University's **Tyler School of Art**, he created and cast four chalices in bronze. He did not have access to a kiln in Rome, so he worked in plasteline clay, an oil-based, reusable modeling compound that never hardens; created molds; and cast each one in bronze.



Tree Chalice, bronze. Rudolf Staffel (American, 1911–2002 (born San Antonio, TX). 14 3/8 x 11 inches (36.5 x 27.9 cm). 1966–68. Purchased with the Women's Committee Craft Fund, 2011.

√ Toscane, a linen bas-relief, exemplifies **Shelia Hicks's** use of linen and her interest in juxtapositions and fusions of color and surface structure. Her exploration of bas-relief links back to her graduate studies with **Josef and Anni Albers** at Yale and her 1957 thesis study on "Andean Textile Art." It is the museum's first acquisition of Hicks's bas-relief work.

√ Fountain of the Atom, by ceramicist **Waylande Gregory**, the only public sculpture at the 1939 New York World's Fair executed in clay and the

culmination of his exploration of the medium.

Gregory established the ceramics program at the **Cranbrook School**. He was a forerunner of the postwar Studio Craft movement, when artists worked individually in their own studios, creating works of art in their chosen materials. In 1937, he was appointed director of the **New Jersey Federal Arts Project** of the Works Projects Administration.



Toscane, linen bas-relief. Sheila Hicks (American, born 1934). 3 x 60 inches (7.6 x 152.4 cm). 1994. Gift of anonymous donor, 2011.

• The **Speed Art Museum** (Louisville, KY) has received its largest donation of Kentucky art, from **Robert and Norma Noe**, including 119 examples of early Kentucky furniture, silhouettes, textiles, ceramics and silver, which more than doubles the museum's holdings of Kentucky-made decorative arts and paintings from the 19th century. Artworks from the Noe Collection are currently on view (see Exhibitions).

In 2007, the Noes promised to give their collection to the Speed over several years. With the museum's expansion underway, they decided to fulfill their promise ahead of schedule. When the expansion project is complete in 2016, additional space will be available for exhibiting early Kentucky art. The Noe Collection will also be integrated into the museum's Kentucky Online Arts Resource (www.KOAR.org), an image database devoted to documenting Kentucky art.

About Robert and Norma Noe

As newlyweds in 1955, thrift led the Noes to furnish their apartment

with old furniture. Later, they visited museums and made purchases from antiques dealers and auctions while they lived in the Washington, DC, area. They came back to Kentucky in 1979 as experienced collectors, and their love for the state and its history soon made them Kentucky collectors.

About the Noe Collection

Early Kentucky furniture forms the core of the collection. Many pieces can be documented to particular families, locations and cabinetmaking traditions, helping visitors, scholars and collectors better understand the patterns of migration, trade and taste that shaped early Kentucky furniture.

Several pieces, characterized by their spidery legs, come from a related group of furniture associated with the northeastern part of the state. The most ambitious example, a chest of drawers made between 1795 and 1810, is inlaid with leafy vines and has segmented fans in contrasting light and dark woods.



Vase, blown cased glass, etched and cameo-carved; pink, green and white geometric, floral vessel. ca. 1900. Purchased with funds from Mr. and Mrs. James E. Summar, Sr., in memory of Billy and Rebecca Hitt.

The Noes' gift also includes five sugar chests and two sugar desks, regional forms designed to store and protect sugar, a costly commodity in early 19th-century Kentucky. Placed in the dining room or parlor for all to see, sugar chests and desks kept the sugar at hand for sweetening social lubricants like tea, coffee and alcoholic

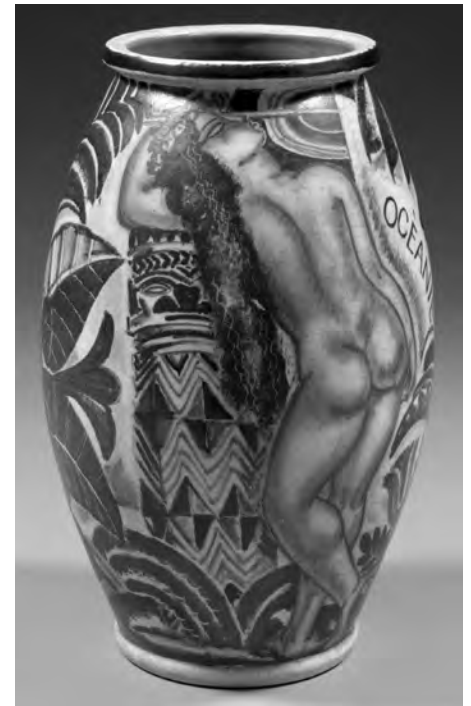
drinks. The Noes acquired many inlaid examples, including one that descended in the Madison County area.

- The **Chrysler Museum of Art** (Norfolk, VA) has acquired a rare **Thomas Webb & Sons** (Stourbridge, England) vase.

- The **Virginia Museum of Fine Arts** (VMFA; Richmond) has acquired the Oceania vase by **René Buthaud**, who was born in Bordeaux and became a key figure in the *École de Bordeaux* movement. The vase dates to 1931 and the **Colonial Exhibition**, and was almost certainly displayed at the **Palais Métropolitain** with its pendant, the now-lost Africa vase. The exhibition was the last international world's fair exclusively devoted to the celebration of international colonialism. France hosted the exposition to demonstrate its colonial power and stimulate the French public's interest in its colonial empire.

Buthaud sought inspiration from various artistic sources, from antiquity to the Renaissance, French Romanticism and Cubism, but had his own signature style. He often said that the medium of ceramics required a degree of simplicity in the composition.

The subject of the vase is inspired by Primitive Art. Buthaud was an active collector of Primitive Art and it is possible that the totem pole on which the young woman rests was part of the artist's personal collection. He later sculpted a small enameled replica and continued to create other smaller works on the same subject, including



"Oceania" vase, glazed and enameled stoneware. 17½ in. high x 9½ in. diameter (44.5 x 24 cm), ca. 1931. Monogram on base: RB. René Buthaud, French, 1886–1986.

a section of **Janniot's** façade now conserved at the **Musée des arts Décoratifs** (Bordeaux).

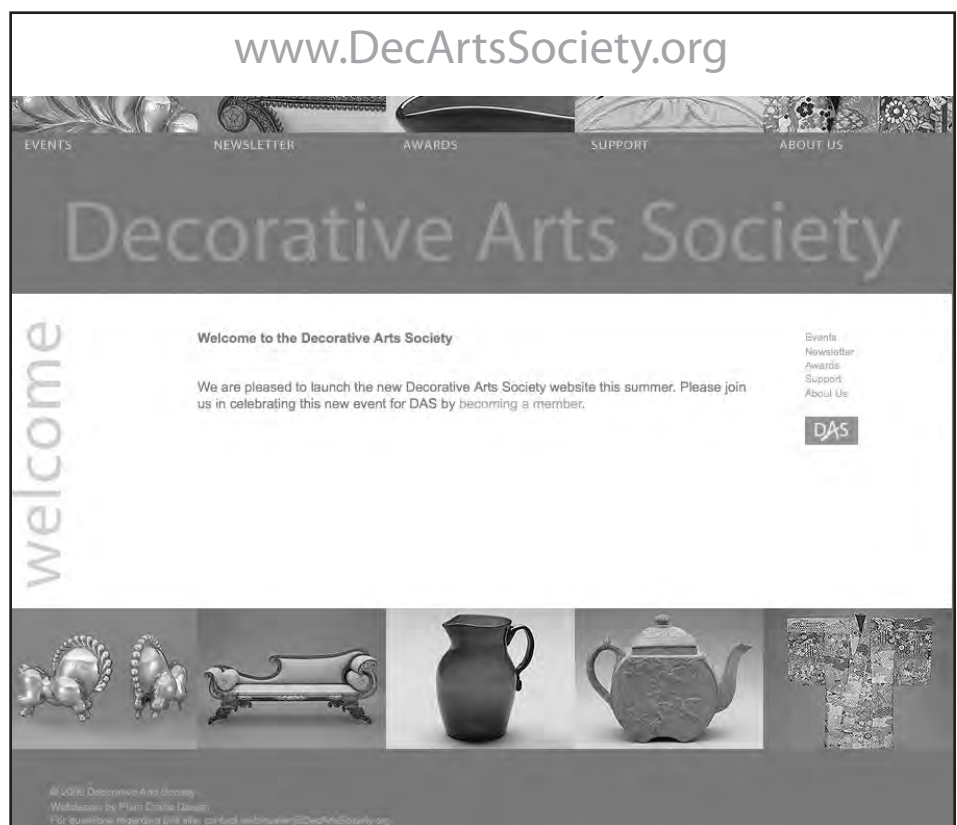
Both the Oceania vase and its pendant the Africa vase were displayed at the XVth exhibition of **Artisans Français Contemporains** at the **Galerie**

Rouard in Paris in 1931, the same year as the Colonial Exhibition; the Africa vase appeared in a photograph of the December 1931 issue of *Mobilier et Décoration* with information to the effect that vases with exotic themes were on view at the gallery.

Let the us know of upcoming events in the decorative arts!

Send announcements to:

newsletter@DecArtsSociety.org



People

Appointments

• **Nicholas R. Bell**, curator at the **Renwick Gallery (Smithsonian Institution)**, Washington, DC) will hold the title of Fleur and Charles Bresler Curator of American Craft and Decorative Art (see **News**).

• **Matthew Dawson** has joined the senior management team of the **Crystal Bridges Museum of American Art** (Bentonville, AR) as deputy director of art and education, **David Houston** has assumed the role of director of curatorial, and **Kevin Murphy** is now curator of American art.

Dawson came from the **Musical Instrument Museum (MIM)**, Phoenix, AZ) and has more than 20 years of experience in architecture and museum management.

Dawson was creative director at the **Art Gallery of Ontario** from 2007–09. He spent five years as an exhibit designer, design director, principal and executive vice president with **Lord Cultural Resources**, a global museum-planning practice in San Francisco and Toronto, and was an award-winning senior designer for **Cecconi Simone Interior Design** and director of design for **SimEx Iwerks**, both in Toronto. He holds a master's degree in architecture from Princeton University and a bachelor's degree in history from Middlebury College.

Houston has 27 years of experience as a curator, professor and public art administrator. He was chief curator of the **Ogden Museum of Southern Art** (New Orleans, LA) from 2001–09 and co-director since January 2010. He was interim director of visual arts at the **Contemporary Arts Center** (New Orleans) for one year and spent five years with the **South Carolina Arts Commission**. From 1991–2001, he was gallery director and lecturer at Clemson University. He also taught at the University of South Carolina at Columbia; School of Architecture, Brandenburg University of Technology (Cottbus, Germany); and University of New Orleans.

Houston holds bachelor's and

master's degrees in Art History from the University of South Carolina.

Murphy was Bradford and Christine Mishler Associate Curator of American Art at the **Huntington Library, Art Collections and Botanical Gardens** (San Marino, CA). He has curated exhibitions on American art from the 19th century to the present and organized *Taxing Visions: Financial Episodes in Late Nineteenth-Century American Art* with **Leo Mazow**, associate professor of Art History at the University of Arkansas.

Murphy taught art history at the University of California at Santa Barbara and the University of California at Los Angeles. He holds a doctoral degree in Art History from the University of California at Santa Barbara, where his work was supported by fellowships from the **Terra Foundation for American Art** and the **Henry Luce Foundation**. He also has a master's degree from the University of Massachusetts and a bachelor's degree from Pitzer College of the Claremont Colleges in California.

• **Claudia Gould**, director of the **Institute of Contemporary Art** (University of Pennsylvania, Philadelphia), is the new director of the **Jewish Museum** (New York, NY). She succeeds **Joan Rosenbaum**, who is retiring after 30 years at the museum.

Gould was executive director of **Artists Space** (New York, NY) from 1994–99 and a curator at the **Wexner Center for the Arts** (Columbus, OH), where she expanded the exhibition program and staff.

• **Dr. Peter Kaellgren** has been appointed as interim chief curator and **Rachel Gotlieb** and **Dr. Elisa Sani** as associate curators at the **Gardiner Museum** (Toronto, Ontario, Canada).

Kaellgren was a curator of European Decorative Arts at the **Royal Ontario Museum** (Toronto, Canada) for more than 30 years, working with ceramics, silver, glass, furniture and design graphics of ca. 1500 to the present. He developed courses for the

University of Toronto and has lectured and published widely.



Gotlieb is a PhD candidate in Art History at Queen's University (Kingston, Ontario, Canada) and an expert in Canadian craft and design with a 25-year career as curator. She is co-writing *Design in Canada*, and serves on the Professional Advisory Committee for Art and Art History Sheridan/University of Toronto, Mississauga, and **Ontario College of Art and Design's** On Site Gallery Advisory Board. When she worked with the Gardiner in the past, she won the **Ontario Crafts Council Jean Johnson Curatorial Award for *On the Table: 100 Years of Functional Ceramics in Canada***.



Sani is an Italian maiolica scholar who started her curatorial career at the **Wallace Collection** (London, England). For the last five years, she has been an assistant curator at the **Victoria and Albert Museum** (London), where she has been involved in creating the new
Continued on next page

Ceramics Galleries and is curator of the forthcoming show *V&A Masterpieces of Renaissance Maiolica*. Her recent publications include co-author, with **Timothy Wilson**, of work on the Renaissance Maiolica collection of the **Fondazione Cassa di Risparmio** (Perugia, Italy) and contributing to the award-winning exhibition catalog on **Xanto** at the Wallace Collection.



• Art journalist **Lindsay Pollock** is the new editor-in-chief of *Art in America*. She was a reporter for Bloomberg and is the author of *The Girl with the Gallery*.

• **Charlotte Potter**, a conceptual artist and designer from Vermont, has joined the **Chrysler Museum of Art** (Norfolk, VA) as Glass Studio manager. The studio opens on November 2, 2011.

Potter received a bachelor of fine arts from Alfred University and a master of fine arts from the Department of Glass at **Rhode Island School of Design**, where she also taught. Trained as a glassblower, she has worked at glass studios such as **Pilchuck Glass School**, **Haystack Mountain School of Crafts**, **Penland School of Crafts** and **Wheaton Arts**. In 2008, she co-founded the **Cirque de Verre**, a glass troupe that has performed at studios and museums such as the **Toledo Museum of Art** and the **Corning Museum of Glass**. She has been an artist-in-residence at **Pilchuck**, the **Art Making Machine Studios**, **Creative Glass Center of America** (at Wheaton Arts), and University of Sydney in Australia. Her work has been shown internationally and is in the permanent collections of the **Museum of American Glass** and the **Frieda and Henry J. Neils House**,

designed by Frank Lloyd Wright.

• **Luke Syson** becomes the Iris and B. Gerald Cantor Curator in Charge of the Department of European Sculpture and Decorative Arts at the **Metropolitan Museum of Art** (New York, NY), effective in January 2012. He currently holds dual positions at the **National Gallery** (London, England): curator of Italian Paintings before 1500 and head of Research.

Syson received his BA from the **Courtauld Institute of Art**, University of London, where he also studied for three years in the PhD program. From 1991–2002, he was curator of Medals at the **British Museum** and was intellectual coordinator and co-curator of *Enlightenment: Discovering the World in the Eighteenth Century*, a permanent gallery that opened in 2003. In 2002–03, he served as a senior curator on the planning team for the **Victoria and Albert Museum's** Medieval and Renaissance Galleries.

Syson began work at the National Gallery in 2003. He has contributed to catalogs of these exhibitions and others, and has written for scholarly journals such as the *Burlington Magazine* and *National Gallery Technical Bulletin*. He is also the co-author, with **Dora Thornton**, of *Objects of Virtue: Art in Renaissance Italy* (London and Los Angeles, 2001), which examines the meanings and values of fine and decorative arts in 15th- and early 16th-century Italy.

Syson succeeds **Ian Wardropper**, who is now director of the **Frick Collection** (New York, NY).

James David Draper, the Met's Henry R. Kravis Curator, serves as interim head of the department until January.

• The board of trustees of the **Brooklyn Museum** (NY) elected **John S. Tamagni**, a member of the board since 1987, as chair of the museum.

Stephanie Ingrassia, a trustee for 10 years, has been elected board president. She studied fine arts and art history at Michigan State and the University of London, and received a BA from the **School of Visual Arts** (New York, NY). Her career in graphic design has included designing books, magazines, newsletters and promotional materials, as well as teaching computer

graphics at the **School of Visual Arts**. She is a collector of contemporary art, and has also been a board member of **BRIC Arts/Media** and **Creative Time**.

• **Gerald (Gerry) Ward**, Katharine Lane Weems Senior Curator at the **Museum of Fine Arts** (MFA; Boston, MA) and newsletter editor of the **DAS**, will retire from the museum at the end of December 2011. He caps off his 19 years at the museum, where he has worked since 1962, with the recent opening of the Art of the Americas Wing (see News) and the exhibition *Chihuly: Through The Looking Glass* (see Exhibitions).



Ward has contributed to a myriad of MFA exhibitions, publications and acquisitions during his tenure. He is especially known for his work on the *Shy Boy, She Devil and Isis: The Art of Conceptual Craft* exhibition (2007), which presented a range of contemporary decorative arts that represented the coming of age of the American and international studio craft movement; its success led to the creation of an endowed position for Contemporary Decorative Arts at the MFA—the Ronald and Anita Wornick Curator.

Ward was also a driving force behind the exhibitions and accompanying publications for *The Maker's Hand: American Studio Furniture, 1940–1990*, *American Folk*, *Glass Today* by American Studio Artists, and many, many others. He is equally active as a writer and editor, most recently as a contributor to *A New World Imagined*, a publication about the museum's new wing; the award-winning *Jewelry by Artists: In the Studio, 1940–2000*; and *Native American Art: MFA Highlights*. Ward overseen the selection and dis-

play of American decorative arts and sculpture for the new wing for Art of the Americas since planning began for this project. He has been instrumental in the museum acquiring almost 3,000 objects for the wing since 2001, with hundreds more in the fold as promised gifts. His impact on the collections, galleries and scholarship of this institution and the field in general cannot be overstated, according to museum leadership.

In retirement, Ward will serve the MFA as a senior consulting curator for the next three years, focusing on planning and fundraising for a catalog of the American Furniture collection in electronic form. He will review the collection with an eye to strategic deaccessioning. He also plans to continue to serve the DAS as newsletter editor.

In recognition of Ward's service to the MFA, the trustees will be asked to vote him Katharine Lane Weems Senior Curator Emeritus at their next meeting.

• **Karol Wight**, senior curator of antiquities at the **Getty Villa** and a specialist in Roman glass, is the next executive director of the **Corning Museum of Glass** (CMOG; NY).



Previously head of the Department of Antiquities of the **J. Paul Getty Museum** (Malibu, CA), Wight oversees CMOG's 45,000-object collection, as well as its studio, library, programming and publications.

At the Getty, Wight moved from graduate intern to senior curator of antiquities. She has organized numerous exhibitions exploring glass from antiquity and its enduring impact, and

has published widely on the topic. Her book on ancient glassmaking techniques, *Molten Color, Glassmaking in Antiquity*, was published by the Getty last May.

Wight helped to oversee a \$275-million renovation, expansion and reinstallation at the Villa; was instrumental in helping to create a revised acquisitions policy to ensure responsible collections development for antiquities; and had a key role in facilitating a restitution program with Italy.

Wight received her Ph.D from the Art History department at the University of California, Los Angeles, and is a member of several international associations for the study of glass.

Wight succeeds **David Whitehouse**, who has been executive director of the museum since 1999. Whitehouse continues his research and contributions to the museum by serving as senior scholar. The two collaborated in 2007 as co-curators of the exhibition *Reflecting Antiquity: Modern Glass Inspired by Ancient Rome* at CMOG and the Getty Villa.

Whitehouse joined the museum in 1984 as chief curator, was named deputy director of collections in 1987, was promoted to deputy director in 1988, became director in 1992 and was appointed to his current position as executive director in 1999. He grew CMOG's collections by more than 40 percent and led a renovation and expansion that was completed in 2000. As curator of ancient and Islamic glass, he has published 15 volumes and organized nine exhibitions. Under his leadership, CMOG established its **Studio**.

Obituaries

• **Thomas N. Armstrong III**, who is credited with expanding the **Whitney Museum of American Art** (New York, NY) as director in the 1970s and '80s, although he was dismissed over plans for a new wing, has died at 78. Among his acquisitions for the Whitney were **Alexander Calder's** "Circus," a grouping of more than 50 miniature performers and animals that have been called "pillars" of the Whitney's collection and American art.

Armstrong earned a bachelor's

degree in Art History from Cornell University and studied museum administration at New York University's **Institute of Fine Arts**. He did a study project at the **Abby Aldrich Rockefeller Folk Art Museum** (Williamsburg, VA) that resulted in being appointed as a curator there. He went from there to director of the **Pennsylvania Academy of the Fine Arts** before succeeding **John I. H. Bauer** at the Whitney in 1974.

• Quiltmaker, quilt collector and philanthropist **Ardis Butler James** has died at 87. She and her husband **Robert James** purchased their first antique quilt in 1979; by 1997, they had collected more than 1,000 quilts, including historic American examples dating to the 18th century and contemporary studio art quilts.

The couple started collecting quilts in the late 1970s, eventually needing to build an extension on their house to contain their collection. They donated most of their quilts to the University of Nebraska-Lincoln (UNL) to establish the **International Quilt Study Center and Museum** (IQSC&M) in 1997, and continued to collect quilts, expanding to ones from around the world.

The Jameses endowed the Ardis James Professorship of Textiles, Clothing and Design at UNL; donated the lead gift to build **Quilt House**, the new home of the IQSC&M; and have been benefactors of other quilt organizations, including the **Alliance for American Quilts** (AAQ).

AAQ and its partners at **Michigan State University Museum** and **MATRIX: Center for Humane Arts, Letters and Social Sciences Online** have been working on a Quilt Treasures portrait of Ardis and Robert James. The **Quilters Hall of Fame** inducted them as its 2011 honorees in July.

• **Eddy Nicholson**, whom the *New York Times* called a "high-flying and colorful player" in collecting art and furniture, died in June at 73. He started collecting early American artifacts in the 1980s and was known for bidding at auctions in person, rather than by phone or through a representative, and helping to move auction prices to previously unknown levels.

At a 1986 **Sotheby's** auction,
Continued on next page

News

• The **American Folk Art Museum** (New York, NY) has closed its long-time home on West 53rd Street, selling the building to the **Museum of Modern Art** (MoMA) and remains in operation at its smaller location at 2 Lincoln Square, but the future of the museum was in doubt at presstime for this issue of the DAS newsletter.

• The **American Ceramic Circle** (ACC) has awarded a grant to **Leslie Vander Meulen Canavan** to support her original research in the history of ceramics. She will conduct research on the early 20th-century pottery, **Van der Meulen & Wykstra Art Pottery Co.** (Dunkirk, NY), which was founded in 1905 by Canavan's great-uncle, **Theake**

Van der Meulen, a Dutch immigrant, and his partner **Gerrit Wykstra**.

• All 800 ceramics from mainland Southeast Asia in the **Freer and Sackler** gallery collections of the **Smithsonian Institution** (Washington, DC) now appear at <http://seasianceramics.si.edu> (Ceramics in Mainland Southeast Asia), which also includes a Library of essays and a Bibliography of publications on historical ceramics in Southeast Asia by scholars around the world. Items are searchable by Material, Place or Time.

• The **Smithsonian American Art Museum** (Washington, DC) has received a gift from craft collector and arts patron **Fleur Bresler** to create

an endowment to support the current curator of craft position at the museum (see People). The Smithsonian Board of Regents approved the establishment of the **Bresler Endowment** in April 2011.

Fleur and **Charles Bresler** assembled a collection of American craft, with an emphasis on textiles and objects of turned wood; they gave 66 pieces to the **Renwick Gallery**, which were the focus of the 2010 exhibition ***A Revolution in Wood: The Bresler Collection***.

A native of Washington, DC, Bresler has served as a docent at the Renwick for 14 years and has been a presenter in multiple museum programs.
Continued on next page

People, continued

Armstrong started the bidding for an 18th-century Philadelphia **Chippendale** wing chair at \$400,000 and kept bidding until he got it for a record-setting \$1.1 million.

Nicholson became interested in collecting American art and furniture when, as president of Congoleum, he sought advice on decorating the company's new headquarters in Portsmouth, NH. He became a "studious and shrewd collector" on his own behalf, with most of his acquisitions used to furnish and decorate his family home. When he auctioned the contents of the house in 1995, it brought sales of \$14 million, the most ever paid for a privately held collection of early American art.

• **Anne C. Odom**, curator emerita at **Hillwood Estate, Museum and Gardens** (Washington, DC) and an authority on Russian imperial art, the work of **Fabergé** and the sales of Russian art during the Soviet period, died on August 25 of complications from an accident. She was a leader in the study and understanding of Russian fine and decorative art, and her contributions to raising awareness and appreciation of Hillwood's collection are beyond measure, according to Hillwood colleagues.

Odom's passion for imperial Russia began while her husband was

stationed at the American Embassy in Moscow from 1972–74. She began working at Hillwood in 1978, as chief curator from 1991, both deputy director for collections and chief curator from 1997–2001, and thereafter as curator emerita.



Odom organized ***A Taste for Splendor: Russian Imperial and European Treasures from the Hillwood Museum*** (1998–99); a series of Russian porcelain and enamel exhibitions (2004–05); the joint Hillwood/Middlebury College exhibition ***What Became of Peter's Dream: Court Culture in the Reign of Nicholas II*** (2003); and ***Hillwood: 30 Years of Collecting, 1997–2007*** (2007).

Odom initiated and maintained an active acquisitions policy at Hillwood and authored, edited and contributed to numerous publications, including ***Russian Enamels: From Kievan Rus to Fabergé*** (1996); ***Fabergé at Hillwood*** (1996); ***A Taste for Splendor: Russian Imperial and European Treasures from The Hillwood Museum*** (exhibition cata-

log, with **Liana Paredes Arend**, 1998); ***Russian Imperial Porcelain at Hillwood*** (1999); ***Art of the Russian North*** (contributed chapter, 2001); and ***What Became of Peter's Dream? Court Culture in the Reign of Nicholas II*** (exhibition catalog, 2003).

The ***Art Newspaper*** called ***Treasures into Tractors: Russian Art Sales 1917–1918*** (2008), which she co-edited with colleague **Wendy Salmund**, "a long overdue and highly significant publication." Her latest book, ***Russian Silver in America: Surviving the Melting Pot*** (2010), was praised for its erudition and broad appeal. She also wrote nearly 50 articles and papers for publications and conferences such as ***Apollo***, ***Antique Collector***, ***Bulletin of the Society of Historians of East European and Russian Art and Architecture***, ***Bulletin of the Detroit Institute of Arts***, ***Magazine Antiques***, and ***Pinakoteke***.

• **George M. Ross**, who helped establish the **National Museum of Jewish History** (Philadelphia, PA), has died at 77. He focused on the tiny museum in the late 1990s and led a campaign to raise \$154 million and move the museum to new, larger space, convincing potential donors of the feasibility of the museum, which focuses on the U.S. Jewish experience from 1654 to the present. It opened in November 2010.

grams. In 2011, she was named a Commissioner of the **Smithsonian American Art Museum**. She has also served on numerous nonprofit boards related to craft, including the **James Renwick Alliance**, American Craft Council and **Woodturning Center** (Philadelphia, PA). With her husband, she helped fund and build **VisArts** (Rockville, MD).

- The **Whitney Museum of American Art** (New York, NY) and **Museum of Fine Arts (MFA), Houston** (TX) are both recipients of a collection of Modernist furniture and other works amassed by **John R. Eckel Jr.**, who died in 2009, including works by **Paul Evans**, **Harry Bertoia** and **Edward Wormley**.

The MFA, Houston unveiled about 70 objects in *The Spirit of Modernity: The John R. Eckel Jr. Foundation Gift to the Museum of Fine Arts, Houston*, including Bertoia metal spires of up to 12 feet tall, Evans cabinets with fronts in patchwork-like patterns of steel and slate, and a triangular Wormley table that is inlaid with glass tiles by **Tiffany**.

- The **International Banana Museum** (Mecca, CA) has opened after its owners bought the collection from a similar themed museum elsewhere in California.

- A new gallery at the **Frick Collection** (New York, NY)—the first addition to the museum in almost 35 years—is expected to involve a 665-square-foot portico enclosed in glass and provide additional space for displaying decorative objects and sculpture. It is scheduled to open on October 25. The addition is supported by a donation from New York's **Henry H. Arnhold**, who also has promised to provide 131 examples of **Meissen** porcelain—an item not collected by the Frick's founder. That collection will be on view through April 29, 2012.

- The second annual **Icon Awards in the Arts** of the **Bruce Museum** (Greenwich, CT) honored the following in April: Patron of the Arts, **Susan E. Lynch**; Art Collectors, **Jennifer and David Stockman**; Artist, **Jeff Koons**; Art Historian, **Linda Nochlin**; Art Critic, **Robert Hughes**; and International Art Dealer, **Larry Gagosian**.

- The **Corning Museum of Glass** (CMOG) has released a new mobile “app” (application) for iPhones and An-

droid phones that highlights more than 100 objects in the collection through audio, video, imagery and text. It is available for downloading at iTunes or Android Market at \$1.99. The iPod touch with the app installed is available at the museum at \$3/person.

- The **Musée Lalique** (Wingen-sur-Moder, France; www.musee-lalique.com), an all-**Lalique** museum, has opened, in large part through the support of the company's current owner, Art & Fragrance of Switzerland.

The museum is on top of an 18th-century glassworks and has a dozen galleries, with 650 artifacts arranged by form and function. Items include vases, enameled floral jewelry and church windows, along with about 230 perfume bottles loaned by **Silvio Denz**, who is the head of Art & Fragrance, including one from the 1890s that is shaped like a teardrop and was molded by Lalique founder **René Lalique** on the kitchen store of his apartment in Paris.

Materials include items from a 2005 auction of the estate of **Marie-Claude Lalique**, granddaughter of Lalique, who died in 2003; a recreated 1930s glass fountain with fish leaping in the air; and roof beams that support a two-ton chandelier from the 1950s.

- The **Chazen Museum of Art** (University of Wisconsin, Madison) will open a new wing that will display about 30 objects by **Lalique**, including goblets and perfume.

- One of four new Study Centers in the Humanities at the **Georgia Museum of Art** (Athens, GA), the **Henry D. Green Center for the Study of the Decorative Arts**, will be on display during GMOA's biennial **Henry D. Green Symposium** in February 2012 (see Events). The study centers are key elements of GMOA's expansion and were funded in part by the National Endowment for the Humanities.

- The **Royal Ontario Museum** (Toronto, Ontario, Canada) has opened four permanent new galleries: the Eaton Gallery of Rome, including the Bratty Exhibit of Etruria; Joey and Toby Tanenbaum Gallery of Byzantium; Joey and Toby Tanenbaum Gallery of Rome and the Near East; and Galleries of Africa: Nubia. Several feature never-before-seen objects; other objects have

not been seen since previous galleries were closed in 2004 during the Renaissance ROM expansion project. New videos are featured alongside artifacts.

- The **Toledo Museum of Art** (TMA; OH) has put approximately 300 masterworks in its collection online for access from anywhere in the world. Through the eMuseum link at the TMA website, users can search and browse the collection by object title, artist, material, date or type. Each entry features an extended description of the work and, for many objects, a way to zoom in and pan around images for detailed viewing.

Objects are arranged by geographical area and time period, such as American and European art from the 17th–21st centuries; art from Africa, Asia, and the Near and Middle East; and art from the ancient Mediterranean, Middle Ages and Renaissance. Each section integrates paintings, sculptures, decorative arts, jewelry, furniture, prints and photographs.

A large selection of the museum's glass collections should be online by next spring, when Toledo hosts the 2012 **Glass Art Society** international conference.

To use eMuseum, go to www.toledomuseum.org/collection and click on “Search Highlights of the Collection here.”

- The **Wadsworth Atheneum** (Hartford, CT) is reinstalling works of European and American decorative arts.

- The **Newark Museum** (NJ) has received a \$1-million grant from the **Andrew W. Mellon Foundation** for its African art collection that will make it possible to hire a new assistant curator, work with other scholars on research, and expand and reinstall its African art galleries, to open in 2015. The museum also has received a \$500,000 challenge grant for that project from the National Endowment for the Humanities, for which it must raise another \$1.5 million.

- As part of a 2007 George Washington University plan to add a museum to its campus, the university is constructing a building that will be the new home of the **Textile Museum** (Washington, DC) when it opens in

Continued on next page

Exhibitions

Alabama

A Stitch in Time: Southern Quilts in the African-American Tradition

**Birmingham Museum of Art
Birmingham, AL**

www.artsbma.org

Through December 31, 2011

Drawing from the museum's permanent collection of American quilts, this exhibition explores the African-American quilting tradition, from patterns to pictorials. Among the featured quilts are works by **Nora Ezell, Yvonne Wells, Chris Clark** and the **Freedom Quilting Bee**.

California

The Art of the Anatolian Kilim:

Highlights from the McCoy Jones Collection

**Fine Arts Museums of San Francisco
de Young Museum**

San Francisco, CA

www.famsf.org

Through June 10, 2012

This exhibition showcases two dozen pieces from a collection of Anatolian kilims given to the **Fine Arts Museums of San Francisco** by **Caroline McCoy-Jones** from 1988–89. Pre-19th-century Anatolian flat-woven kilims on view include a variety of design types and regional styles. **Caroline** and **H. McCoy Jones** have donated

more than 800 textile works to the museum. The first presentation of works from this collection was in 1990.

Kilims

This selection of weavings was produced between the 15th and 19th centuries by semi-nomadic and village women of Anatolia, the land east of the Aegean often called Asia Minor by ancient geographers that constitutes much of present-day Turkey. Woven in the slit-tapestry technique, primarily from the wools of sheep, goats or camels, these works obtained their hues from natural dyes derived from locally harvested sources (with the exception of indigo, which is imported).

The kilims are characterized by abstract designs that are symbolic renderings of architectural, human, animal and floral motifs, some of which trace back to Neolithic times.

Kilims were created for personal use and also express group identity, represent wealth and are a source of currency. Technique and design have been passed from generation to generation of Anatolian women. Traditionally, kilims were used as floor and table coverings, room dividers, door flaps, prayer rugs and burial cloths. Many were given to local mosques to be used as floor coverings, often layered one on

top of another. The kilim was also an important part of a bride's dowry.

The term kilim is not technical. It appears to have originated in the Near East as a general designation for flat-weaves—textiles without pile. In the past decade, the term kilims has been used almost exclusively to denote textiles in tapestry weave.

Visions and Values: Jewish Life from Antiquity to America

**Skirball Cultural Center
Los Angeles, CA**

www.skirball.org

Ongoing

Featuring changing displays of works from the **Skirball's** permanent collection, this exhibition traces the history, accomplishments and values of the Jewish people over 4,000 years and shows how the visions of ancestors helped shape values today.

Colorado

Nameyo: Excellence by Name

Denver Art Museum

Denver, CO

denverartmuseum.org

Through January 1, 2012

Nameyo: Excellence by Name traces the spectrum of the Hopi ceramicist's career, highlighting key elements

Continued on next page

News, continued

2014. The museum will continue operating at its current 27,000-square-foot facility through 2013.

• The **Metropolitan Museum of Art** (New York, NY) collection of American art returns to view in expanded, reconceived new galleries on January 16, 2012, when the museum inaugurates the New American Wing Galleries for Paintings, Sculpture and Decorative Arts. The new installation presents the history of American art from the 18th through the early 20th century and encompasses 30,000 square feet.

This final phase of the American Wing renovation project comprises 25

renovated and enlarged galleries on the second floor. The architectural design is a contemporary interpretation of 19th-century Beaux-Arts galleries, including coved ceilings and natural light flowing through new skylights.

The new suite includes the Anthony W. and Lulu C. Wang Galleries of 18th-Century American Art, with four rooms dedicated to American decorative arts, principally colonial furniture and silver. Highlights of early American silver include works by **John Hull** and **Robert Sanderson, Myer Myers**, and **Paul Revere**. The furniture gallery will feature late colonial case furniture by **John Townsend** of Newport and **Thomas Affleck** of Philadelphia, and

the pre-revolutionary entrance hall of the **Van Rensselaer Manor House** (Albany, NY).

The opening of the new galleries represents the third and final phase of a major, multi-part renovation project. A new audio tour is part of the museum's Audio Guide Program.

• The **Cooper-Hewitt, National Design Museum** (New York, NY) galleries are closed for a two-year expansion project that is part of a \$64-million capital campaign that includes a 60-percent increase in exhibitions space, improvements to the National Design Library. Events, exhibitions and programs will be held at various locations around the city.

of her forms and designs, and the work of successive generations of her family.

American Indian Art
Denver Art Museum
Denver, CO
denverartmuseum.org
Through February 26, 2012;
may continue further

The museum's remodeled galleries of American Indian and Northwest Coast art feature about 700 objects from the museum's collection of American Indian art of 18,000 artworks, ranging from prehistoric to contemporary, including works on view for the first time.

Texture & Tradition: Japanese Woven Bamboo
Denver Art Museum
Denver, CO
denverartmuseum.org
Through July 29, 2012



One Voice, bamboo. Mid-1900s. Kosuge Sho-chikudo (1921–2003), Japan; Showa period. Lutz Bamboo Collection; lent by Mona Lutz.

The Japanese have woven bamboo for thousands of years. This exhibition showcases more than 70 pieces, including baskets, trays, containers, accessories, hand warmers, shades, and a chair and screen, including pieces by basketmakers who have been designated Living National Treasures.

Connecticut
Colts & Quilts: The Civil War Remembered
Wadsworth Atheneum
Hartford, CT

www.thewadsworth.org
November 16, 2011–May 6, 2012

Costumes, decorative arts and paintings illustrate reactions to the Civil War. Decorative arts from the collection are incorporated into vignettes and used to narrate personal stories, such as a parlor memorial crafted by **Eliza Trask** in honor of her husband's safe return.

Bijoux: The Origins and Impact of Jewelry
Bruce Museum
Greenwich, CT
www.brucemuseum.org
Through March 12, 2012

Bijoux investigates the range of materials used to make jewelry, from bones and fossils to feathers and paper, platinum, diamonds and CZs, with antique sapphire and diamond jewelry

on loan from private collectors. *Bijoux* delves into the genesis of these natural materials and explores the economic and environmental impact of the universal attraction to sparkle. Texts explain how gems and minerals are extracted and used to create jewelry.

The exhibition is supported by **Betteridge Jewelers**, the **Charles M. and Deborah G. Royce Exhibition Fund**, **Anne and Fred Elser**, and **Hank and Meryl Silverstein**.

Delaware
Paint, Pattern & People: Furniture of Southeast Pennsylvania, 1725–1850
Winterthur
Winterthur, DE
http://winterthur.org
Through January 8, 2012
This exhibition explores the



Desk, tulip-poplar, white pine, maple, paint, brass. 1834. Probably Jacob Maser, Mahantongo Valley, Northumberland County, PA. Winterthur Museum, gift of Henry Francis du Pont.

diverse furniture of southeastern Pennsylvania and the people who made, owned, inherited and collected it through nearly 200 objects, including furniture, fraktur, needlework and other items related to the history of the region.

Paint, Pattern & People sheds new light on distinctive local variations of furniture, presenting rare examples for which the maker or family history is known. The exhibition is accompanied by an iPod tour, a film, special house tours, and an illustrated, 304-page publication, *Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725–1850*, by **Wendy A. Cooper** and **Lisa Minardi**.

The DAS hosts a tour of this exhibition in November; see page 1.

District of Columbia

“Something of Splendor”: Decorative Arts from the White House
**Smithsonian American Art Museum/
Renwick Gallery**
Washington, DC
americanart.si.edu
Through May 6, 2012

This exhibition features 95 objects from the permanent collection of the White House, including furniture, ceramics, metals, glass and textiles. Many of the objects were made by craftsmen of their time and some have never been seen outside of the White House. **William G. Allman**, curator of the White House, and **Melissa C. Naulin**, assistant curator, selected the works in the exhibition.

The exhibition is organized in honor of the 50th anniversary of the **White House Historical Association** and, with a related publication, includes archival images of the interiors that depict life in the president’s official residence. Objects range from a box lined with wallpaper used in the White House before it was burned in 1814 to a gilded **Herter Brothers** armchair from 1875, a coverlet embroidered by First Lady Grace Coolidge between 1925–27 and a service plate from the 1982 Reagan state china.

An illustrated catalog, *“Something of Splendor”: Decorative Arts from the White House*, accompanies the exhibition, published by the White House Historical Association as one of several

projects commemorating the 50th anniversary of its founding. It includes an introduction to the history of the White House collection and information about selected decorative arts objects in the exhibition. The book opens with forewords by **Neil Horstman**, president of the White House Historical Association and **Elizabeth Broun**, director of the **Smithsonian American Art Museum**.



Armchair, mahogany. 1818. Made by William King, Jr. (1771–1854), Georgetown, DC. Gift of Mr. and Mrs. John Ford Sollers, Sr. Photo courtesy White House Historical Association.

Seasons: Tea
**Smithsonian Institution/Freer
Gallery of Art**
Washington, DC
www.si.edu
Through March 4, 2012

To highlight its permanent collection, the museum presents *Seasons*, a series of rotating exhibitions that underscores the importance of the seasons in Chinese and Japanese art and culture. In this exhibition, a dozen examples show how tea utensils embody changes in weather.

Reinventing the Wheel: Japanese Ceramics 1930–2000
**Smithsonian Institution/Sackler
Gallery**
Washington, DC
www.si.edu
End date to be determined

This installation features modern and contemporary Japanese ceram-

ics by Living National Treasures and contemporary younger artists. The **Sackler** collection represents trends in Japanese ceramics since the 1930s, when traditional workshop masters took on new roles as studio potters alongside artists in other media. Potters at regional kilns revived ancient firing and glazing technology for use in new vessel forms. In post-war Kyoto, ceramic artists departed from conventional ideas of function to create sculptural forms.

Ancient Iranian Ceramics
**Smithsonian Institution/Sackler
Gallery**
Washington, DC
www.si.edu

Closing date in 2012 not yet known

Some 3,000 years ago, in the area south of the Caspian Sea in what is now modern Iran, craftsmen developed a distinctive type of pottery. Featuring examples from the museum’s collection of ancient Iranian ceramics, this small installation showcases the crafted works of these ancient Iranian potters.

Taking Shape: Ceramics in Southeast Asia
**Smithsonian Institution/Sackler
Gallery**
Washington, DC
www.si.edu

Through 2012 (new closing date)

This exhibition of approximately 200 ceramic vessels from Southeast Asia explores the migration of pots from their makers to their users and illuminates the dimensions of international trade that brought southern Chinese ceramics into mainland Southeast Asia and from there to distant markets, from Japan to Turkey. Spanning four millennia, from the prehistoric period to the present, the vessels on view were crafted for rituals, burials, domestic use and trade.

Between 1996 and 2005, the brothers **Osborne and Victor Hauge** and their wives **Gratia and Takako** donated more than 800 vessels made in Thailand, Cambodia, Vietnam and Laos, along with Chinese bowls and jars exported to Southeast Asia to the Sackler.

Taking Shape presents the two basic types of ceramics produced in

Southeast Asia—soft, porous earthenware and high-fired stoneware.

Earthenware continues to be used to cool drinking water, cook rice and curries over a wood fire, and heat water for reeling silk. Watertight stoneware jars store grains, transport goods for long-distance trade and brew the rice beer essential for hospitality and ceremonies.

Pieces from the Hauge collection show the regional diversity of earthenware and stoneware production throughout time, such as the designs of red-painted earthenware pots from prehistoric Thailand and the forms of glazed and unglazed stoneware jars from 17th- to 19th-century central Vietnam.

Taking Shape also illuminates the dimensions of international trade that brought southern Chinese ceramics into mainland Southeast Asia. Glazed stoneware dishes, emblazoned with blue or brown floral designs, demonstrate how the shapes and decorations of Chinese ceramics inspired the addition of painted decorations to tableware made in kilns in Vietnam and Thailand. In turn, such ceramics competed successfully in the international trade of the 15th and 16th centuries.

Second Lives: The Age-old Art of Recycling Textiles

Textile Museum
Washington, DC
www.textilemuseum.org
Through January 8, 2012

This display uses items like a Japanese coat woven from rags and a vest made from a Native American blanket to demonstrate repurposing.

Florida

Selected Works of Louis Comfort Tiffany from the Morse Collection
Hosmer Morse Museum
Winter Park, FL
www.morsemuseum.org
Ongoing

The first three galleries at the Morse have been installed with more than 100 objects representing work by **Louis Comfort Tiffany**, including 15 leaded-glass windows and other examples of Tiffany art glass, metalwork, lamps and pottery.

The works represent the diversity

of media to which Tiffany applied himself over the course of his career.

A parrots window, ca. 1905, was designed for the Newport, RI, vacation home of New York financier William Watts Sherman. A squash transom, ca. 1879, was in the dining room of George Kemp's Fifth Avenue mansion in New York City. Art glass and jeweled metalwork from the 1920s help fill out the picture of Tiffany production.

The Virtues of Simplicity—American Arts and Crafts from the Morse Collection

Hosmer Morse Museum
Winter Park, FL
www.morsemuseum.org
Ongoing

This exhibition of American Arts and Crafts furnishings and decorative art illustrates the origins of the movement in Great Britain and shows, through examples from the **Morse** collection, how the Arts and Crafts movement manifested itself in the USA, especially the Northeast and Midwest.



Centerpiece, sterling silver. 1899. Goldsmiths & Silversmiths Company Limited, London, 1880–1952. Marks: Goldsmiths' & Silversmiths' Company Ltd./112 Regent Street, London, W.

In Great Britain, Arts and Crafts reformers looked back to the Medieval in their reaction against the industrial age, mass production and Victorian excesses. American adherents returned to nature, the romantic notion of "the simple life" and functionality for inspiration, and also sought to elevate craftsmanship, use native materials respectfully and attain unity of design.

Examples include pieces from Chicago, a major center of the movement in America, with works by **Frank Lloyd Wright**, the **Tobey Furniture Company** and **TECO**. **Charles Hosmer Morse**, the Chicago industrialist for whom the museum is named, renovated and redecored his Winter Park home, **Osceola Lodge**, in the Arts and Crafts style around 1905; the exhibition includes Craftsman furnishings purchased for Osceola Lodge from **Gustav Stickley**, who began his career with Tobey in Chicago.

Other highlights include a rare Stickley appliqué curtain on Craftsman canvas, ca. 1910, which has never been exhibited before, and metalware and lamps from the **Roycrofters** and a number of other American makers that are not often on view.

Kentucky

A Shining Heritage: Contemporary Taiwanese Lacquer Art from the Wang Family

Headley-Whitney Museum
Lexington, KY
www.headley-whitney.org
Through November 10, 2011

This exhibit features more than 40 pieces of lacquer art from two generations of one family. Objects created by Master **Wang Ching-Shuang**, a National Treasure who began learning the art of lacquer more than 60 years ago during the Japanese colonial period in Taiwan, and his sons **Wang Shien-Ming** and **Wang Hsien-Chih** include wall-hangings, vases and boxes.

Lacquer resin comes from the sap of a tree and is layered over a substrate. One piece can take a few years to create.

University of Kentucky professors Dr. **Andrew Maske** and Dr. **Cecilia Wang** helped bring this exhibition to the museum.

The exhibit is part of the third annual ArtsAsia Festival.

Kentucky Antiques from the Noe Collection: A Gift to the Commonwealth

Speed Art Museum
Louisville, KY
www.speedmuseum.org
Through February 5, 2012

Organized geographically, this

exhibition illustrates the breadth and depth of the **Noe Collection**, highlighting artists and artisans that influenced the lives of Kentuckians from 1800–1900 (see Acquisitions). Pieces from the Noes' collection of early Kentucky furniture range from inlaid sugar chests, corner cupboards and bureaus to simple **Windsor** chairs. Stoneware, silver and samplers—from Maysville to Louisville—round out the exhibition.

Maryland

**Exploring Art of the Ancient Americas:
The John Bourne Collection Gift
Walters Art Museum
Baltimore, MD
www.thewalters.org
February 12–May 20, 2012**

Assembled from the **John Bourne** collection of art of the ancient Americas, this exhibition features 129 Precolumbian artworks from Mexico to Peru, organized thematically by culture over more than 2,500 years in Mexico, Central America and Andean South America, from 1200 BC to AD 1520. Themes include fundamental principles such as the feminine origins of royal power in Mexico, shamanic foundation of rulership in Costa Rica and Panama, and cosmic principles embodied by gold and silver in Colombia and Peru. Other works explore the importance of performance to politics and religion throughout the ancient Americas.

The exhibition travels to the **Albuquerque Museum of Art & History** (NM), June 10–August 26, 2012.

Massachusetts

**Crowdsourcing a Collection
Concord Museum
Concord, MA
www.concordmuseum.org
October 22, 2011–March 11, 2012**

In honor of the **Concord Museum's** 125th anniversary of its establishment in 1886, this exhibition offers new perspectives on its collection. Each guest curator for **Crowdsourcing a Collection** selected an object from the museum's holdings that has special meaning and explains the personal significance of the selections in writing or video.

Included is craftsman and North Bennet Street School president **Miguel**



Board chest with drawer, pine, oak; 33.5" H, 47.5" W, 20.5" D. 1690–1720, possibly Sudbury or Marlborough, MA. From a shop in Middlesex County that produced a distinctive type of joined furniture—board chests with internal posts that extend below the drawer to form the feet; very nearly intact in all its elements. Gift to Concord Museum of the Cummings Davis Society, 1995.

Gómez-Ibáñez. The exhibition also explores the favorite objects of Concord residents from the past, including Thoreau, Alcott and Emerson.

**A Lighter Hand: The Glass Drawings
of Michael Janis
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through November 6, 2011**

This exhibition features the recent work of Washington, DC-based **Michael Janis**, who was recently named a Fulbright Scholar. Janis's work is the result of a laborious and challenging process that is similar to scrafftio, where a design is scratched through a colored ground revealing another color beneath.

To produce the image, Janis sifts black glass powder onto sheet glass, scraping away the powder to produce the detail. He suspends the image between layers of sheet glass and fires it in a kiln to fuse the constituent pieces together. Any number of images can be combined to produce complex juxtapositions. The result of this process is a collage produced entirely in glass.

Janis layers objects and characters. He is co-director of and an instructor at the **Washington (DC) Glass School**

and first began working with glass as an architect.

**All Things Considered VI: National
Basketry Organization Biennial
Juried Exhibition
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through December 4, 2011**

This show began as the **National Basketry Organization** (NBO) held its biennial conference in August and features 32 pieces by invited artists and 16 pieces by NBO instructors, in addition to 37 juried works selected by exhibition jurors. Featuring both contemporary and traditional methods, **All Things Considered VI** represents the current field of basketry and provides a survey of the methods, materials and intents of contemporary basketmakers.

The show is curated by **Ann McMullen**, curator and head of Collections Research and Documentation at the **National Museum of the American Indian, Smithsonian Institution** (Washington, DC), and **Bruce Pepich**, executive director and curator of Collections, **Racine Art Museum** (RAM; WI).

This show includes the largest number of Native American baskets of

any NBO exhibition to date. Many of the basketmakers are represented in the collection of the RAM.



Basket. Elizabeth Whyte Schulze. Tokyo Dolls2. 2010.

Fresh Figurines: A New Look at a Historic Art form
Fuller Craft Museum
Fuller Craft Museum
Brockton, MA
Through February 5, 2012

Fresh Figurines presents the continually evolving traditions of figurative ceramics, with artists who work in ceramics today exploring form, scale, the body as object and the symbolic implications of the human form.

The ceramic figurine, from European paste and Chinese export porcelain to the modern retail collectible, conjures images of Victorian fancy and kitsch. This exhibition presents more than 50 works by 40 contemporary American artists or collaborative pairs. The diverse and sometimes irreverent works address contemporary issues and riff on the history of craft, art and mass production.

The exhibition explores current responses of these contemporary artists to the practice of figurative sculpture. New England artists include **Megan Bogonovich** (Concord, NH), **Cynthia Consentino** (Northampton, MA), **Paul McMullan** (Keene, NH), **Susan Schulz** (Stonington, CT) and **Mara Superior** (Williamsburg, MA).

Gail M. Brown, who organized the show, is an independent curator who trained as a printmaker at the **Philadelphia College of Art** and has been watching the contemporary crafts movement since the early 1970s. She has curated exhibitions for **NCECA**

(Baltimore, MD), the **Brookfield Craft Center** (Brookfield, CT), **Folk Art Center** of the **SHCG** (Ashville, NC), University of Massachusetts, and Dartmouth (New Bedford, MA), and two shows of British jewelry that traveled to Boston, MA; New York, NY; Chicago, IL (SOFA); and St. Louis.

Curators' Choice: A New Look at Old Objects

Historic Deerfield
Deerfield, MA
www.historic-deerfield.org
Through February 5, 2012

More than 20 pieces from **Historic Deerfield's** decorative arts collection of more than 27,000 objects, including furniture, silver, ceramics, glass, silver, base metals, prints, paintings and textiles, from favorites and overlooked gems to recent acquisitions and objects, are on display. Highlights include a gown that was worn for three weddings in the **Hopkins-Worthington-Dwight** families between 1759 and 1824; a rare map created by **Herman Moll**, ca. 1735; a tall case clock by **Richardson Miner** of Stratford, CT, c. 1760; and a thrown and scratch-decorated jug made by **Thomas Crafts** (1781–1861) of Whately, MA.

The jug's decoration, which runs around its shoulders, depicts a fort flying the British flag from which four rowboats have been launched, full of men with firearms heading toward an anchored steamship inscribed *Carolina*; the ship has her crew on deck, a bellowing smoke stack and a 28-star American flag flying from the bow; to the left of the ship are fish in the water, a waterfall and a small domed island.

Peter Heslip, a student from Bates College, studied the jug during his participation in the **Historic Deerfield Summer Fellowship Program**, and discovered that Crafts simply misspelled the name of the ship (it should have been the *Caroline*).

Heslip found that the jug commemorates the attack on the American steamship *Caroline* by Canadian militiamen while the ship was lying at port in the Niagara River on December 29, 1837. The *Caroline* transported provisions and recruits to Navy Island where William MacKenzie's Canadian rebels and American sympathizers had

retreated after the abortive 1837 Upper Canadian Rebellion. On the night of December 29, Canadian militia boarded the *Caroline*, killed one of her crew and destroyed the ship by sending it over Niagara Falls. Why Crafts created the jug is still unknown.

Ellsworth Kelly: Wood Sculpture
Museum of Fine Arts-Boston
Boston, MA
www.mfa.org
Through March 4, 2012

Despite **Ellsworth Kelly's** 30 wood sculptures have being the subject of major retrospectives worldwide, this is the first museum exhibition to focus on the essential forms of his wood sculptures. The exhibition features a selection of works across a span of almost 40 years and reflects the wide variety of woods, from birch to zebra, that Kelly has used to create his freestanding sculptures and wall reliefs.

The exhibition, presented in the **Henry and Lois Foster Gallery** (4,700 square feet), showcases 19 of the 30 wood sculptures made by Kelly, an alumnus of the **School of the Museum of Fine Arts** (SMFA), over his lifetime.

Embroideries of Colonial Boston: Domestic Embroideries
Museum of Fine Arts-Boston
Boston, MA
www.mfa.org
Through June 3, 2012

The embroideries of colonial Boston girls and women reveal much about the lives of Boston women and their role within colonial society. This is the third in a series of three exhibitions that focuses on the embroideries of colonial Boston and features embroidered furnishing textiles and fashionable accessories, examining how Boston's women and young ladies used the needlework skills they learned in their classes to decorate their homes and keep up with fashion.

Jewels, Gems and Treasures: Ancient to Modern
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org
Through November 25, 2011

About 75 pieces, a dozen of which were acquired in the early 1900s from

archeological expeditions to Egypt and the Sudan, are on display in a new gallery dedicated to jewelry, with updated labels reflecting new research. One piece from about 3,000 years ago, previously assumed to be a finial for a staff, is now thought to be a pendant.

The exhibition examines the roles and meanings associated with a wide range of gem materials. Drawn from the MFA's collection and select loans, these range from a 24th-century BC Nubian conch shell amulet to Mary Todd Lincoln's 19th-century diamond and gold suite, to a 20th-century platinum, diamond, ruby and sapphire flag brooch honoring the sacrifices of the "doughboys" in World War I.

A catalog, *Artful Adornments: Jewelry from the Museum of Fine Arts, Boston*, is by **Yvonne J. Markowitz**.

Breguet Watches

**Museum of Fine Arts, Boston
Boston, MA**

www.mfa.org

Through December 10, 2011

Four watches from the **Breguet Museum** (Paris, France), which houses more than 100 timepieces and items related to the history of the **Breguet Watch Company**, previously on display at the **J. Paul Getty Museum** (Los Angeles, CA) in connection with the **Paris: Life and Luxury** exhibition, represent the luxury of Paris in the late 1700s.

Minnesota

Conversations with Wood: Selections from the Waterbury Collection

**Minneapolis Institute of Art
Minneapolis, MN**

www.artsmia.org

Through September 4, 2011

This exhibit explores the evolution of wood art through about 80 pieces collected by **David and Ruth Waterbury**.

New York

American Christmas Cards, 1900–1960

Bard Graduate Center: Decorative Arts, Design History, Material Culture

Through December 31, 2011

This exhibition studies the images on American Christmas cards of the 20th century and serves as an intro-

duction to the field. The exhibition and accompanying book argue that examining the images on Christmas cards used in the United States from the late 19th century to the end of the 1950s enriches the understanding of not only the American Christmas but also aspects of American culture.

The exhibition presents 20 of the most prominent classes of Christmas card imagery and introduces the viewer to a few other categories of cards determined by form or purpose.

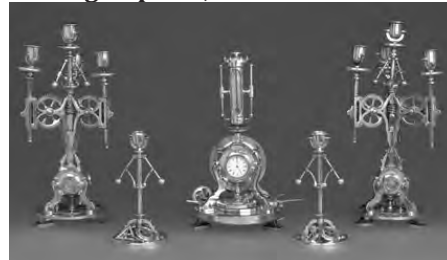
American Christmas Cards, 1900–1960, edited by **Kenneth L. Ames**, is a kind of field guide to American Christmas cards. Each chapter is devoted to a single class of card and includes images, a timeline and commentary. The conclusion summarizes patterns in the cards as a whole.

19th-Century Modern

**Brooklyn Museum
Brooklyn, NY**

www.brooklynmuseum.org

Through April 1, 2012



Five-Piece Clock Garniture, silvered bronze. ca. 1885. 9.25 x 4.5 x 4.5 in. (23.5 x 11.4 x 11.4 cm). Guilmet Cie (active 1861–1910). Brooklyn Museum, Gift of Marcus S. Friedlander, by exchange, 2009.

Featuring more than 40 items from the **Brooklyn Museum's** collection of American and European decorative arts, **19th-Century Modern** focuses on the emergence of Modernism, a design esthetic based in part on the machine as a source of artistic inspiration.

"Modern design" suggests the simple lines, abstract decoration, and machine-based methods and materials of the 20th century.

This period marked modifications in how objects were produced and marketed, as well as how they looked.

The installation features objects dating from the early 19th century, when the trend toward Modernism began, to the 20th century, including furniture by **John Henry Belter**,

Duncan Phyfe, the **Thonet Brothers**, **Samuel Gragg**, **Bradley & Hubbard**, and **George Hunzinger**; silver objects by **Tiffany & Company**, **Gorham Manufacturing**, and **Napier** (in particular, designs by **Christopher Dresser** and **Elsa Tannhardt**); and a five-piece French clock *garniture* manufactured by **Guilmet**.

Founders of American Studio Glass:

Harvey K. Littleton

Dominick Labino

**Corning Museum of Glass
Corning, NY**

www.cmog.org

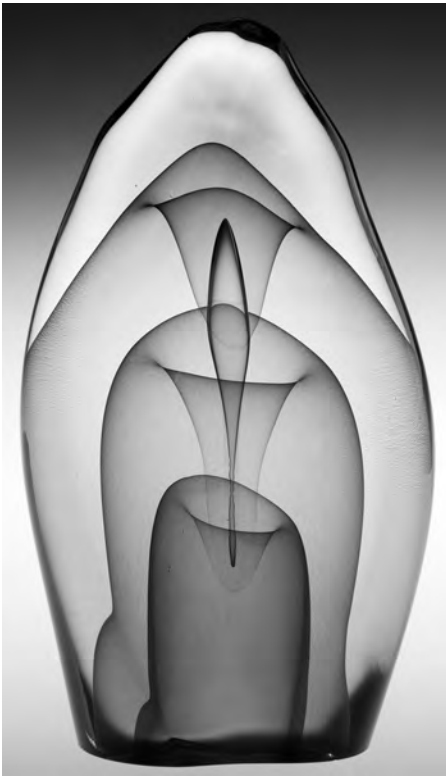
November 17, 2011–January 6, 2013

In 1962, two workshops led by artist **Harvey K. Littleton** and glass scientist **Dominick Labino** introduced artists to the material of glass as a medium for artistic expression. Littleton and Labino presented their development of a small, portable furnace and low-temperature melting-point glass, giving artists access to glass and glassblowing techniques for the first time. These workshops kickstarted the American Studio Glass movement, which emphasized the artist as designer and maker, with a focus on making one-of-a-kind objects.

The museum celebrates the 50th anniversary of the American Studio Glass movement with these complementary exhibitions and works by each artist, spanning Littleton's career from his first works in glass from the 1940s through his experiments with form and color into the 1980s and materials from Labino's archives, which are held in the collection of the museum's **Rakow Research Library**.

With Littleton's encouragement and promotion, glass programs sprang up at universities, art schools and summer programs across the country during the late 1960s and early 1970s, and the Studio Glass movement became an international phenomenon.

The museum has been collecting Littleton's work since the mid 1960s, through both acquisitions and donations, including those from Littleton and his family. **Founders of American Studio Glass: Harvey K. Littleton** includes 19 vessels and sculptures and five vitreographs from the museum's and the artist's collection.



Gold and Green Implied Movement, Harvey K. Littleton (American, b. 1922) (left). Emergence, Dominick Labino, 1980 (above).

Littleton was born and raised in Corning, and was briefly employed by the **Corning Glass Works** in the 1940s, where he developed his glassmaking skills and began to pursue the idea of glass as a medium for artistic expression.

The earliest objects in the exhibition are two experimental cast female torsos, dating to 1942 and 1946, which are the first works in glass made by Littleton while working at Corning Glass Works. Glass vessels are from the early 1960s, after the seminal **Toledo Workshops**, and a bottle at the 1962 workshop is a recent gift from the Littleton family.

At the end of the 1960s, Littleton decided to turn away from the vessel in favor of sculptural work based on a vocabulary of geometric forms. The exploration of columns and tubes, color and motion in glass occupied him for the rest of his career. The 1969 sculpture, *Eye*, reflects this new direction.

In the 1970s, Littleton began studies in printing on glass plates, a new concept that he called vitreography. Having tried sandblasting plate glass, it occurred to him that the strength of glass under compression made it ideal for printmaking. He inked one of the sandblasted plates and ran it through the etching press. The first plate broke.

Trial II is one of the first successful prints that Littleton made with his printing-on-glass technique.

Littleton continued to make his vitreographs and invite other artists to make them through the 1990s.

In the late 1970s, Littleton began creating the works that would become his best-known—long, twisted and bent sculptures made of thick, solid tubes of clear glass enclosing layers of color, such as the 1984 *Red/Amber Sliced Descending Form*.

The latest sculpture in the exhibition, *Gold and Green Implied Movement* from 1987, reflects the gradual decrease in hot-shop activity for Littleton. The long, thin, cased forms of the *Implied Movement* and *Lyrical Movement* series were easier to manipulate, but still required him to move quickly with the hot glass.

Founders of American Studio Glass: Dominick Labino explores Labino's impact on glass technology, education and art.

Labino was a prolific inventor and research scientist, holding more than 60 patents in the United States over his lifetime. He helped set up glassblowing classes at colleges and universities and consulted on their studio planning. The year after the Toledo workshops, he also began to work with hot glass as

an artistic medium. On his farm near Grand Rapids, OH, he set up his own studio, where he designed and built his own furnaces, annealing ovens, glassblowing tools and finishing equipment, and created a laboratory for testing the properties of glass. He formulated his own glass compositions unique colors that he used in his work.

The exhibition documents Labino's legacy through letters, drawings, photographs, patents and other materials, with a focus on his role in the 1962 Toledo workshops with Littleton, and includes his 1980 sculpture, *Emergence*.

Masters of Studio Glass: Erwin Eisch
Corning Museum of Glass
Corning, NY

www.cmog.org

March 15, 2012–February 3, 2013

This exhibition features iconic sculptures and vessels by **Erwin Eisch**, who had a strong influence on the development of American and European studio glass.

Making Ideas: Experiments in Design at GlassLab

Corning Museum of Glass
Corning, NY

www.cmog.org

May 19, 2012–January 6, 2013

Making Ideas honors the spirit of freedom and experimentation with artistic process that characterized the early years of the American Studio Glass movement, with a focus on new glass design and the **GlassLab** program of the **Corning Museum of Glass**.

The Making of a Collection: Collectors of Islamic Art and the Metropolitan Museum of Art

Metropolitan Museum of Art
New York, NY

www.metmuseum.org

November 1, 2011–Spring 2012

This exhibition considers the factors that directed and inspired major donor-collectors, whose gifts form the core of the collection of the museum's Department of Islamic Art.

Duncan Phyfe: Master Cabinetmaker in New York

Metropolitan Museum of Art
New York, NY

www.metmuseum.org

December 20, 2011–May 6, 2012

Referred to during his lifetime as the “United States Rager,” **Duncan Phyfe** (1768–1854) remains America’s best-known cabinetmaker. The exhibition covers the full chronological sweep of Phyfe’s career and includes his earliest and best-known furniture based on the published designs of **Thomas Sheraton**, as well as work from the middle and later stages of his career, when he adopted the “archaeological” antique style of the 1820s and a refined, plain Grecian style based on French Restoration prototypes.

The exhibition is made possible by **Karen H. Bechtel** with additional support from the **Henry Luce Foundation, Dr. and Mrs. Paul Cushman, the Americana Foundation, Robert L. Froelich, and Philip Holzer**. It was organized with the **Museum of Fine Arts, Houston** and is accompanied by a catalog.

The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis
**Metropolitan Museum of Art/
Cloisters Museum and Gardens
New York, NY**

www.metmuseum.org

November 15, 2011–April 22, 2012

In 1831, a hoard of luxury goods—including more than 70 chess pieces and several other objects, all made of carved walrus ivory and dating from the 12th century—was unearthed on the Isle of Lewis off the west coast of Scotland. The chess pieces (thereafter known as the **Lewis Chessmen**) come from at least four distinct, but incomplete, sets, and are among the icons of the collections of the **British Museum** (London, England) and **National Museum of Scotland** (Edinburgh).

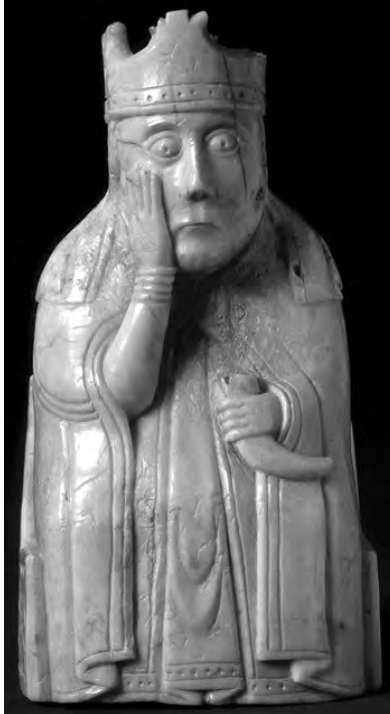
The more than 30 chessmen are made of walrus ivory and whales’ teeth in the forms of seated kings and queens, mitred bishops, knights on their mounts, standing warders, and pawns in the shape of obelisks.

The pieces were found near Uig on the Isle of Lewis in mysterious circumstances, some time before April 11, 1831, when they were exhibited in Edinburgh at the Society of Antiquaries for Scotland.

It is not known who owned the

chess pieces or why they were hidden. They may have belonged to a merchant travelling from Norway to Ireland, since there are constituent pieces, although with some elements missing, for four distinct sets. Their general condition is excellent and they do not seem to have been used very much.

By the end of the 11th century, chess was a popular game among the aristocracy throughout Europe. The Lewis chess pieces form the largest single surviving group of objects from the period that were made purely for recreational purposes.



Chess Piece in the Form of a Queen, walrus ivory; H. 3 3/4 in. (9.6 cm). ca. 1150–1200. Scandinavian, probably Norway, found on Isle of Lewis, Outer Hebrides, Scotland, 1831. British Museum, London.

When Sir **Frederic Madden** first published the finds in 1832, he considered the pieces to be Icelandic in origin. Other authorities have thought them to be Irish, Scottish or English. The chessmen are northern in character and strongly influenced by Norse culture, most evident in the warders or rooks, which are in the form of Berserkers, mythical warriors drawn directly from the Sagas.

A board large enough to hold all the pieces arranged for a game played to modern rules would have measured 82 cm across. Some of the chessmen were stained red, so the chessboard may have been red and white, as op-

posed to the modern convention of black and white.

Of the 93 pieces known today, 11 are in Edinburgh at the National Museum of Scotland and 82 are in the British Museum.

Picasso to Koons: Artist as Jeweler
**Museum of Arts and Design
New York, NY**

www.madmuseum.org

Through January 8, 2012

The little-known works of wearable sculpture in this exhibition provide insights into the works of **Georges Braque, Max Ernst, Lucio Fontana, Louise Nevelson, Anthony Caro, Yoko Ono** and **Anish Kapoor**. Organized in collaboration with guest curator **Diane Venet**, editor of and contributor to the 2008 catalog *Bijoux Sculptures*, **Picasso to Koons** features works by 135 artists drawn from the holdings of collectors, artists and artist estates.

A former radio and television journalist, Venet first became interested in artist-made jewelry when her then-beau, sculptor **Bernar Venet**, rolled a thin piece of silver around her finger to form a wedding ring. Since then, she has acquired jewels made by her husband’s colleagues, including **Arman, César, Mimmo Rotella** and **Villégé**, and has commissioned pieces by **Kader Attia, John Chamberlain, Wim Delvoe, Orlan** and **Frank Stella**.

Many of these wearable sculptures are crafted out of precious materials. They often have been conceived for a lover or a family member or friend. Items are in three groupings—Early Masters, Representational and Abstraction—with sections devoted to the human figure, nature, Pop subjects, words, geometry, and new technologies and materials.

Picasso to Koons is accompanied by an illustrated, 240-page catalog, published by **Flammarion/Rizzoli**, with essays by **Adrien Goetz** and **Barbara Rose**.

Korean Eye: Energy and Matter
**Museum of Arts and Design
New York, NY**

www.madmuseum.org

November 1, 2011–February 19, 2012

This is the third in the Korean Eye series, established by **Parallel Con-**

temporary Art (founded by **David and Serenella Ciclitira**) and **Standard Chartered Bank** in 2009 to spotlight new work by contemporary Korean artists. The exhibition includes embroidery and acrylic paintings by **Young In Hong**; a large shark fabricated from reclaimed and repurposed automobile tires by **Yong Ho Ji**; and **Meekyoung Shin**'s "antique" porcelain vases, rendered in soap.

Korean Eye: Energy and Matter is accompanied by a 389-page book, *Korean Eye: Contemporary Korean Art*, edited by Serenella Ciclitira and published by **SKIRA**, that showcases a collection of work by 75 contemporary Korean artists and features artist biographies and statements.

After its inaugural display in New York, the exhibition travels to Abu Dhabi.

Crafting Modernism: Midcentury American Art and Design
Museum of Arts and Design
 New York, NY
www.madmuseum.org
 Through January 15, 2012



Neckpiece. Arthur Smith, 1948. Purchased by the American Craft Council, 1967.

Crafting Modernism explores the interplay of art and design in all craft media (clay, fiber, wood, metal, glass and alternative materials) during the postwar era. The exhibition and catalog focus on the protagonists of this period, its rapid growth and development within a changing American culture, and its international context.

Crafting Modernism covers a 25-year period that begins with the craftsman-designers of the 1940s and 1950s, and concludes in 1969 with works that upended traditional concepts of craft and included humor, psychological content and social commentary.

The period immediately after World War II was characterized by mass production; the handmade object offered a humanizing counterpoint to the machine esthetic. The exhibition looks at the connections between craft and the design world through the work of textile designer **Dorothy Liebes**, furniture-maker **George Nakashima**, silversmith **Jack Prip**, and sculptor and designer **Isamu Noguchi**, among others, and examines designers who incorporated craft techniques or esthetics into more widescale production, such as **Edith Heath** and **Ray and Charles Eames**.

Crafting Modernism follows the growth and transformation of American life through the 1960s. As craft programs developed and expanded in university art departments across the United States, artists such as **Peter Voulkos** and **Lenore Tawney** increasingly began to consider the sculptural and esthetic qualities of their materials, previously reserved for functional objects. This development paralleled an increasing openness in the art world to new expressions and alternative media, as demonstrated in the works of artists such as **Claire Falkenstein** and **Alexander Calder**.

As craft entered the public realm through museum exhibitions and publications, it added to the ongoing political and social dialog in American art and life, serving as a representative of a counter-culture lifestyle. Artists in the exhibition include **Wendell Castle**, **Jack Lenor Larsen** and **Sheila Hicks**, as well as lesser-known artists from around the country now recognized as influential in their fields, including furniture-maker **John Kapel**, jeweler **Ernest Ziegfeld**, Asian-Americans **Ka Kwong Hui** and **Margaret Choy**, and Native Americans **Ron Senungetuk** and **Lloyd Kiva New**.

This is the fourth in a series of exhibitions on craft in the 20th century. A 388-page catalog, published by **Harry N. Abrams**, contains more than 200 illustrations, essays, biographies and extended reference materials.

Crafting Modernism travels to the **Memorial Art Gallery** (Rochester, NY) from February 26–May 20, 2012.

Crafting Modernism is made possible in part through the **National Endow-**

ment for the Arts, **Henry Luce Foundation**, and **Center for Craft, Creativity and Design**, with major support for the catalog by the **Windgate Charitable Foundation**.

Flora and Fauna, MAD about Nature
Museum of Arts and Design
 New York, NY
www.madmuseum.org
 Through November 6, 2011

This exhibition looks at how artists celebrate nature, from insects and birds to flowers and trees, and aquatic life, in a variety of media, including ceramic, glass, fiber, metal and wood.



Wall construction, Christopher Wade Adams, 2008. Gift of Christopher Wade Adams, Paul Aferiat and Peter Stamberg, 2009.

The exhibition of 126 artworks is drawn from the **Museum of Arts and Design** collection, with promised gifts and loans. The Fauna section features depictions of creatures large and small: **Paul Villinski**'s *Passage (Study)*, never before exhibited, has the frame of a wooden glider engulfed by a cloud of **Yves Klein**-blue butterflies; **Steffan Dam**'s *Marine Group* consists of biomorphic forms in simulated specimen jars made of cast glass. Other artists include **Pedro Friedeberg**, **Sherry Markovitz**, **Preston Singletary**, **Lino Tagliapietra** and **Jennifer Trask**.

The Flora section features artworks inspired by plants, flowers and landscape: **Beth Katleman**'s *Folly* consists of 50 white porcelain tableaux, hung in relief against a turquoise wall—three-dimensional "wallpaper," inspired by 18th-century toile de jout patterns, that combines landscape elements with creatures cast from flea-

market souvenirs; Japanese designer **Hiroki Takada's** Orchid Lamp, a recent acquisition, was inspired by the forms of ikebana and "arranges" nature and technology. Other artists include **Jack Lenor Larsen, Ted Muehling, Shen Shaomin, Paul Stankard** and **Tapio Wirkkala**.

The American Style: Colonial Revival and the Modern Metropolis

**Museum of the City of New York
New York, NY
www.mcny.org**

Through October 30, 2011

The American Style brings together furniture, decorative objects and photographs to survey the Colonial Revival movement in New York City and beyond, in the realms of architecture and design. The exhibition covers the period from the 1890s to the present, focusing especially on 1900 to the 1930s.

Among the works on display are half-a-dozen pieces of pottery from **Val-Kill Industries**, an idealistic factory created by Eleanor Roosevelt at the cottage on the family estate in Hyde Park, NY. As noted in the *New York Times*, "she and a few female friends supervised workshops there for a dozen cabinetmakers, pewtersmiths and weavers."

An illustrated companion book, written by the co-curators, is co-published by the museum and the **Monacelli Press**.



Coffee service for 12 with salver, gold. Manufactured by Black, Starr & Frost-Gorham, Inc., 1936. Bequest of Percy L. Hance. Photo by John Parnell.

New York Interiors: Furnishings for the Empire City (1690–1906)

**Museum of the City of New York
New York, NY
www.mcny.org**

Ongoing

New York Interiors features

furniture and decorative objects made in New York from the colonial era to the dawn of the 20th century.

These elements of New York domestic environments from the late 17th through early 20th centuries illuminate aspects of daily life, including recreational pursuits and various domestic technologies.

North Carolina

"Our Spirited Ancestors": The Decorative Art of Drink

**Museum of Early Southern
Decorative Arts
Winston-Salem, NC**

www.mesda.org

October 25, 2011–September 2012

From imported Madeira sipped at mahogany tables to local whisky sipped from redware jugs, an early Southerner drank nearly 20 gallons of alcohol annually. Bottles, jugs, cups, glasses and cellarets were as important as what they contained. This exhibit explores the furniture, silver, ceramics and glassware used by those early Southerners.

The exhibition draws from the **Museum of Early Southern Decorative Arts** collection, as well as museum and private collections throughout the southeast. Objects include an early 19th-century redware liquor jug from east Tennessee inscribed "true blue"; a 1720s silver mug owned in Charleston, SC; and a 1720s stoneware mug brought to Georgia by one of its earliest settlers.

An online version of this exhibit is at MESDA.org.

Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company

**Mint Museum Randolph
Charlotte, NC**

www.mintmuseum.org

Through February 26, 2012

During the 1880s, the **Faience Manufacturing Company** (1881–92) (Greenpoint, Brooklyn, NY) produced high-quality ornamental ceramics that synthesized Japanese, Chinese and Islamic influences characteristic of the Aesthetic Movement style.

The firm owed its artistic and commercial success to **Edward Lycett** (1833–1910), having practiced his

craft after immigrating to New York City in 1861.

Lycett's early career included a White House commission to paint additional pieces of the Lincoln administration's porcelain dinner service for President Andrew Johnson; he also held teaching positions in St. Louis, MO, and Cincinnati, OH.

In 1884, Lycett experimented with ceramic bodies and glazes. He supervised a team of artists, including James Callowhill of the English firm Worcester Royal Porcelain, who decorated vessels with exotic motives in vibrant hues and costly gold-paste. Lycett and his team of decorators produced pieces that were sold in jewelry and china shops throughout the United States, such as **Tiffany & Company** in New York and **Bailey, Banks and Biddle** in Philadelphia.

More than 40 objects from public and private collections are on view, with plaques, plates, ewers, vases and decorative wares illustrating Lycett's adaptability to stylistic change over the course of his nearly 50-year career, accompanied by his formula books, family photographs and ephemera.



Covered Vase 37, cream-colored earthenware. Created 1886–90. 17 ½ in. H. Edward Lycett. Manufacturer, Faience Manufacturing Company. Private collection.

The exhibition is organized and circulated by the **University of Richmond Museums** (VA). An illustrated catalog features an essay by curator **Barbara Veith**, independent scholar of American ceramics and glass (New York).

Pennsylvania

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939

**Carnegie Museum of Art
Pittsburgh, PA
www.cmoa.org**

October 13, 2012–February 24, 2013

Inventing the Modern World explores the decorative arts displayed at international expositions and world's fairs, from London's Great Exhibition of the Works of Industry of All Nations in 1851 to the New York World's Fair of 1939.

The exhibition includes works made by a variety of international artisans and manufacturers, ranging from a monumental 1850s Gothic Revival cabinet to a streamlined glass chair from 1939, to pieces of jewelry and objects in glass, silver and porcelain by **Baccarat, Tiffany, Gorham, Cartier, Sèvres** and **Herman Miller**. Many objects are exhibited in the United States for the first time. A full-color, illustrated catalog co-published with **Skira Rizzoli**, accompanies the exhibition.

Inventing the Modern World is co-organized by **Jason T. Busch**, curatorial chair for Collections and Alan G. and Jane A. Lehman Curator of Decorative Arts and Design, and **Catherine L. Futter**, Helen Jane and R. Hugh "Pat" Uhlmann Curator of Decorative Arts at the **Nelson-Atkins Museum of Art**.

***Zaha Hadid: Form in Motion* Philadelphia Museum of Art Philadelphia, PA Through March 25, 2012**

Zaha Hadid, founding director of **Zaha Hadid Architects** and the first woman to receive the Pritzker Architecture Prize (in 2004), explores fluid geometries and uses digital design and fabrication technologies. On display are examples of the furniture, objects and footwear she has designed in recent years. On November 19, she receives the **Design Excellence Award** from **Collab**.

Sofas, tables and chairs are made of materials ranging from steel and aluminum to polyurethane; jewelry, shoes and tableware represent the wide variety of shapes Hadid has introduced into the language of design. The Mesa Table is supported by branching,

lofted connectors, while a table made of polished aluminum appears to hover close to the floor.

Some works are disguised as micro-architecture, such as the Coffee & Tea Set (1997). Others, including WMF Flatware and Crevasse Vases, are more transparent in function.

Among the highlights are a collection of **Swarovski** crystal-encrusted necklaces and bracelets; and shoes made for **Lacoste** and **Melissa**.

The exhibition is made possible by **Lisa Roberts and David Seltzer**, with additional support from the **Graham Foundation for Advanced Studies in the Fine Arts** and **Collab**.

Texas

***Life & Luxury: The Art of Living in Eighteenth-Century Paris* Museum of Fine Arts, Houston Houston, TX mfah.org**

Through December 11, 2011

This exhibition recreates a day in the life of fashionable 18th-century Parisians and premieres a private collection of Czech avant-garde art and glass. The exhibition follows the conventional activities in a Parisian day—dressing, writing, collecting, eating and evening entertainment. The exhibition premiered at the **J. Paul Getty Museum** (Los Angeles, CA).



Mechanical Reading, Writing and Toilette Table (open), oak veneered with kingwood, amaranth, bloodwood, holly, and various stained exotic woods; drawers of juniper; iron mechanism; silk; gilt-bronze mounts. ca. 1750. Jean-François Oeben, French, 1721–83. J. Paul Getty Museum, Los Angeles.

Bringing together some 160 objects, roughly half on loan from 26 mu-

seums and private collections around the world, the exhibition includes paintings, sculpture, applied arts, drawings, metalwork, furniture, architectural fittings, lighting and hearth fixtures, scientific and musical instruments, clocks and watches, textiles and clothing, books, and maps.

The exhibition gives a glimpse into daily correspondence and business affairs, with furniture and accessories related to writing, record-keeping and document filing. Financiers and merchants often worked in offices, called bureaux, in their homes (forerunners to the modern home office) but typically set apart from the domestic sphere.

The interior shown in the almost life-size pastel portrait of **Gabriel Bernard de Rieux** (1687–1745) by **Maurice-Quentin de la Tour** is evoked by the adjacent display of similar objects, and a Parisian *galerie* explores the act of collecting.

In mid-18th-century Paris, the main meal was customarily consumed at midday; a section of the exhibition considers the portrayal of the ingredients of the meal made under the direction of the artist **Jean-Baptiste Oudry** (1686–1755), including a pair of wool and silk tapestries portraying picnickers and hunters; his engraved illustration, featuring a lavishly set table, for the tale of "The City Rat and the Country Rat" in the 1755 edition of Jean de La Fontaine's animal fables; and the Machine d'Argent, a still-life sculpture in silver, by **François-Thom as Germain** under Oudry's direction. The installation also includes a Parisian harpsichord of 1754 from the **Metro-politan Museum of Art** (New York, NY), with both its original sound box and original lacquered surface decoration of chinoiserie motifs.

The final section of the exhibition is devoted to private prayer, with a marquetry-veneered prie-dieu, or kneeler, by cabinetmaker **Jean-Bap-tiste Tuart** (1741), which also functioned as a writing desk and storage cabinet (**Musée des Arts Décoratifs**, Paris); a crucifix; and a hand-illuminated missal. The combined functionality of the prie-dieu illustrates how Parisian design and craft responded to the multilayered needs of clients.

A hardcover, 164-page book *Paris: Life & Luxury in the Eighteenth Century*, is published by the **J. Paul Getty Museum** and features contributions by **Charissa Bremer-David, Peter Björn Kerber, Mimi Hellman, Joan DeJean** and **Kimberly Chrisman-Campbell**. The chapters move chronologically from morning to night against the background of the reign of Louis XV.

English Taste: The Art of Dining in the Eighteenth Century
Museum of Fine Arts, Houston
Houston, TX
mfa.org

Through January 29, 2012

Rienzi, the center for European decorative arts at the **Museum of Fine Arts, Houston** (MFAH), re-creates 18th-century English dining experience with ***English Taste: The Art of Dining in the Eighteenth Century***, the first special exhibition ever held there. *English Taste* displays a dining-room extravaganza typical of a 1760s English country house, featuring recreations of foods from the period cookbook by Mrs. Elizabeth Raffald.

The exhibition features pieces from Rienzi's collection of ceramics, silver and glass, including the recently acquired **Sackville** épergne and porcelain pieces from the Möllendorff Service, said to be designed by Frederick the Great.

The exhibition features period silver, including pieces from the MFAH collection given through the years by Dr. **George S. Heyer** and a pair of wine coolers by 18th-century English silversmith **Paul de Lamerie**, on loan from the Cahn Collection.

English Taste focuses on the second and main dinner course, as dictated by Raffald. English food historian **Ivan Day**, borrowing Raffald's recipes, creates the meal of faux food. Although this is a recreation of an English setting, it is not all that different from what Americans were doing at the same time.

Raffald's *The Experienced English Housekeeper*, published in 1769 and still in print today, reflects her years of experience as a cook and housekeeper in confectionery shops and estates north of England. Raffald's illustration, "Directions for a Grand Table," serves

as design template for installing the exhibition.

Rienzi

Rienzi is the center for European decorative arts at MFAH. Comprising an art collection, stately house and gardens, Rienzi was given to the museum by arts patrons **Carroll Sterling Masterson and Harris Masterson III**. The residence is named for Masterson's grandfather, **Rienzi Johnston**. **John F. Staub**, the architect who designed **Bayou Bend**, designed Rienzi in 1952.

New Formations: Czech Avant-Garde Art and Modern Glass from the Roy and Mary Cullen Collection
Museum of Fine Arts-Houston
Houston, TX
mfa.org

November 6, 2011–February 5, 2012

This exhibition sheds light on a still little-known chapter of 20th-century art through more than 150 Czech avant-garde works amassed by Houston philanthropists **Roy and Mary Cullen**, including examples from Czech Surrealism; rare artists' books and avant-garde periodicals; and molded and blown modern glass. The exhibition is curated by art historians **Karel Srp** of the **Prague Municipal Gallery** and independent scholar **Lenka Bydžovská**.



Vase, glass. 1908. Manufactured by Johann Lötz Witwe, Kláštersk•• Ml••n (Klostermühle), Bohemia. Collection of Roy and Mary Cullen.

The Cullens had first-hand experience of the Velvet Revolution: They were in Prague when Vaclav Havel was

elected president in December 1989.

Many of the artists introduced to American audiences by Czech Modernism in 1989 are represented in the Cullen collection, including **Toyen, Josef Šíma, Karel Teige** and **Jindrich Štyrsk**. ***New Formations*** also highlights the **Skupina 42 (Group 42)** artists (**František Hudeček, Bohumír Matal** and **Alois Wachsman**, among others), whose work captures the spirit of World War II.

The title ***New Formations*** is taken from the Artificialismus (Artificialism) manifesto, published in 1927–28 by Štyrsk and Toyen.

New Formations concludes with 30 examples of Czech modern glass, selected from the Cullen collection by scholar **Jan Mergl**. The collection provides an overview of Czech glass from 1900 to the end of the 1930s, showcasing a period of swift transformation from Art Nouveau to Czech Functionalism.

For information about a related symposium, see **Events**.

Accompanying the exhibition is a 320-page, hardcover catalog documenting the **Cullen Collection**, co-published by **Yale University Press** and the MFAH, with an introduction by Greene; essays from Srp, Bydžovská and Mergl; an extended interview with the Cullens; and previously untranslated artists' writings from this era of the avant-garde.

Shifting Paradigms in Contemporary Ceramics: The Garth Clark and Mark Del Vecchio Collection

Museum of Fine Arts-Houston
Houston, TX
mfa.org

March 4–June 3, 2012

No details were available at press-time.

Virginia

Our Community Collects: From Dürer to Warhol and Beyond

Chrysler Museum of Art
Norfolk, VA

Through December 31, 2011

This chronological survey features more than 160 works of art from nearly 40 private collectors across the Hampton Roads area, including decorative arts works in glass, such as a fleet

of Endeavor “boats” by the Venetian glass maestro **Lino Tagliapietra**.

Our Community Collects is made possible through the Signature Financial Management and the collectors whose art is on view.

The Jewels of Jean Schlumberger
Virginia Museum of Fine Arts
Richmond, VA

www.vmfa.museum
Through November 18, 2011

This exhibition features more than 30 examples of jewelry and decorative objects by the French designer **Jean Schlumberger** (1907–87). Inspired by natural forms and his own surrealist vision, Schlumberger served as a vice president of **Tiffany & Co.** for more than 30 years, producing some of the firm’s most sought-after jewelry designs of the 20th century.

In addition to incorporating a variety of precious stones and metals into his designs, Schlumberger also revived traditional techniques such as *pailloné* enamel.



Palm Tree, enamel, black garnet ore, 18- and 24-carat gold. 1961. Copyright VMFA, 2011.

Washington

Parenthetically Speaking: It's Only a Figure of Speech

Museum of Glass
Tacoma, WA
www.museumofglass.org
Through April 29, 2012

Parenthetically Speaking is a new collection of work by San Francisco-based artist **Mildred Howard**, comprising more than 40 glass punctuation marks, proofreading symbols and musical notes.

Beauty Beyond Nature:
The Art of Paul Stankard
Museum of Glass
Tacoma, WA

www.museumofglass.org
November 12, 2011–June 17, 2012



Lily of the Valley Botanical, blown glass with flameworked elements, 4 3/8 x 2 1/2 x 1 7/8 inches. Mid-1980s. Photo by Douglas Schaible Photography.

Organized by the **Robert M. Minkoff Foundation**, this exhibition features the works of glass artist **Paul Stankard**, subject of a new book by the same title, who is known for his innovations in glass marbles and other forms using nature as his main focus.

Beauty Beyond Nature presents more than 70 of Stankard’s flameworked still-life sculptures encased in clear crystal from the **Robert M. Minkoff Collection**. The collection spans more than 40 years of Stankard’s career, from his earliest attempts at paperweights in 1969 to an eight-inch Honeybee Swarm Orb commissioned for this exhibition in 2010.

Stankard creates flora, insects, figurative elements and poetry. He references the plant kingdom as his primary inspiration but does not purport to create scientifically accurate representations of individual species.

Works represent all of Stankard’s design series, beginning with his floral Paperweights, inspired by the Victorian-age French botanical paperweights of **Baccarat, St. Louis and Clichy**. Stankard expanded his efforts into his Botanicals series. These forms are perpendicular in orientation, with a multitude of viewing angles. In these pieces, Stankard incorporates a distinct horizon line separating the above and below ground elements of the floral arrangements and also introduces honey bees and root people that live “hidden” in the root structure.

Stankard also began to add small words, such as “seed,” “pollen” and

“decay,” that suggest the lifecycle of growing things.

Stankard implemented a technique he calls “cloistering,” in which he laminates a layer of colored glass to filter or absorb light. He introduced this effect in his Columns and Cubes series. His Orbs, similar to his paperweights but larger in scale, are perfectly round spheres that provide uniform magnification of the encased elements from all angles. In his Diptychs, Triptychs and Assemblages, Stankard weaves color and form together into complex arrangements, setting up his elements in grids.

A full-color catalog accompanies the exhibition and provides context and interpretation through an in-depth essay by critic **William Warmus** and an artist interview by *Glass Quarterly* editor **Andrew Page**. The catalog features high-magnification photographs that reveal new levels of detail in Stankard’s work.



Lily of the Valley Botanical, blown glass with flameworked elements, 4 3/8 x 2 1/2 x 1 7/8 inches. Mid-1980s. Photo by Douglas Schaible Photography.

International

The Art of Collecting
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
October 22, 2011–October 2012

The Royal Ontario Museum showcases some of its biggest names

and acknowledges donors to its **European Decorative Art Collection** in *The Art of Collecting*.

Many of the objects have never been publicly displayed, but will be familiar as style and design icons; examples have been highlighted in numerous publications through the years. A number of rotations of objects will occur during this engagement.



Vase, enamel on silver-plated copper. Designed by Camille Fauré, ca. 1925–30. Emaux d'Art C. Fauré, Paris, France. Gift of Bernard and Sylvia Ostry. Certified Canadian Cultural Property.

More than 100 objects provide a cross-section of the approximately 7,000 objects acquired by the ROM's European section over the last 15 years—Art Deco silver, Post-Modern furniture and Renaissance maiolica (Italian earthenware) and more.

Following a chronological narrative, the exhibition spans the late Renaissance to the Post-Modern periods and examines the development of decorative art styles, social customs and material culture over the centuries. Examples of furniture include works by **Charles Rennie Mackintosh**, **Carlo Bugatti**, **Hans Wegner** and **Mies van der Rohe**. Ceramics are represented by the inclusion of French, English and German factories such as **Paris Porcelain**, **Sèvres**, **Chelsea**, **Worcester** and **Coalport**, and designers such



Pond Lily lamp, blown iridescent glass, patinated bronze. Tiffany Studios, Corona, New York, USA. ca. 1902. Purchased by ROM with assistance of Moveable Cultural Property grant from Minister of Canadian Heritage. Acquisition made possible with support of Department of Museum Volunteers Acquisition and Research Fund. Certified Canadian Cultural Property.

as **Margarete Heymann-Marks**, **Stig Lindberg**, **Valerie (Vally) Wieselthier** and Keith Murray.

English silver highlights works by designer **William Kent** and silversmiths **Paul Crespin** and **Thomas Heming**, while continental silver is represented by **George Jensen** and **Jean Puiforcat**.

Glass pieces include works by **René Lalique**, **Peter Behrens**, **Carlo Scarpa**, **Dale Chihuly** and **Dan Daily**. Works of other designers, artisans and architects, including **Jacques-Émile Ruhlmann**, **Paul T. Frankl**, **Frank Lloyd Wright** and **Orrefors'** are also on display.

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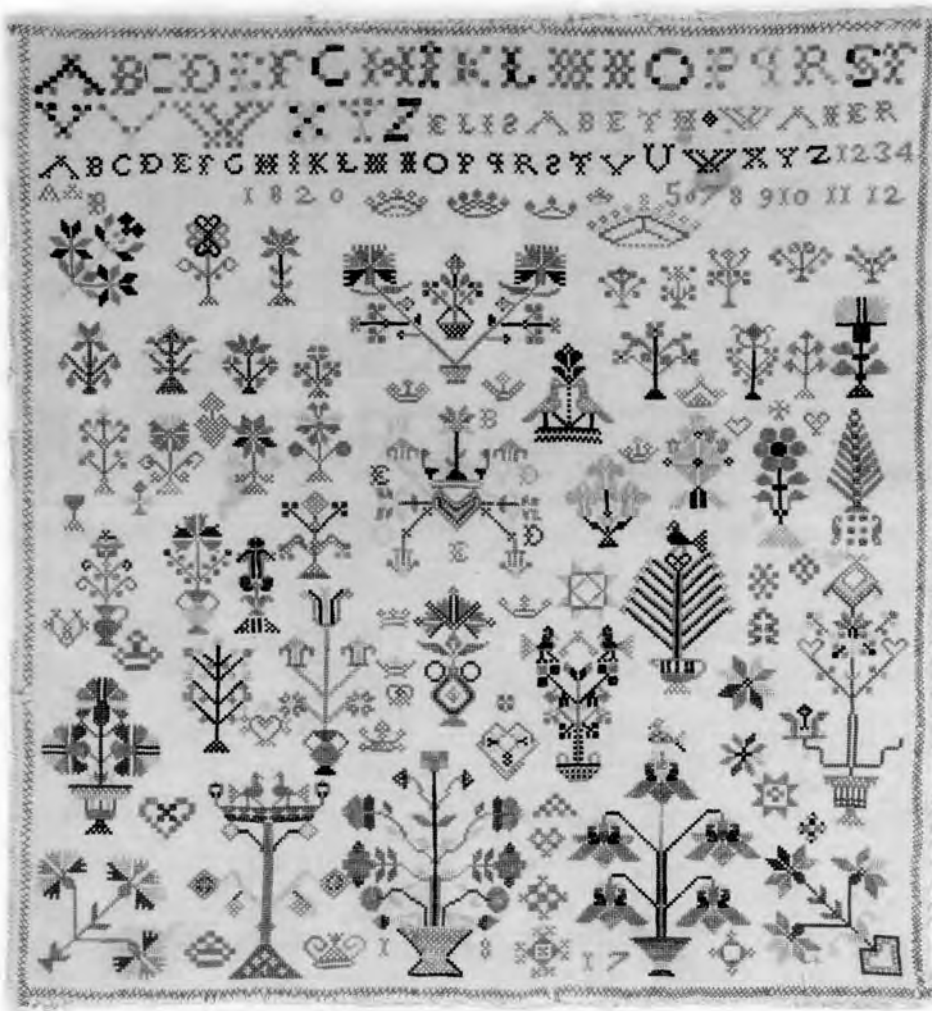
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Sampler, silk and cotton on linen. Elisabeth Waner, Warwick (now Penn) Township, Lancaster County, PA, 1817-20. In *Paint, Pattern, & People: Furniture of Southeastern Pennsylvania* at Winterthur—subject of November DAS tour. See DAS News and Exhibitions.

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Long Island City, NY 11101

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Han vase, earthenware, ca. 1937.
Benjamin Wade
Owen, American,
1904–83. Representative of Carolinas regional decorative arts. Mint Museum, gift of Mrs. Carol Wright. See Feature article.

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