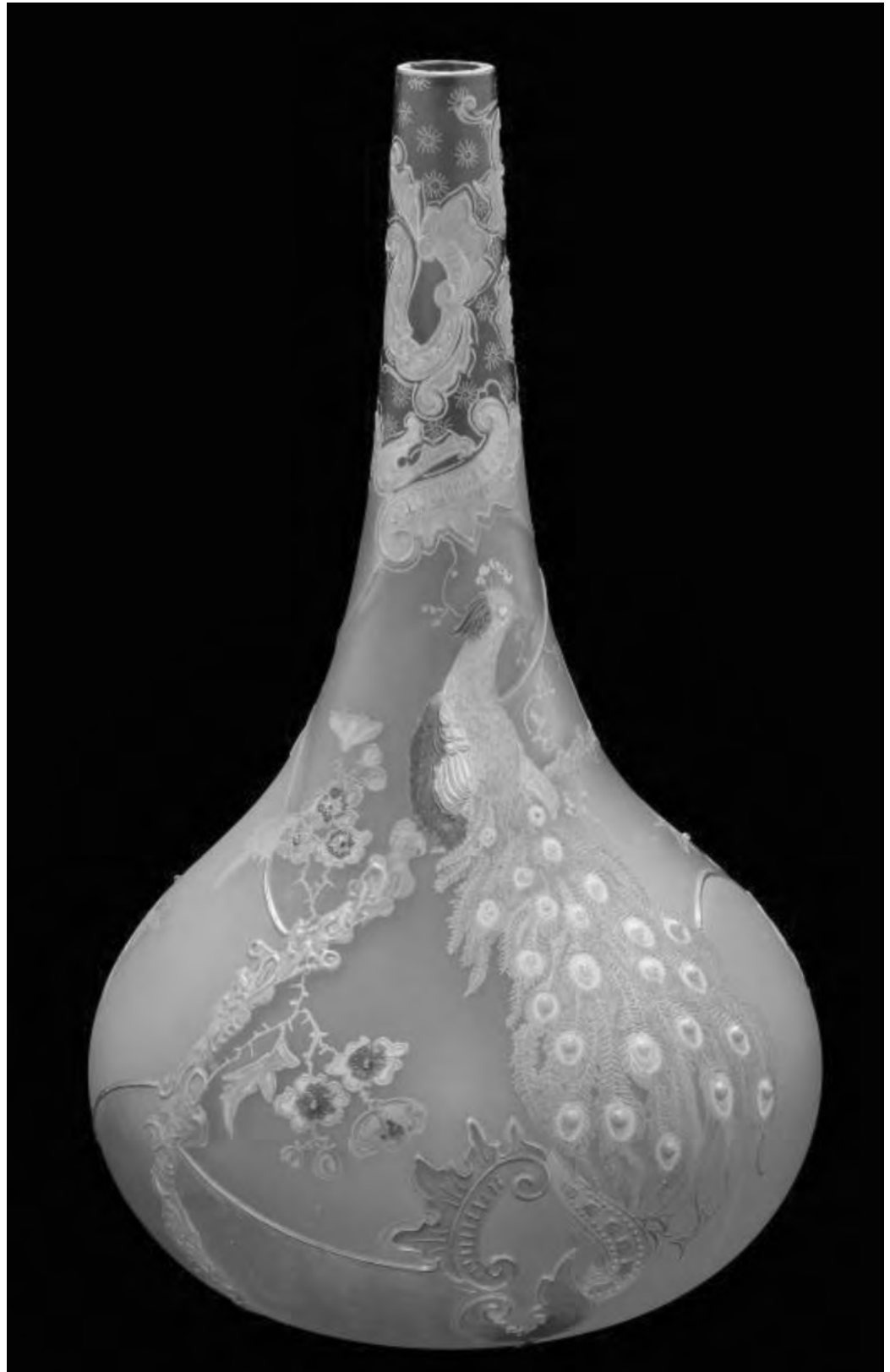


# Decorative Arts Society



newsletter spring 2011

Volume 19, Number 1

DAS

# DAS Newsletter

Volume 19  
Number 1  
Spring 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 deadline (2010): January 15 for spring issue; June 15 for fall issue. Please send material to:

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# The DAS

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

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## Cover image:

Royal Flemish Vase, Mt. Washington Glass Company, 1893–95.  
See Exhibitions, Corning Museum of Glass, Corning, NY.

Newsletter design by Plum Crane.  
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# DAS news

## DAS plans trip to Boston—*Save the date: July 15 and 16*

Plans are underway for a fascinating DAS trip to Boston, MA, this summer. It begins on Friday, **July 15**, with curator-led tours of the new Art of the Americas wing of the **Museum of Fine Arts, Boston** and contin-

ues on Saturday, **July 16**, with special visits to some lesser-known historic Boston houses. The day will conclude with the presentation of the DAS Service to the Profession award and a private reception. Full details will be mailed shortly.

## Book reviews

### Polymath comes alive in relationship to material world

*Jonathan Fisher of Blue Hill, Maine*, Kevin D. Murphy. Amherst: University of Massachusetts Press, 2010

*Reviewed by Benjamin W. Colman, Winterthur Fellow in Early American Culture, University of Delaware*

It would be misleading to call **Kevin Murphy's** *Jonathan Fisher of Blue Hill, Maine* a biography. A professor of art history at the CUNY Graduate Center, Murphy is not as concerned with the usual details of historic biography as he is with more ephemeral questions of material identities in changing times.

It would also be misleading to call this book a study of material culture or decorative arts, although both figure heavily into Murphy's investigation; it examines the social life and semiotics of things rather than specific classes of objects. In doing so, Murphy has crafted a compelling, exhaustively researched exploration into one man's relationship to the material world.

**Jonathan Fisher** was born in Braintree, MA, in 1768 to a family that would settle in the western part of the state in 1773. He attended Harvard, studying to become a minister, and settled in Blue Hill in far-northeastern Maine in the spring of 1796 as a congregational minister. A true polymath, Fisher would work throughout his life as a minister, yeoman farmer, amateur architect, draftsman, surveyor, writer, philosopher, educator, printmaker and carpenter.

Fisher was similar to many rural New England ministers in that regard, taking on endlessly evolving ventures in pursuit of comforts and status for his rapidly expanding clan. He is curiously unique in the extent to which he left a record of these undertakings. Fisher

wrote endlessly in diaries, notebooks, a brief autobiography, broadsides, local newspapers and the occasional book, and his thoughts on mundane and lofty matters can be charted with a great degree of precision today.

Fisher's paintings—most importantly for Murphy, his landscape "Morning View of Blue Hill Village Sept. 1824" (**Farnsworth Art Museum**, Rockland, ME, 1965.1465.134)—and various self-portraits painted in middle age demonstrate for Murphy a continued pursuit of refinement throughout his adult life.

Fisher's house, augmented and expanded throughout his life, still stands as a museum. He is, in short, an ideal subject for historical investigation with an eye toward material culture; a modern scholar can know not only what he had and how he made it, but also how it functioned symbolically in his larger community.

Murphy adroitly navigates this body of information, which could easily overwhelm a less-ambitious scholar, all while maintaining a keenly focused eye on the individual at hand. Constructing his text outward from particularly evocative objects, he carefully bridges what might have been dissonant chapters by drawing keen connections between architecture, landscape, theology, text, labor and images.

Murphy is always focused on the local Blue Hill context, although there are instances throughout the book when a broader look at the New

England or Atlantic context might have been useful. This is particularly true in his chapters examining architecture and landscape painting.

Murphy argues compellingly that Fisher was unique as a landscape painter in northeastern Maine, and that his home presciently suggests a Grecian classicism in the same region. Yet it seems likely that, as a Harvard educated minister, Fisher might have cultivated the elite culture of his regional peers alongside that of his local community.

A wider examination of landscape print culture and architectural pattern books would only improve what is already a deeply interesting inquiry. Murphy has created a compelling theory for thinking about the relationship between people and things that is useful for anyone interested in material culture and local history.

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# Book reviews

## Kentucky art pottery has its moment in the sun

*Clear as Mud: Early 20th Century Kentucky Art Pottery*, Warren Payne, ed. Paris: Cane Ridge Publishing House, 2010. 119 pp; illustrations, sources, index

Reviewed by Alice Dickinson Carboni, Lois F. McNeil Fellow, Winterthur Program in American Material Culture

**C**lear as Mud: Early 20th Century Kentucky Art Pottery aims to provide the first comprehensive look at Kentucky pottery, which, until this time, has been mentioned only sporadically in ceramics scholarship. The publication is composed of research and personal accounts of a group of collectors. It draws attention to Kentucky art pottery as an under-studied group and provides an account of the work in the field to date.

Part scholarship, part personal accounts, *Clear as Mud* is divided into chapters focusing on specific potteries, potters and collectors. The chapters on the individual potteries are the strongest, with a historical account of each pottery and examples of its marks, as well as common forms and an analysis of glazes when possible. Featured

potteries and potters include **Waco**, the **Cornelison** family, the **Bybee Pottery Company** of Lexington, **Jonathan Bowne Hunt**, **Louisville Pottery Company**, **Mary Alice Hadley** and **Kenton Hills Porcelains**. There is also a brief section on Kentucky tile.

Unfortunately, these sections are overshadowed by the confusing approach of the book, which vacillates between scholarship and stories of collecting.

Many examples of Kentucky art pottery are illustrated in the work. The photos do not include captions, however, making it difficult to analyze the pieces without a reminder of the potteries where they were made and approximate dates of manufacture.

There are many helpful image details, specifically those highlighting

particular identifying characteristics of a pottery, such as its marks or handles.

A list of publications on Kentucky pottery at the end of the book is a good resource, but there are no footnotes in the text, making it hard at times to determine the sources for the research.

The contributors should be commended on simultaneously highlighting the work of early 20th-century Kentucky potteries and drawing attention to the general lack of scholarship in the area. This publication illustrates the varying styles and forms evident in ceramics from Kentucky and is useful for those interested in art pottery and for collectors of Kentucky pottery. The chapters on specific potteries are great resources for collectors and scholars alike, but the book as a whole should be considered as a springboard for future scholarship.

Collectors are often the front line when it comes to identifying bodies of work and spearheading interest in an area; *Clear as Mud* demonstrates that it is time to seriously consider Kentucky art pottery.

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



Decorative Arts Society

welcome

Welcome to the Decorative Arts Society

We are pleased to launch the new Decorative Arts Society website this summer. Please join us in celebrating this new event for DAS by becoming a member.

Events  
Newsletter  
Awards  
Support  
About Us



© 2010 Decorative Arts Society  
Webdesign by Plum Crane Design  
For questions regarding this site, contact [webmaster@DecArtsSociety.org](mailto:webmaster@DecArtsSociety.org)

## Corrections

The name of **Dick Jenrette** was misspelled in the president's letter on page 1 of the Winter 2010 issue of the *DAS Newsletter*. We apologize for the error.

Let us know of upcoming events in the decorative arts!

Send announcements to:

[newsletter@DecArtsSociety.org](mailto:newsletter@DecArtsSociety.org)



# Acquisitions

The **Georgia Museum of Art** (Athens, GA) has acquired the Blair-Daura Chest, a chest of drawers that descended in the **Blair** family of Virginia and is attributable to the south side of the state or possibly the area of Milton, NC.

Made of walnut, poplar and yellow pine, the chest displays numerous aspects of fine craftsmanship and probably dates to around 1825–60. For its time and region, important stylistic features include ring-turned feet, cross-hatched inlay characteristic of furniture from the Roanoke River valley, large inlaid circles and ovals, and, especially, carved masks in the upper stiles beneath the top. Referred to in the 19th century as “mummies,” the masks reference long-standing classical examples.

There may be attribution to or influences from African-American cabinetmaker **Thomas Day**.

Blair-Daura Chest, walnut, poplar and yellow pine; 48 x 41 x 21 inches; unknown maker (American, Southside Virginia) and date. Georgia Museum of Art, University of Georgia. Gift of Martha Randolph Daura.



# Events

## **Ninth Summer Series Museum of Glass Tacoma, WA Through Labor Day weekend, 2011**

The **Museum of Glass** brings in 15 artists over 13 weeks for its annual program for emerging, established and internationally renowned artists to experiment, innovate and create with molten glass in its Hot Shop. The artists work with the museum's Hot Shop Team, exploring and demonstrating various glassmaking techniques and styles. Included with each five-day residency is a “Sunday Conversation with the Artist,” a public lecture and slide presentation.

The series is a collaboration between the museum and **Pilchuck Glass School**.

During museum hours, the museum website broadcasts footage of the artists working live. Questions can be submitted electronically to the Hot Shop emcee, who answers them over a live feed.

This year's program features:

• **Lino Tagliapietra**, June 6–10, who began blowing glass at age 12 as an apprentice to **Archimede Seguso**.

• **Albert Paley**, June 15–19, the first metal sculptor to receive the Lifetime Achievement Award from the American Institute of Architects, the AIA's highest award to a non-architect, who has been active as an artist for more than 30 years. **Martin Blank**, a figurative sculptor working in glass, gaffs for Paley and helps him translate a selection of his designs into glass.

• **Roberta Eichenberg**, June 22–26, an assistant professor of Art at Emporia State University, where she teaches sculpture and glass. She finds inspiration for her work in the animal world, particularly from dogs, and recently has experimented with sculpting blown glass hearts. During this residency, she hopes to “create a marriage of the animal and heart forms into a single object.”

• **Jeffrey Mitchell**, June 29–July 3, a

sculptor, printmaker, painter and conceptual artist. His work is sometimes categorized as craft and sometimes as fine art, and alludes to a wide spectrum of art history and decorative arts. He uses imagery that reflects lighthearted cultural references.

• **Richard Royal**, July 6–10, a full-time professional artist who has worked with large-scale blown glass sculpture for nearly 30 years. He has been an instructor at Pilchuck since 1988 and has worked on the glass-blowing teams of **Dale Chihuly** and **Benjamin Moore**.

• **Renee Stout**, July 13–17, a contemporary artist known for assemblage artworks dealing with her personal history and African-American heritage. She looks to the belief systems of African peoples and their descendants, as well as to the world and her immediate environment, for inspiration to create works using paint, mixed media, sculpture and photography.

*Continued on next page*

## Events, continued

• **Michael Schunke**, July 20–24, who began blowing glass while attending the **Tyler School of Art** (Elkins Park, PA), and later at **Rhode Island School of Design**, where he learned traditional Venetian glassblowing techniques. In the late 1990s, he taught at the **Toyama Institute of Glass** (Japan). Currently, he owns and operates Nine Irons Studios where he creates colorful custom works of glass inspired by historical Italian designs.

• **John Miller**, July 27–31, an assistant professor of glass at Illinois State University who creates large-scale sculptures of everyday objects that are assembled from blown-glass parts. An exhibition of Miller's oversized goblets, created in collaboration with a group of contemporary glass artists, opens at the Museum of Glass this fall.

• **Paul Marioni**, August 3–7, a Studio Glass veteran who has pushed the limits of glassmaking techniques.

• **Magdalene Odundo**, August 10–14, who was born in Kenya and educated in Kenya and India, and is a professor of ceramics at England's **University of Creative Arts**.

• **Pike Powers**, August 17–21, a painter and sculptor whose works are inspired by the ocean. She has taught sculpture at **Parsons School of Design**; served as Pilchuck's artistic director for 15 years; and currently is director of **ARTSPACE**, a public access studio for classes and exhibitions, and the **Mobile Glass Shop** (Rhode Island).

• **Therman Statom**, August 24–28, known for his glass ladders, chairs, tables, miniature houses and box-like paintings. He assembles his work by cutting and gluing plate glass together, applying paints and attaching blown or cast glass and found objects.

• **Jeff Mongrain**, August 31–September 4, sculptor and professor of Art at Hunter College, teams up with **Nicholas Kripal**, professor ceramics at the Tyler School of Art. Each artist creates site-specific works that explore spirituality and the sacred in place. Jeffrey's brother, **James Mongrain**, a leader in the field of blown glass in the Pacific Northwest, is owner of **Mongrain Glass Studio Inc.** and is the gaffer for this collaboration.

## **Sculpture Objects & Functional Art Fair (SOFA) WEST: Santa Fe 2011** **Santa Fe Convention Center** **Santa Fe, NM** **August 4–7, 2011**

SOFA's 3rd annual Western edition returns with two art fairs under one roof: the **Intuit Show of Folk and Outsider Art** will share center stage with the **International Sculpture Objects & Functional Art Fair (SOFA) WEST: SANTA FE 2011**. Plans are underway for a lecture series and the VIP Program, slated to include an excursion to the **Pueblo of Acoma**; tours to private homes and collections, and artists' studios; and curator discussions.

A new addition to the SOFA WEST fair is **Douglas Dawson Gallery** (Chicago, IL), antique ethnographic art from Africa, Asia and the Americas. Returning exhibitors include **Joan B. Mirviss Ltd.** (New York, NY), Japanese contemporary ceramics; **Charon Kransen Arts** (New York, NY), representing international art jewelry artists; **bullseye gallery** (Portland, OR), contemporary kilnformed glass dealer; **TAI Gallery** (Santa Fe, NM), Japanese bamboo art and textiles; **Jane Sauer Gallery** (Santa Fe, NM), sculpture in a variety of media; **Dai Ichi Arts, Ltd.** (New York, NY), contemporary Chinese and Japanese ceramics and jewelry; **Maria Elena Kravetz** (Cordoba, Argentina), Latin American sculpture; **Orley Shabahang** (New York, NY), Persian textiles; **Sherrie Gallerie** (Columbus, OH), ceramics; and **Thomas R. Riley** (Cleveland, OH), contemporary glass work.

## **The DECORATIVE: Conservation and the Applied Arts** **24th International Institute for Conservation of Historic and Artistic Works/IIC Congress** **International Institute for Conservation** **Vienna, Austria** **www.iiconservation.org/congress** **September 10–13, 2011**

Ornament and decoration have been evident in human endeavor since the beginning of human history, ranging from the clarity of ancient Egypt to the clean-lined, discrete styles of the 1930s and the revivals of today. Wherever civilizations have developed,

many of their forms of cultural expression can be considered "decorative" or "applied" arts. Wherever this expression is to be found, conservation professionals are working to assure its preservation.

The congress welcomes all those involved with conservation research and projects reflecting preservation of architectural decoration, whether plaster work, mosaic or painting; ceramics, from pottery to porcelain; glass, including painted, stained and studio glass; furniture; hardstone carving, including pietra dura and engraved gems; metalwork in all its forms; jewelry; ivory and bone carving; textiles including tapestries, embroideries and costume; mosaics; painted decoration; wallpapers and wall coverings; terracotta; plaster work; bookbinding and leatherwork; and more.

## **At Frontier's Edge: The Arts & Crafts Movement in Denver and Environs** **13th Annual Arts & Crafts Conference** **Denver, Colorado** **www.artinitiatives.com** **September 21–25, 2011**

This conference confronts what had become conventional wisdom by the end of the 19th century: that the American frontier was closed through an exploration of the Arts & Crafts movement in Denver and its environs, and looks at how the frontier created freedom by breaking the bonds of custom, offering new experiences, and calling out new institutions and activities through the nascent Arts & Crafts movement in the mountain states.

Presenters identify factors that shaped this regional expression, among them the rail lines, and challenge the generally accepted dates for the movement (ca. 1876–1917). The conference also explores ongoing manifestations of the Arts & Crafts movement: while not mimetic in expression, the influence of the Movement can be seen in the work of contemporary jeweler **Todd Reed**, among others. They also consider whether the "frontier spirit" continues to affect the art, broadly defined, that is regionally welcomed.

Participants to date include: **Richard Guy Wilson**, Commonwealth

Professor of Architectural History, University of Virginia; **Cheryl Robertson**, independent scholar/museum consultant on architecture and decorative arts of the late 19th- and early 20th-centuries; stained glass authority and conservator **Julie Sloan**; **Thomas Noel**, professor of History and director, Public History, Preservation and Colorado Studies at the University of Colorado, Denver, and author of *Buildings of Colorado*; **Thomas Smith**, director, Petrie Institute of Western American Art, **Denver Art Museum (DAM)**; **Christoph Heinrich**, Frederick and Jan Mayer Director and previous curator of modern and contemporary art, DAM; **Todd Reed**, Boulder-based metalsmith and jeweler; **Liam O'Neill**, director, **Archibald Knox Foundation**; **Hugh Grant**, founder, director and curator, **Kirkland Museum of Fine & Decorative Art**, and adjunct curator, **Kirkland Collection, DAM**; **Laura Fry**, decorative arts curator, **Buffalo Bill Historical Society**, who has done research on regional potter **William Long**; **Katie Davis Gardner**, independent scholar and authority on **Van Briggle**; **Robert Rust**, who has done research on the Japanese metalsmiths brought to the region by Briggle; and **Cynthia Shaw McLaughlin**, director, **Boettcher Mansion** and a founding member of the **Colorado Arts & Crafts Society**.

Locations for formal sessions and visits include Boettcher Mansion; **Colorado Springs Pioneers Museum**, representing the cultural history of Gunnison County; **Hiwan Homestead** (a 25-room 1890–1930 log lodge illustrating early mountain summer home living; also a National Register Site); Van Briggle Memorial Art Pottery, DAM; Kirkland Museum of Fine & Decorative Art (oldest commercial art building in Denver, local artist **Vance Kirkland**'s intact historic Arts & Crafts style studio (1910–11), which houses more than 3,300 works of Arts & Crafts, **Art Nouveau**, **Glasgow Style**, **Wiener Werkstätte**, **De Stijl**, **Bauhaus**, **Art Deco**, and **Modern and Pop Art** (1860s–1980); and Reed's Boulder studio.

An early registration discount is available through July 5, 2011 (\$425 rather than \$495). Student rate and single-day registrations are available.

Contact: Initiatives in Art and Cul-

ture info@artinitiatives.com; phone: 646-485-1952; fax: 212-935-6911.

***Displaying India's Art in the 21st Century***  
***Third Annual Anne d'Harnoncourt Symposium***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
**www.philamuseum.org**  
**September 30–October 2, 2010**

The symposium is co-presented by the University of Pennsylvania History of Art Department and the **Philadelphia Museum of Art**.

***Art, Elegance, and Ingenuity:***  
***Mt. Washington, Pairpoint and Their Contemporaries***  
***50th Annual Seminar on Glass***  
**Corning Museum of Glass**  
**Corning, NY**  
**October 20–22, 2011**

The **50th Annual Seminar on Glass** is inspired by the **Corning Museum of Glass (CMOG)** 2011 exhibition, *Mt. Washington and Pairpoint: American Glass from the Gilded Age through the Roaring Twenties* (see Exhibitions).

Topics and lecturers include: "The Mt. Washington and Pairpoint Glass Companies, 1837-1957," **Jane Shadel Spillman**, curator of American glass, CMOG; "Mt. Washington Glass in Context: The Taste for the Exotic in Late 19th Century Decorative Arts," **Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang curator of American decorative arts, **Metropolitan Museum of Art**, and **DAS** award recipient; "Imagination and Ingenuity in British Art Glass 1880-1920," **Charles Hajdamach**, former director, **Broadfield House Glass Museum**; "International Ingenuity: Mt. Washington and Pairpoint's Contemporaries in Continental Europe," **Florian Knothe**, curator of European glass, CMOG; "Rakow Exhibition Lecture: A Glimpse Behind the Mirror," **Aprille Nace**, associate librarian for public services, **Rakow Research Library**; "Glitter, Sparkle, Display and Excess: Gilded Age Architecture and Design," **Richard Guy Wilson**, holder of the Commonwealth Professor's Chair in Architectural History at the University of Virginia; "Smith Brothers Fine Decorated Glass-

ware," **Kirk J. Nelson**, executive director, **New Bedford Museum of Glass**; "Corning, the Crystal City, 1868-1915," **Jane Spillman**; "Steuben Glass Works, Dorflinger Glass Works and Pairpoint Manufacturing Company: Contemporaries, Competitors and Much More," **Tom Dimitroff**, author and historian; "Beyond the Glass," **Nivedita Chatterjee**, archivist, and **Gail Bardhan**, reference and research librarian, **Rakow Research Library**; "Early Mt. Washington Glass," **Jeffrey S. Evans**, president, **Jeffrey S. Evans & Associates**; "Something Old and Something New: An Investigation of Some Glass Decorating Techniques Used in Early 20th Century American Factories," **William Gudenrath**, resident adviser, **The Studio**, and president of the **Fellows, CMOG**; and "Focus on the Objects: Tips for Scholars, Collectors and Connoisseurs," panel discussion.

The annual **Rakow Commission**, a new work in glass commissioned from an emerging or established artist, will be unveiled.

For the full schedule and descriptions of lecture topics, contact publicprograms@cmog.org. For registration, contact Louise Maio at maiolm@cmog.org.

***Function and Fancy: Ceramics from Across the Globe***  
***American Ceramic Circle annual symposium***  
**Birmingham Museum of Art**  
**Birmingham, Alabama**  
**November 3–6, 2011**

This year's **American Ceramic Circle (ACC)** symposium highlights the museum's collection of ceramics from all regions and periods. Themes range from Vietnamese ceramics to Alabama folk pottery to **Wedgwood**, English and French porcelain, and **Meissen** stoneware.

Highlights include a pre-symposium trip to the **Westervelt-Warner Museum of American Art** (Tuscaloosa, AL), a private collection that houses more than 500 paintings, furniture, sculpture and decorative arts objects, representing American history, and post-symposium connoisseurship sessions with curators and ceramics experts.

*Continued on next page*



# People

## Positions

• Business and civic leader **Daniel Brodsky** has been elected as the next chairman of the board of the **Metro-politan Museum of Art** (New York, NY). He has been a trustee of the institution since 2001. He officially assumes the chairmanship on September 13, 2011, when **James R. Houghton** retires from the post after 13 years and becomes a trustee emeritus.

• **James Cuno** has been named as president and chief executive of the **J. Paul Getty Trust** (Los Angeles, LA) effective in August. He is currently director of the **Art Institute of Chicago**, where he has served since 2004.

• **Maxwell K. Hearn**, currently the Douglas Dillon Curator for Chinese Painting and Calligraphy at the **Metro-politan Museum of Art**, becomes the Douglas Dillon Curator in Charge of the Department of Asian Art on July 1.

Hearn received his undergraduate degree in art history from Yale University and his PhD from Princeton University. He joined the museum in 1971 as a curatorial assistant, a year after **Douglas Dillon** and the board of trustees resolved to expand the museum's holdings of Asian art into a collection with major, permanently dedicated galleries. He served as a curatorial assistant through 1974;

research associate in 1977; assistant curator (1979–84); associate curator (1984–92); and curator (1993–2004), becoming the Douglas Dillon Curator in 2005.

Hearn has helped oversee the expansion of the collection of Chinese art, as well as additions to permanent gallery spaces, and the renovated and expanded galleries for Chinese Painting and Calligraphy. He has also been curator of several exhibitions and installations.

• **Kate Markert** is now the executive director of **Hillwood Estate, Museum and Gardens** (Washington, DC), succeeding **Frederick J. Fisher**, who led Hillwood as executive director for more than 20 years. Previously associate director at the **Walters Art Museum** (Baltimore, MD), Markert is Hillwood's second professional director since its founding in 1977.

Markert leads Hillwood's strategic planning process, develops initiatives to serve and engage a broader community, and advances efforts to maximize earned and contributed income to reduce the organization's reliance on the endowment.

Markert was director of the **Wadsworth Atheneum Museum of Art** (Hartford, CT) from 2000–03, where she led the effort to fund a renovation

and expansion program, raising some \$60 million in two years, and opened an exhibition of treasures from the **Musée des Arts Décoratifs** (Paris, France). She also served as deputy and then acting director at the **Cleveland Museum of Art** and a previous tenure as director of development and communications, deputy director, and acting director at the Walters.

Markert is co-author of *The Manual of Strategic Planning for Museums* (Altimira Press, 2007), an evaluation reviewer for the IMLS National Leadership Grants program and a surveyor for the Museum Assessment program of the **American Association of Museum** (AAM).

Markert graduated from the University of Maryland Baltimore County with a BA in French. She holds an MA in art history from the University of Maryland College Park and an MBA from Johns Hopkins University.

• **Bonnie Pittman**, long-time Eugene McDermott Director of the **Dallas Museum of Art**, is the 2011 recipient of the AAM Award for Distinguished Service to Museums. She has served on the AAM board of directors for a total of 12 years. She also served as vice president of the AAM Executive Committee three times. She was

*Continued on next page*

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## Events, continued

Speakers include **Nicholas Dawes**, a regular on "Antiques Roadshow"; **Aileen Dawson**, curator of Post-Medieval Collections at the **British Museum** (London, England); Dr. **Martin Eberle**, director of the **Friedenstein Palace** (Gotha, Germany).

For more information, contact Anne Forschler-Tarrasch at 205-254-2976 or [aforschler@artsbma.org](mailto:aforschler@artsbma.org). To join the ACC, contact Suzanne Findlan Hood at [acc@acc.hrcoxmail.com](mailto:acc@acc.hrcoxmail.com).

**Traditions—III, Architectural History and the Decorative Arts 18th Symposium**

**Virginia Commonwealth University, Virginia Historical Society  
Richmond, VA  
[www.vcu.edu](http://www.vcu.edu)  
November 18, 2011**

The conference, directed by Professor **Charles Brownell** of Virginia 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](mailto:cculbreth@vcu.edu).



a member of the AAM Accreditation Commission from 1985–97, serving as commission chair from 1991–97. From 1989–94, Pitman also chaired the AAM National Task Force on Museum Education.

Pittman has worked as a consultant to more than 200 organizations and museums, including the **Pew Charitable Trust's Program for Art Museums and Communities; National Endowment for the Arts; Institute of Museum and Library Services; Museum of African Art** (New York, NY); **Denver Art Museum; Bishop Museum** (Honolulu, HI); **Museum Association of Great Britain; and Victoria and Albert Museum** (London, England).

• **Mark Polizzotti**, formerly director of Intellectual Property and publisher at the **Museum of Fine Arts, Boston**, is now publisher and editor in chief at the **Metropolitan Museum of Art**, where he oversees all aspects of the museum's scholarly publishing program. Before his Boston position, he was editorial director at David R. Godine, Publisher (1993–99); senior editor at Grove Weidenfeld (1985–90); and an assistant editor at Random House (1983–85).

Since 1995, Polizzotti has also worked as a freelance translator (from French) and editor for the Met on exhibition catalogs. He is the author of six books and translator of more than 30 books.

Polizzotti replaces **John O'Neill**, who died in February 2010. **Gwen Roginsky**, who has served as interim publisher since then, is now associate publisher and general manager.

• 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*.

• **Anne L. Poulet**, who has been director of the **Frick Collection** (New York, NY) since 2003, will retire in the fall of 2011. She is credited with continually improving the surroundings of the collection, directing a refurbishment program giving the East Gallery its first "facelift" since 1945 and creating new exhibit space. She also was responsible for significant acquisitions, including "The Dance of Time: Three

Nymphs Supporting a Clock by Lepautre, with a terra-cotta base by Houdon." She increased the museum board and introduced a group of major donors called the Director's Circle.

Poulet was the first female director in the history of the Frick Collection. Before that position, she was in charge of the decorative arts and sculpture department at the **Museum of Fine Arts, Boston**. She also was curator of the 2004 *Jean-Antoine Houdon (1741–1828)* exhibition at the **National Gallery of Art**.

• **Martin Roth**, general director of the **State Art Collection** (Dresden, Germany), is the new director of the **Victoria and Albert Museum** (V&A; London, England). He replaces **Mark Jones**, who has served as director since 2001 and is leaving the museum to serve as master of a British university.

• **Jennifer Russell**, until recently senior deputy director of Exhibitions, Collections and Programs at the **Museum of Modern Art** (MOMA; New York, NY), has returned to the Metropolitan Museum of Art as associate director for Exhibitions. Russell was associate director for Administration at the Met from 1993–96.

Russell began her museum career in 1974 as a curatorial assistant at the **Whitney Museum of American Art**, serving as an assistant curator from 1976–78; special assistant to the director for Curatorial Affairs, 1978–80; assistant director, 1980–86; and associate director and secretary, 1986–90, returning to that post in 1992 after serving as the Whitney's acting director from 1990–91.

Russell also was deputy director for Internal Affairs and secretary to the board of trustees until her departure from the Whitney in 1993. Over her years there, she organized a number of exhibitions, including *American Art, 1900–1940* (1976); *Celebrating Calder* (1991); and *Selections from the Permanent Collection, 1938–1946* (1993).

Russell has worked at MOMA since 1996, first as deputy director for Exhibitions and Collections Support and since 2005 as senior deputy director for Exhibitions, Collections and Programs, overseeing about 30 exhibitions per year; developing collaborations

with other museums, and working with museums both in the United States and abroad on jointly organized exhibitions. She was a member of the staff planning and design team for the 2004 expansion of the museum and oversaw the move of the collection to and from **MoMA Queens**. She also planned the schedule for reinstallation in the new building in Manhattan.

At the Met, Russell succeeds **Mahrukh Tarapor**, who served in the position for more than 15 years.

• **Andrew J. Walker, PhD**, officially became director of the **Amon Carter Museum of American Art** (Fort Worth, TX) on April 1, 2011, when director **Ron Tyler** retired.

Walker, 46, served as assistant director for curatorial affairs and curator of American art at the **Saint Louis Art Museum** for the past six years. He was responsible for collection development; acquisition, exhibitions and program management; and fundraising and donor development, and oversaw eight curatorial departments and organized five special exhibitions.

Walker has also held curatorial positions at the **Missouri History Museum and Art Institute of Chicago**. In the early 1990s, he served as a research consultant for the Amon Carter. He has published many articles in scholarly journals across the country and lectures on American art.

Walker graduated summa cum laude from Bowdoin College (Brunswick, ME), receiving an Artium Baccalaureatus degree in history of art. He received his doctorate in the history of art from the University of Pennsylvania, completing the Henry Luce Foundation/American Council of Learned Societies Dissertation Fellowship for the Study of American Art and a Jacob Javits Fellowship with the U.S. Department of Education. He has held instructor positions in the University of Chicago's Department of Art History and University of Pennsylvania's Department of the History of Art.

• **James C. Y. Watt** retires on June 30 after a 25-year career at the **Metropolitan Museum of Art**, and will become curator emeritus of the department as of July 1.

Watt (Qu Zhi-ren) began his career  
*Continued on next page*

with the museum in 1985 as senior consultant for Chinese Antiquities and Decorative Arts. He became Brooke Russell Astor Senior Curator in the Department of Asian Art at the Met in 1988 and assumed chairmanship of the department in 2000.

From 1981–85, Watt served as curator of the Department of Asiatic Art at the **Museum of Fine Arts, Boston**. At the Chinese University of Hong Kong, he was also chairman of the Board of Studies in Fine Arts (1977–80) and curator of the **Art Gallery, Institute of Chinese Studies**.

Watt has been curator of a number of major exhibitions, including, in recent years, the Met exhibitions *Splendors of Imperial China, Treasures from the Palace Museum, Taipei* (with Wen Fong), 1996; *When Silk was Gold: Central Asian and Chinese Textiles in the Metropolitan and Cleveland Museums of Art* (with Anne Wardwell), 1998; *China: Dawn of a Golden Age, 200–750 AD*, 2004–05; and the recent *The World of Khubilai Khan: Chinese Art in the Yuan Dynasty*.

• **Jeffrey Weiss** has been appointed as curator of the **Panza Collection**, a new position at the Solomon R. **Guggenheim Museum**, in a move that dovetails with conservation initiative for Minimalist, Post Minimalist and conceptual artwork from the 1960s and '70s. Weiss ran the **Dia Art Foundation** in 2007–08 and was in charge of the modern and contemporary art department at the **National Gallery of Art** from 2000–07.

## Obituaries

• **Alfred Bodian**, a collector of Japanese ceramics and prints, died in February at 87. He was a retired intelligence analyst for the U.S. Navy and worked in post-war Tokyo as a civilian employee of the General Headquarters Far East Command, where he developed his interest in Japanese artworks, especially those of 20th-century ceramicists Shoji Hamada and Kanjiro Kawai. He donated items to the **Smithsonian's Sackler** and **Freer** galleries and to the **Baltimore Museum of Art** and **Art Institute of Chicago**.

• **Robert Judson Clark**, best known for his efforts to foster a

reassessment of the Arts and Crafts movement in America, especially in its architectural dimension, died on January 4, 2011. He helped organize the 1972 exhibit *The Arts and Crafts Movement in America, 1876–1916*, which travelled from the **Art Museum at Princeton University** to the **Art Institute of Chicago** and **Renwick Gallery** at the **Smithsonian Institution** (Washington, DC). He also contributed to the 1987 exhibition *The Art that is Life: The Arts & Crafts Movement in America, 1875–1920* at the **Museum of Fine Arts, Boston**.

Clark had a special love for the Bay Area and never tired of examining the work of designers such as **Bernard Maybeck**, **Ernest Coxhead**, **Louis Christian Mullgardt**, **Charles Greene** and **John Hudson Thomas**. He participated in three of documentary films by **Paul Bockhorst**: “Greene & Greene: The Art of Architecture,” “Designing with Nature: Arts & Crafts Architecture in Northern California” and “Divining Beauty: The Architecture of Bernard Maybeck” (the latter is still in production).

• **Robin Day**, who created the “polyprop” chair, died in November 2010 at 95. His most famous creation is the chair in a molded polypropylene shell attached to an enameled bent tubular steel base, developed in 1962 and mass-produced by the British manufacturer **Hille**, licensed by other companies and sold in the millions.

Day rejected the traditionally heavy style of furniture in designing storage units, tables, desks, trays, television lounge chairs and other pieces. He gained renown in 1948 when he and a partner, **Clive Latimer**, designed a storage system that won the International Competition for Low-Cost Furniture in 1948.

Day and his wife **Lucienne**, a textiles designer, became “design stars” after they presented their work at the 1951 Festival of Britain.

• **Edmund de Unger**, a collector of Islamic art, died in January at 92. He had collected works from almost every period of Islamic art and the area from Mediterranean to India, resulting in the **Keir Collection**, with painted miniatures, metalwork, ceramics, carpets and textiles, all documents in four

scholarly catalogs of the 1970s and a book on Islamic painting published in 1988.

de Unger was born in Budapest, Hungary, and became interested in carpets at only age six, after his father told him not to step on a valuable Transylvanian carpet. His first purchase was a carpet he found in a church when he was 14, during a Boy Scout bike tour in Romania; he recognized as a 16th-century Turkish rug and had it 60 years later, when it was valued at \$50,000.

de Unger also collected non-Islamic art, such as French and Italian textiles and medieval European enamelware, acquiring a collection from **Ernst and Martha Kofler-Truniger** of Switzerland. He loaned the works from his collection to the **Museum of Islamic Art** (Berlin, Germany) in 2009 on a long-term basis.

• Stained-glass artist **Dieter Goldkuhle** died in March 2011 at 72. He started as an apprentice glassworker at age 16 in his family's business, which provided furniture and home-building trades with glass. He left the company to travel around Europe and learn to make stained glass windows by hand by working with artisans in Germany, Austria, Switzerland and England, using hand tools and collecting glass along the way. He worked for a glass studio in New York City in the early 1960s and was involved with installing his first window in 1966 at National Cathedral in Washington, DC.

Goldkuhle became the principal fabricator of stained glass windows there, building and installing 231 windows, including the 25-foot, 11-inch-diameter rose window above the western entrance, which was designed by Rowan LaCompte and is an abstract design representing the moment of creation. Goldkuhle fitted more than 10,5000 pieces of glass together for that window, working in his home studio and smelting the lead for the framework himself. It took more than two years to install the window.

Some pieces are more than an inch thick. Goldkuhle chipped them with a chisel to create facets that disperse light and color more brilliantly. Goldkuhle created a method of using brass to reinforce the lead in stained-glass windows and also became an

authority on restoring old stained-glass windows. He did restoration work for the **Smithsonian Institution** (Washington, DC) and **Cloisters Museum** (New York, NY). He also did historical surveys of windows in a cathedral in Spain and a monastery in Switzerland, and had been repairing chapel windows at Duke University since 1993. His sons, Andrew and Guido, plan to finish his projects.

• **William L. Hooten**, master cabinetmaker at the **Chrysler Museum** (Norfolk, VA), died in December 2010 at 60. In his memory, the museum dedicated two wooden frames, one that is 18th-century Italian and another that is its modern replica.

• **Jessie Poesch**, a scholar who was credited with pioneering the field of Southern decorative arts and a long-time DAS contributor, died on April 23 at 88. She received the 2000 **DAS Robert C. Smith Award** for best article published in 1999 ("Arthur Wesley Dow and Art Pottery: The Beauty of Simplicity," published in the exhibition catalog by **N.E. Green** and J. Poesch, *Arthur Wesley Dow & American Arts and Crafts, American Federation of Arts, 1999*). She subsequently was appointed to the **Robert C. Smith Award Committee** and served for many years.

Poesch was an art professor at Tulane University's Newcomb College from 1963–92. An endowed art professorship was established in her honor in 1992, and she kept an office on campus and continued to work after her official retirement date. She was a prolific author of books and articles on topics such as armoires, New Orleans gravestones, Louisiana architecture and **Newcomb** pottery.

Poesch found her career by accident, according to a colleague. She graduated from Antioch College in 1944 with a degree in psychology, but was not sure what she wanted to do. When she heard a friend say he was going to take an art history class, she also signed up.

Poesch did an internship in the **Winterthur Program in American Material Culture** of the University of Delaware, and earned a master's degree. She also earned master's and doctoral degrees in art history at the University of Pennsylvania and was a

Fulbright scholar who received grants from the National Endowment for the Humanities.

Poesch is survived by nieces and nephews.

• **Albert M. Sack**, a New York antiques dealer and the author of a guidebook to early American furniture that became the bible for a generation of weekend antiquers and a standard for professional collectors, died in late May at 96. He was the last surviving principal of the family business Israel Sack Inc., which was founded in 1905 by his father, Israel.



According to the *New York Times*, the company was "instrumental in elevating the commercial appeal of American antiques to a level once reserved for furniture of European origin." Sack was born on March 24, 1915, in Lynn, MA, the middle of three sons of Ann and Israel Sack. His father was a cabinetmaker from Lithuania who repaired furniture and made reproductions before starting his own business as a dealer.

Because of the Depression, Sack had to leave the University of Pennsylvania and join the family business. Harold, the eldest brother, had graduated from Dartmouth and was planning to pursue studies in literature at Oxford when the Depression forced him to join the firm as well. A third brother, Robert, was also involved.

As the firm's chief buyer from 1934–2002, Sack developed a nationwide network of collectors, shop owners and friends who helped him locate obscure items that later brought

top prices, including record-breaking multimillion-dollar record-breaking prices at Christie's and Sotheby's.

In his book, *Fine Points of American Furniture: Good, Better, Best, Sack* set out the criteria for his esthetic judgment and ideas about proportion, form, wood selection and visual use of grain. He then showed how to see those principles in furniture to determine good versus great. In 1993, he published *The New Fine Points of Furniture*, which added new categories of "Superior" and "Masterpiece."



**DAS supporter Morrison H. Heckscher**, chairman of the American Wing of the **Metropolitan Museum of Art**, called the book "a watershed" in the general appreciation of American antiques.

Sack lectured extensively at museums, wrote numerous scholarly articles and appraised the collections Henry F. DuPont Winterthur Museum, Art Institute of Chicago, Yale Gallery of Fine Art, Henry Ford Museum and Metropolitan Museum of Art collections.

Early American furniture acquired by the Sack family has been exhibited at the **Met** and other museums and used to furnish the White House and State Department offices.

• **Guy Schless, MD**, a long-time contributor to the DAS, has died. He was married to **Nancy Halverson Schless**, an architectural historian who chaired the **DAS Robert C. Smith Award Committee** and is credited with opening his eyes to the world of 19th-century architecture and with his

*Continued on next page*



# News

• The **Allentown Art Museum** (Allentown, PA) is closed to the public through September 1, 2011, to allow the museum to complete its expansion and modernization project in a timely and efficient manner.

Currently housed in a 1901 Neo-classical church with a 1975 addition, the museum will be renovated and build 7,900 square feet of additional space. Design features include: a renovated museum lobby; new entrance through the existing portico of the 1901 church building; new aluminum and metal curtainwall façade structure; expanded museum store and addition of a café; expansion of a parking lot; and creation of several new gallery spaces, additional classroom space and storage space for the permanent collection.

The museum has teamed up with **Red Rooster Fabrics** to create a collection of textile designs, inspired by the 19th-century Japanese katagami in the museum's textile collection.

Katagami are paper stencils used primarily for printing patterns on kimono fabric, a technique that has been in use for more than 1,000 years in Japan. The designs are produced in cotton in a traditional indigo and cream colorway.

The collection includes eight katagami designs in traditional nature-inspired patterns and two textural prints, one based on a shibori (tie-dye) pattern and the other based on a traditional indigo-dyed woven fabric. For examples of the fabric, go to: <http://www.allentownartmuseum.org/store/fabric.shtml>

• The **Amon Carter Museum** (Fort Worth, TX) is now known as the Amon Carter Museum of American Art. The name change signifies "a clarification of what it has offered since the mid-1960s." The museum's 50th anniversary, in January 2011, created the right time for the name change.

• The **Bard Graduate Center: Decorative Arts, Design History, Mate-**

**rial Culture** (BGC; New York, NY) and the **Fundación Cisneros/Colección Patricia Phelps de Cisneros** (CPPC) have launched the **Patricia Phelps de Cisneros Seminar in the Material Cultures of the Ibero-American World**. The program is centered at the BGC and aims to advance scholarship on the cultures of the Ibero-American world through study of its material artifacts across space, time, media and methodology, regardless of institutional and national divisions.

The first stage of the Cisneros Seminar was a May 2011 meeting of an Advisory Group of scholars, devoted to a discussion of possible frameworks and critical issues in the field and inaugurated with a public lecture at the BGC featuring **Richard Kagan**, professor of Early Modern History, Charles Singleton Center for the Study of Pre-Modern Europe, Johns Hopkins University (Baltimore, MD), in a presentation on "Discoveries: Perspectives

*Continued on next page*

## People, continued

joining the **Victorian Society**. He was an early and dedicated member, and served as president from 1984–90.

• Ceramic artist **Paul Soldner**, known for putting his own mark on the Japanese pottery firing technique of raku to create what the *New York Times* called "wildly spontaneous sculptural vessels," has died at 89. He was the first student of **Peter Voulkos**, who founded the ceramics program at the **Los Angeles County Art Institute** and aimed to move ceramics from the traditional utilitarian use to a vehicle for artistic and personal expression.

Soldner combined Abstract Expressionism and modernist sculpture. He threw floor pots that reached near-ceiling heights and started experimenting with raku in 1960.

• **Toshiko Takaezu**, a Japanese-American ceramist who is credited with helping to raise ceramics to a fine art, died on March 9 at 88. She made stoneware and porcelain pieces rang-

ing from those small enough to fit that could fit in the palm of a hand to others more than six feet tall. She blended expressionism with traditional Japanese pottery forms suggesting acorns, melons and tree trunks.

Her work can be seen in the **Smithsonian American Art Museum** (Washington, DC), **Los Angeles County Museum of Art** (CA) and **Museum of Fine Arts, Boston**. She was the subject of a traveling retrospective that began at the **National Museum of Modern Art** (Kyoto, Japan) in 1996 and an exhibition entitled *The Poetry of Clay: The Art of Toshiko Takaezu* at the **Philadelphia Museum of Art** in 2004. A new book about her work, *The Art of Toshiko Takaezu: In the Language of Silence*, edited by **Peter Held**, was published by the University of North Carolina Press this year.

Takaezu was born in 1922 in Hawaii, of Japanese immigrants from Okinawa. She studied art at the University of Hawaii at Manoa and enrolled at the **Cranbrook Academy of Art** (Bloom-

field Hills, MI) to study with Finnish ceramicist **Maija Grotell**. In 1955, she visited Japan and spent time at a Zen monastery and with Japanese potters.

Considered an influential educator in the classroom and the studio, Takaezu taught at the **Cleveland Institute of Art** and for 25 years at Princeton, where she was instrumental in developing the visual art program. Her mantra to students was "No ashtrays, no souvenirs."

Takaezu began by making traditional, utilitarian vessels but moved to creating ceramics works that were meant to be seen instead of used. She started closing off the tops of her vessels and using them as clay canvases for brushing, dripping, pouring and dipping glazes. She became known for her moon pots—short, rounded vessels, vertical closed forms and thin trunks based on scorched trees she saw on the Devastation Trail in Hawaii. She sometimes exhibited the moon pots slung in hammocks as a reference to how she dried pots in nets.



on the History of Ibero-American Art in the United States.”

• The **Fuller Craft Museum** (Brockton, MA) has received reaccreditation by the **American Association of Museums (AAM)**.

• More than 1,000 works from the Department of Islamic Art collection of the **Metropolitan Museum of Art** (New York, NY) return to view in 15 renovated, expanded and reinstalled galleries for the Arts of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia that opens on November 1, 2011.

The Met’s new American Wing Galleries for Paintings, Sculpture and 18th-Century Decorative Arts—the third and final phase of the overall American Wing renovation project—open January on 16, 2012. Three galleries and a pre-revolutionary New York interior display 18th-century American decorative arts, principally items of colonial furniture and silver. In the **Henry R. Luce Center for the Study of American Art**, a concurrent renovation includes additional case-work, touch-screen case labels and upgraded computer access. Nearly all of the American Wing’s 17,000 works will be on view.

**Lizzie and Jonathan Tisch** have made a gift of \$10 million to the Met to support creating a major exhibition space within the museum’s Costume Institute. The gift will allow the museum to proceed with the complete renovation of its costume-related exhibition galleries, study collection, and conservation center.

The new gallery will be named the Lizzie and Jonathan Tisch Gallery and represents a fundamental change in the museum’s approach to its costume collection—some aspect of these holdings will be on view at least 10 months of the year.

The renovation will also include a new costume conservation center and an expanded and updated study/storage facility that will house the combined holdings of the Met and the **Brooklyn Museum Costume Collection**, which was transferred to the Met in early 2009. The Carl and Iris Barrel Apfel Gallery will be refreshed and function as introductory space to the Costume Institute holdings.

Founded in 1937, the **Museum of Costume Art** became a part of the Met in 1946 after it was incorporated and renamed as the **Costume Institute**. It contains a collection dating from the 17th century to the present, including fashionable dress and regional costumes from Europe, Asia, Africa and the Americas. In January 2009, the Brooklyn Museum transferred its costume collection to the Costume Institute.

The combined collections hold more than 35,000 pieces, supported by the **Irene Lewisohn Costume Reference Library**.

• The **Toledo Museum of Art** (Toledo, OH) will return the “Nereid Sweetmeat Stand” to the **von Bruehl** family, which commissioned the work of which it is the centerpiece—the Swan Service, a **Meissen** dinner service for 100 commissioned by Count Heinrich von Bruehl in 1737. The museum purchased it in 1956 from a New York, NY, gallery, which had bought it from a European dealer a year earlier.

The von Bruehl family gave 25 pieces of the service to the **Dresden Museum** (Germany) as a permanent loan in 1920. The pieces were hidden in a castle near Dresden during World War II. At the end of the war, it was discovered that boxes had been broken into and pieces of the service were missing, including the centerpiece.

• The School of the **Art Institute of Chicago** (SAIC) has received a \$1-million gift from the **Margot and Tom Pritzker Family Foundation** to enhance the school’s ability to recruit students from China.

• The **Smithsonian American Art Museum** has met a challenge by **Lloyd Herman**, founding director of its **Renwick Gallery**, to create a \$2-million endowment to support a new curator of craft position. Herman made a \$800,000 challenge gift as the catalyst for attracting matching funds.

The new position will provide a second curator for the program, which will allow the Renwick to explore new directions in the field.

The museum’s craft program currently has one curator; the new position will provide a second curator for the program. Among its initiatives is a biennial exhibition series, the **Renwick**

**Craft Invitational**, established in 2000.

During his tenure (1971–86), Herman presented 116 exhibitions at the Renwick, established the museum’s permanent collection of contemporary craft, and brought a new generation of supporters and collectors to the field. Under his leadership, the Renwick introduced artists such as **Dale Chihuly, Maria Martinez** and **Albert Paley**, among others, to the public. Herman also worked with the Smithsonian Women’s Committee to establish the nationally juried **Smithsonian Craft Show**, now an annual event.

• The **Yale University Art Gallery** (New Haven, CT) has launched the **Rhode Island Furniture** website, the **Yale University Rhode Island Furniture Archive** at the art gallery (<http://rifa.art.yale.edu>), that documents furniture and furniture-making in Rhode Island from the first European colonization in 1636 through the early 19th century. Bringing together records of surviving furniture, individuals who owned it and known furniture makers, this archive aims to provide a complete account of the specific culture, local variations and artistic practices of the first two centuries of furniture-making in Rhode Island.

More than 3,000 examples of case furniture, looking glasses and seating furniture are available for searching, as well as the names of more than 1,500 craftsmen in the furniture and allied trades from 1650 to 1820. Records for clocks and tables will be added and other features will be enabled.

The archive draws from research conducted at the **Yale University Art Gallery** surveying existing scholarly resources, secondary literature and commercial publications to locate surviving examples of Rhode Island furniture. Contribution of information from public and private collections that contain furniture made in Rhode Island augments existing published accounts. Information comes from resources such as a state judicial archives and land, probate, town-meeting and town-council records up to the year 1800 for each Rhode Island town.

The research also draws on the **Liza and Michael Moses Photographic Archive** and the research notes of **Anne Haley Smith** on British trade



records and **Sara Steiner** on Rhode Island land records.

The project is directed by **Patricia E. Kane**, Friends of American Arts Curators of American Decorative Arts at the gallery, with the assistance of principal researchers **Dennis A. Carr**, former Marcia Brady Tucker Curatorial Graduate Assistant and now assistant curator, Decorative Arts and Sculpture, Art of the Americas, **Museum of Fine Arts, Boston**; **Benjamin Colman**, former Marcia Brady Tucker Fellow and now Winterthur Fellow in Early American Culture, University of Delaware, and a *DAS Newsletter* book-review contributor; and research assistant **Mia Taradash**, as well as numerous undergraduate and graduate students, and volunteers.

Additional phases include an exhibition on furniture-making in Rhode Island in early 2015 featuring about 125 objects and presenting the history of furniture-making throughout the colony and state of Rhode Island from 1670 to 1820. It will be accompanied by a publication of interpretive essays on the results of the project's findings.

The project team hopes to elicit new information about other examples of Rhode Island furniture for the website and welcomes input about the data on the website (rifa@yale.edu).

• In partnership with the **Victor J. Papanek Foundation** at the **University of Applied Arts Vienna**, the **Austrian Cultural Forum** (New York, NY), and **Museum of Arts and Design** (MAD; New York, NY), the **Victor J. Papanek Social Design Award** will

be presented to an entry on socially responsible design.

Named for the Austrian-born, American-trained designer and educator, whose 1971 book *Design for the Real World* was one of the first to promote the design of products that were ecologically and socially responsible, the competition calls for established, emerging and student designers to submit work in the conceptual phase, prototype or production that upholds Papanek's vision of environmental and/or social responsibility.

The jury includes: **Gerald Bast**, president, University of Applied Arts Vienna; **Allan Chochinov**, partner, editor-in-chief, *Core77*; **Alison J. Clarke**, professor, Design History and Theory/Research director, Victor J. Papanek Foundation, University of Applied Arts; **Holly Hotchner**, director, MAD; **Ronald Labaco**, curator, and **David McFadden**, chief curator, MAD; **Katarina Posch**, associate professor, History of Art and Design, **Pratt Institute**; **Fiona Raby**, principal, **Dunne and Raby**; **Stefan Sagmeister**, principal, **Sagmeister Inc.**; **Andreas Stadler**, director, Austrian Cultural Forum; and **John Thackara**, founder and director, **Doors of Perception**.

The winning entries will be featured in an exhibition in Vienna at the **University of Applied Arts Vienna** (November 10, 2011–January 31, 2012), and later at MAD and/or the Austrian Cultural Forum (March 6–June 17, 2012), depending on the number of finalists. An illustrated catalog will be produced to document the

competition and the finalists. For more information, submission requirements and important dates, go to [vjsocialdesign.madmuseum.org](http://vjsocialdesign.madmuseum.org).

• The **Museum of Fine Arts, Houston**, has formed a search committee to identify candidates for selecting a new director. The museum's former director, Dr. **Peter C. Marzio**, died in December 2010.

• The 40 artists to be featured in **40 under 40: Craft Futures** at the **Renwick Gallery** of the **Smithsonian American Art Museum** (Washington, DC; July 20, 2012–February 3, 2013) are: **Vivian Beer, Melanie Bilenker, Jeffrey Clancy, Dave Cole, Cristina Córdova, Gabriel Craig, Jennifer Crupi, Erik Demaine, Joshua DeMonte, Brian Dettmer, Nick Dong, Joseph Foster Ellis, Jeff Garner, Theaster Gates, Sabrina Gschwandtner, Jenny Hart, Sergey Jivetin, Lauren Kalman, Lara Knutson, Stephanie Liner, Marc Maiorana, Sebastian Martorana, Christy Matson, Cat Mazza, Daniel Michalik, Matt Moulthrop, Christy Oates, Olek, Andy Paiko, Mia Pearlman, Lacey Jane Roberts, Laurel Roth, Shawn Smith, Jen Stark, Matthew Szösz, Uhuru (Jason Horvath and William Hilgendorf), Jamin Uticone, Anna Von Mertens, Stacey Lee Webber and Bohyun Yoon.** Information about each artist is at the museum's website.

**40 under 40: Craft Futures** honors of the 40th anniversary of the Renwick. The museum also intends to acquire artworks by every artist in the exhibition for the permanent collection.

All of the artists in **40 under 40** were born since 1972, the year the museum established the Renwick as its branch museum for its contemporary craft and decorative arts program. The exhibition investigates evolving notions of craft in traditional media such as ceramics and metalwork, as well as sculpture, industrial design, installation art, fashion design, sustainable manufacturing and mathematics. The range of disciplines represented illustrates new avenues for the handmade in contemporary culture.

The exhibition tours nationally after closing in Washington, DC. A catalog is forthcoming.

# Exhibitions

## California

**Balenciaga and Spain**  
de Young Museum  
San Francisco, CA  
[www.famsf.com](http://www.famsf.com)

Through July 4, 2011

**Balenciaga and Spain**, developed by guest curator **Hamish Bowles**, European editor at large for *Vogue*, examines the impact of Spain's culture, history and art on couturier **Cristóbal Balenciaga** (1895–1972). The exhibition showcases approximately 120 ensembles, many on loan from the **Balenciaga Archives**, with accessories and photographs.

The exhibition features nearly 120 haute couture garments, hats and headaddresses designed by Balenciaga.

The exhibition originated in 2010, in a presentation at the Queen Sofía Spanish Institute in New York City entitled **Balenciaga: Spanish Master**, and was conceived by **Oscar de la Renta**, who began his career in fashion at Balenciaga's Madrid couture house in the 1950s. There are twice as many objects, drawn from museum and private collections around the world and including a loan of 30 pieces from the **House of Balenciaga** in Paris.

In addition to five garments from the **Fine Arts Museums of San Francisco's** collection of Balenciaga, the exhibition features loans (some of never exhibited before) from the **Metropolitan Museum of Art**, **Museum of the Fashion Institute of Technology** and **Museum of the City of New York** (New York, NY); **Victoria and Albert Museum** (London, England), **Musée de la Mode et du Textile** and **Musée Galliera** (Paris, France), **Hispanic Society of America**, **Los Angeles County Museum of Art**, **Philadelphia Museum of Art**, **Phoenix Art Museum**, and **Texas Fashion Collection**, as well as private couture collectors such as **Sandy Schreier** and 17 pieces from Bowles's collection.

**Balenciaga and Spain** starts with three decades of Balenciaga's signature silhouettes, all in tones of black, and continues to six areas of focus:

**Spanish Art**—Balenciaga drew inspiration from the artists of Spain.

**Dance**—Balenciaga incorporated and abstracted the culture of Spanish dance in his work. He also incorporated the costume of the male flamenco dancer into his work.

**Bullfighting**—Using the colors and decorated bolero of the matador, Balenciaga softened the silhouette for his female clients throughout the 1940s and early 1950s, collaborating with embroidery houses such as **Bataille** and **Lesage** to re-create passmenterie, beading and embroideries. By the 1960s, Balenciaga used these embroideries and embellishments as decoration on eveningwear and millinery.

**Religious Life**—A devout Catholic all his life, Balenciaga reinterpreted elements suggesting a nun's habit, priest's embroidered chasuble or severe black cassock, and monk's hooded robe, and the robes on statues of the Madonna carried through the streets of Spain during Holy Week.

**The Spanish Court**—Balenciaga referenced early-17th-century farthingales and abstracted them later in the six-pointed peplums of evening gowns.

**Regional Dress**—Balenciaga's imagination was fueled by the regional

costume of Spain and some of the original folkloric pieces that he gathered for his personal collection.

A catalog, *Balenciaga and Spain* (Fine Arts Museums of San Francisco and Skira Rizzoli), by Bowles with an appreciation by the late Baroness Philippe de Rothschild, includes several never-before-published photographs.

## Paris: Life and Luxury

**J. Paul Getty Museum**  
Los Angeles, CA  
[www.getty.edu/museum](http://www.getty.edu/museum)

Through August 7, 2011 and  
October 2011

**Paris: Life & Luxury** is sponsored by **Breguet** and features Breguet watches. It is on view through August 7, 2011, when it travels to the **Museum of Fine Arts, Houston** (September 18–December 10, 2011).

In a related exhibition, four pocket watches created by **Abraham-Louis (A.L.) Breguet** (1747–1823), founder of the Breguet watch company, date to the late-18th/early-19th centuries and join the **Getty's** display of French decorative arts. They are on display through October.

Born into a Swiss family of watchmakers, Breguet trained in Versailles



Casket (Carré de toilette), wood veneered with rosewood, brass, mother-of-pearl, brass, pewter, copper, and stained and painted horn; gilt-bronze mounts; mother-of-pearl and metal marquetry scenes on lid. French, ca. 1680–90. Shows Venus performing her toilette attended by a female servant and three cupids. Scene relates to the function of the casket, which probably rested on a toilette table and held accessories and hair ornaments.



and Paris before establishing his own Parisian workshop in 1775. His watches appealed to clients among the French royal family and scientifically minded elites.

In the decades following the French Revolution in 1789, Breguet's continuing efforts to improve the accuracy and durability of his timekeeping mechanisms won recognition from new patrons throughout Europe and the United States. He was responsible for several major inventions—in 1790, a component known as a “parachute” that acts as a shock absorber; the Breguet balance spring in 1795; and the tourbillon regulator in 1801.

All four watches are from the **Breguet Museum** (Paris, France), which houses more than 100 timepieces and items related to the history of the House of Breguet. Although all four were sold and used in the 1800s, three were designed in the late 1700s.

#### ***Gustav Stickley and the American Arts & Crafts Movement***

**San Diego Museum of Art  
San Diego, CA**

**www.sdmart.org**

**June 18–September 11, 2011**

This nationally touring exhibition offers a comprehensive examination of the work of **Gustav Stickley**, one of the leading figures of the American Arts and Crafts movement. Organized by the **Dallas Museum of Art** (DMA), the exhibition examines Stickley's contributions to the American Arts and Crafts movement from 1900–13.

Ranging from furniture and metalware to embroidered textiles and architectural drawings, the majority of the objects on view are from private collections and three-quarters have never before been seen by the public. A highlight is the re-creation of a dining room arranged and furnished by Stickley that was originally designed for his 1903 **Arts and Crafts Exhibition** (Syracuse, NY).

***Gustav Stickley and the American Arts & Crafts Movement*** premiered in September 2010 at the **Newark Museum** (NJ), in conjunction with the centennial celebration of the designer's New Jersey home, **Craftsman Farms**.

The exhibition provides new insights into the artistic, commercial and



Sideboard, oak, plywood and iron. 43 × 108 1/4 × 26 in. Designed ca. 1902, executed ca. 1908, Gustav Stickley, American Craftsman Workshops, ca. 1903–16; manufacturer, Crab Tree Farm.

social context of Stickley's entry into the Arts and Crafts realm; ideological development of his enterprise; formation of the Craftsman home and lifestyle; and identity of the “Craftsman” that Stickley developed and furthered through the creation and promotion of his furniture and household goods.

This exhibition includes more than 100 works produced by Stickley's designers and workshops, including furniture, metalwork, lighting and textiles. A period photograph of the original room shows an orchestrated setting that includes oak and fabric wall coverings, a **Donegal** carpet with stylized floral motifs, **Grueby Pottery** vessels on the table and sideboard, and a linen chest from the DMA's collections that was made especially for the room, along with related furnishings that have not been reunited since 1903.

Other highlights include:

- an armoire, ca. 1907–12, that Stickley kept after he sold his business; its different varnishes can still be seen as a patchwork of colors on the undersides of the drawers.

- a chalet table, ca. 1900, representing Stickley's break from the ornamental language of the past century.

- a three-fold leather screen, ca. 1902–05, with tooled floral ornamentation that is the only known surviving example of its type.

- an armchair, ca. 1903, with copper and wood inlay, that reflects Stickley's brief foray into decorated Arts and Crafts furniture.

#### **About Gustav Stickley**

Unlike his predecessors in the English movement, Stickley (1858–

1942) began his career as a furniture factory owner. Born in Osceola, WI, he was apprenticed to a stonemason as a young man. When he was a teenager, his family moved to Pennsylvania, where he began to learn furniture-making at his uncle's chair factory. He opened his first furniture company in 1888, partnering with **Elgin Simonds** to form the **Stickley & Simonds Company**.

He began to discover the precepts and stylings of the movement in the late 1890s. After traveling to Europe, where he was exposed to progressive furniture designs, including those produced by **Liberty of London**, Stickley assumed control of the firm in 1898. In 1901, the year after he introduced a new line of Arts and Crafts furniture, the firm was renamed the **United Crafts**. Around when he expanded into metalwork, textiles and home design, it was renamed again as **Craftsman Workshops** in 1903, and remained so until dissolved in 1916.

Balancing the core principles of the movement, with its emphasis upon the functional and handmade, and integrating it into a factory production system, Stickley's firm made Arts and Crafts furniture, metalwork and textiles widely available at a reasonable cost through retailers across the United States. From 1901–16, Stickley also published *The Craftsman* magazine, which became a leading national journal of the movement's ideals.

His firm's designs were exhibited at the 1901 **Pan-American Exposition** (Buffalo, NY), and included in the 1904 **St. Louis Exposition**. His chief success came through a retail network, which



eventually included more than 100 stores across the United States.

By 1915, he was unable to maintain the successes of his prior years, and the firm entered bankruptcy. After a brief, unsuccessful collaboration with his brothers, he retired from the furniture industry. He died in 1942 in Syracuse, NY.

***Gustav Stickley and the American Arts & Crafts Movement*** is organized by the **Dallas Museum of Art (DMA)**.

The exhibition is accompanied by an illustrated, 272-page catalog, *Gustav Stickley and the American Arts & Crafts Movement* (Yale University Press), by **Kevin W. Tucker** of the DMA, with essays and contributions by **Beverly K. Brandt, David Cathers, Joseph Cunningham, and Beth Ann and Tommy McPherson**, and an introduction by **Bonnie Pitman**, Eugene McDermott Director, DMA.

## **Colorado**

***What is Modern?***

**Denver Art Museum**

**Denver, CO**

**[www.denverartmuseum.org](http://www.denverartmuseum.org)**

**Through 2011 or longer**

***What Is Modern?*** features furniture, tableware, and industrial and graphic designs from the early 1800s to the present day.

## **Delaware**

***Spode Exhibition Online***

**Winterthur Museum, Garden & Library**

**Winterthur, DE**

**<http://spodeceramics.com>**

**Ongoing**

This free, interactive online exhibition focuses on the study of Spode blue printed wares. The project is spearheaded by the **Transferware Collectors Club** in collaboration with collectors and museums in the United States and England.

**Josiah Spode** popularized blue printed pottery in the late 1700s. Blue transfer designs are found in the kitchens of stately English homes and in archaeological recoveries from the quarters of American servants.

**Josiah Spode Sr. and Jr.** were potters to the royal family. Their blend of innovation, technical expertise and entrepreneurial skill led to the two most

significant achievements in English ceramics: underglaze blue printed earthenware and what soon became the standard English porcelain—bone china.

While focusing on the blue printed patterns of Spode ca. 1784–1833, the website also explores the wider world of the Spode family history and business, as well as life in the **Staffordshire Potteries**.

The central printed pottery database lets users search every known Spode pattern, many shapes and colored versions, and the source prints and original Chinese porcelain designs that served as inspiration for Spode's designers. Of special note is an interactive version of Spode's 1820 *Shape Book*, of which only two copies are known, one of them in the **Winterthur Library**.

From about 1785 until the Spode family ceased potting in 1833, hundreds of blue printed patterns were introduced, themes and colors changed with the prevailing fashions, and published illustrations were used as pattern sources.

The project was spearheaded by the club in partnership with Winterthur and the **Potteries Museum & Art Gallery** (Stoke-on-Trent, Staffordshire, England). The site is funded by a donation from collectors **Klaus and Marcia Zech** and a research grant from the club.

***Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725–1850***

**Winterthur Museum, Garden & Library**

**Winterthur, DE**

**[www.winterthur.org](http://www.winterthur.org)**

**Through January 8, 2012**

This exhibition explores the furniture of southeastern Pennsylvania and the people who made, owned, inherited and collected it through nearly 200 objects, including furniture, fraktur, needlework, paintings and other items related to the history of the region. It sheds light on distinctive local variations of furniture and presents rare examples for which a maker or family history is known.

The exhibition is accompanied by a complementary video and 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**.

***Made for the Trade: Native American Objects in the Winterthur Collection***

**Winterthur Museum, Garden & Library**

**Winterthur, DE**

**[www.winterthur.org](http://www.winterthur.org)**

**Through August 28, 2011**

This small exhibition features

Native American art and examines the evolution of these objects from tourist souvenir to collected artwork.

Native Americans sold bowls, baskets and pottery to European colonists as early as the 1500s. By the 19th century, tourists to destinations such as Niagara Falls and the Grand Canyon expected to see American Indians selling handmade souvenir pots, pincushions and wall pockets.

In the 1920s and '30s, collectors interested in folk art and the avant-garde began buying Native-made objects to pair with modern paintings or place in Colonial Revival interiors. **Henry Francis du Pont** helped set the Americana style trend by using these items in many of his rooms.

### **District of Columbia**

***Chinamania: Whistler and the Victorian Craze for Blue-and-White***

**Smithsonian Institution/  
Freer Gallery of Art  
Washington, DC  
www.asia.si.edu  
Through August 7, 2011**

Blue-and-white Chinese porcelain became a hot item in London in the 1870s. **James McNeill Whistler**, an early collector of Chinese porcelain, helped stimulate the fad by depicting such wares in his paintings.

***Return of the Chinese Bronzes and Jades***

**Smithsonian Institution/  
Freer Gallery of Art  
Washington, DC  
www.asia.si.edu  
No closing date**

More than 100 works of ancient jade and bronze have been reinstalled in two newly renovated galleries after more than a decade in storage, in the first phase of a three-year plan to reimagine the **Freer Gallery's** suite of six Chinese galleries.

***Shipwrecked: Tang Treasures from the Java Sea***

**Smithsonian Institution/  
Sackler Gallery of Art  
Washington, DC  
www.asia.si.edu  
March 2012**

This exhibition showcases ninth-

century gold, silver and ceramics recovered from one of the most important marine archaeological discoveries of the 20th century.

***Wedding Belles: Bridal Fashions from the Marjorie Merriweather Post Family: 1874–1958***

**Hillwood Estate, Museum and Gardens  
Washington, DC**

**www.hillwoodmuseum.org  
June 18, 2011–January 1, 2012**



Wedding Dress and Mother of the Bride Dress, 1946 (reverse and detail). Wedding gown worn by Dina Merrill and mother-of-the-bride dress worn by Marjorie Merriweather Post for Merrill's wedding to Stanley Rumbough, Jr., in Post's dressing room at Hillwood. Photo by Ed Owen.

Gowns and other wedding apparel reveal how three generations of **Post** family women celebrated weddings. **Wedding Belles** brings together four of Hillwood founder **Marjorie Merriweather Post's** (1887–1973) wedding gowns, along with those of her mother and daughters, and examines the evolution of early 20th-century wedding style.

Drawn mainly from the costume collection left to Hillwood by Post, the exhibition also includes her daughters' flower girl and bridesmaid dresses, mother-of-the-bride dresses worn by Post and her mother, an historic veil on loan to the exhibition from the Smithsonian Institution, and a jewel-encrusted **Cartier** bag.

Archival photography, correspondence and ephemera further illustrate the family's nuptials.

***History in the Making: Renwick Craft Invitational 2011***  
**Smithsonian American Art Museum/  
Renwick Gallery**

**Washington, DC  
www.americanart.si.edu  
Through July 31, 2011**

The exhibition features 70 works by ceramic artist **Cliff Lee**, furniture maker **Matthias Pliessnig**, glass artist **Judith Schaechter** and silversmith **Ubaldo Vitali**. It is the fifth in the museum's biennial series, which aims to celebrate artists who deserve wider national recognition. The artists were chosen by **Nicholas R. Bell**, curator, **Renwick Gallery**; **Ulysses Dietz**, senior curator and curator of decorative arts, **Newark Museum**; and **Andrew Wagner**, editor-in-chief of *ReadyMade* magazine.

***Seasons: Tea***

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

**Seasons** is 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. Rough stoneware conveys warmth, for example, while porcelain is cool to the touch.

The exhibition closes for object rotation from August 8–September 2, 2011.

***Green: The Color and the Cause***  
**Textile Museum**

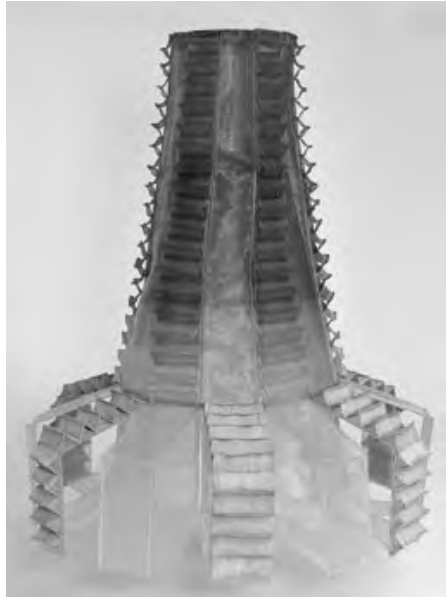
**Washington, DC  
www.textilemuseum.org  
Through September 11, 2011**

This exhibition is the result of the **Textile Museum** asking artists to respond to "green." Often incorporating recycled and sustainable materials, artists from around the world respond to these dual meanings of "green."

The exhibition showcases the art of contemporary makers, including site-specific installations and a growing



garden sculpture, alongside historical precedents from the museum's collection. The approaches and materials used by each artist vary greatly—recycled tire strips and clothing, peacock feathers, paper and natural fibers in weavings, sculptures, clothing, installations, and more.



Shape of Green II, nylon, stainless steel, sisal; assembled. Shigeo Kubota. 2009. Photo by Kouichi Nisimura.

Although it is the most common color in nature, green is notoriously hard to reproduce with natural dyes. **Green: The Color and the Cause** features original contemporary works by 32 international fiber artists, from stitched canvas to sculpture, in conjunction with 13 historical pieces from the museum's permanent collection that explore how cultures across the world have captured and interpreted the color green through textile art.

**Green** is the third in a series of exhibitions exploring the cultural and artistic significance of specific colors in textile art; it follows **Red** (2007) and **Blue** (2008).

**Second Lives: The Age-old Art of Recycling Textiles**  
**Textile Museum**  
**Washington, DC**  
[www.textilemuseum.org](http://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 (see cover for image).

## Florida

**The Chihuly Collection**  
**Morean Arts Center**  
**St. Petersburg, FL**  
[www.ChihulyCollectionStPete.com](http://www.ChihulyCollectionStPete.com)  
**Permanent**

This permanent exhibition of **Dale Chihuly's** work includes early works and new pieces created for St. Petersburg.

**Art Jewelry, Favrite Metalwork & Precious Glass by Louis Comfort Tiffany**  
**Charles Hosmer Morse Museum of American Art**  
**Winter Park, FL**  
[www.morsemuseum.org](http://www.morsemuseum.org)  
**Ongoing**

Reinstalled in March 2008, this permanent gallery features about three dozen objects, including 11 pieces of jewelry that **Louis Comfort Tiffany** designed for the new art jewelry division he established at **Tiffany & Co.** after his father died in 1905.

Tiffany's jewelry was distinguished by design and color. He executed his innovative creations using largely semiprecious stones and enamels.

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

Tiffany's move into jewelry after his father's death in 1902 was a natural progression from the jewel-like small objects he had been perfecting in prior years. Tiffany began producing enamelware—in which a vitreous paste is applied to metals using high heat—in 1898.

Tiffany was drawn to enamels because they presented exciting new color options. He staffed his art jewelry department with employees from the enamel department, and the two departments remained closely allied. Tif-

fany only produced about 750 enamel pieces altogether.

For his enamel designs, Tiffany took inspiration from nature. Talented Tiffany artists such as **Alice C. Gouvy** carefully rendered realistic studies for these designs in watercolor, two of which are on display in the gallery. The exhibit of enamels includes one vase wrapped in black sugar maple leaves and another bearing the fronds of a fiddlehead fern. The display of **Favrite** metalwork, which encompasses his enamels, also includes a gold-plated loving cup, c. 1905, studded with glass jewels.

This gallery of Tiffany jewelry and high-end luxury goods is rounded out by a group of 11 finely crafted miniature blown-glass vases—some only two to three inches tall—that were prized cabinet collectibles in Tiffany's time.

**Of Cloth and Culture II: African Textiles from the Norma Canelas and William D. Roth Collection**  
**Orlando Museum of Art Wolfsonian at Florida International University**  
**Orlando, FL**  
[www.omart.org](http://www.omart.org)  
**Through June 30, 2012**



Woman's Headress, 20th century, Kuba; Democratic Republic of Congo, cowries, glass beads, fabric, raffia. 9 x 8.5 x 8.5 in. Gift of Norma Canelas and William D. Roth.

The ninth in a series of exhibitions drawn from the **Norma Canelas and William D. Roth Collection of African Art**, this exhibition features 45 examples of textiles and beadwork from regions of the African continent.

Highlights include a Kente cloth of

West Africa, beaded aprons of the Kirdi in Cameroon, a Zulu wedding cape and embellished animal skins of the San people of South Africa. Also on display are a number of beaded crowns and headdresses of the Yoruba people of Nigeria.

***Art and Design in the Modern Age:  
Selections from the Wolfsonian  
Collection***

**Wolfsonian at Florida International  
University  
Miami Beach, FL  
www.thewolf.fiu.edu  
Ongoing**

***Art and Design in the Modern  
Age: Selections from the Wolfsonian  
Collection*** provides an overview of the **Wolfsonian's** holdings and showcases the museum's collection, which spans from 1885 to 1945. The nearly 300 works on display provide insight into the ways design has influenced and adapted to the modern world.

The installation explores design-reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, political propaganda and labor iconography.

***Art and Design in the Modern Age:  
Selections from the Wolfsonian  
Collection***

**Wolfsonian at Florida International  
University  
Miami Beach, FL  
www.wolfsonian.org  
Ongoing**

***Art and Design in the Modern Age*** provides an overview of the Wolfsonian's holdings and showcases the museum's collection, which spans the period 1885 to 1945.

The nearly 300 works on display provide insight into the ways design has influenced and adapted to the modern world. The installation explores the focal points of the collection, including design-reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, political propaganda and labor iconography.

**Georgia  
*Stone and Steel: Small Works by  
Beverly Pepper*  
Georgia Museum of Art**

**Athens, GA  
www.georgiamuseum.org  
Through July 29, 2011**

This exhibition displays approximately 20 small works in steel and such materials as onyx, porphyry, marble and granite by American sculptor **Beverly Pepper**, as well as small-scale models of her site-specific work "Ascension," which will be permanently installed at the museum.

***All Creatures Great and Small*  
Georgia Museum of Art/  
Atlanta airport  
Atlanta, GA  
www.georgiamuseum.org  
Through April 20, 2012**

Paintings, sculptures and mixed-media creations by folk masters such as **Howard Finster** and **Mose Tolliver** and lesser-known contemporary artists such as **Jim Lewis** and **Ted Gordon** are on display at the T gates of the Atlanta airport.



Horse, painted wood. 8.5 x 9.5 x 4 inches. 1997. Jim Lewis (American, b. 1948). Georgia Museum of Art, University of Georgia; gift of Carl and Marian Mullis.

**Kentucky  
*The Discerning Eye of the Collector:  
American and European Silver  
from the Granger Collection*  
Headley-Whitney Museum  
Lexington, KY  
www.headley-whitney.org  
Through September 4, 2011**

This exhibition presents the **Granger Collection**, which brings together centuries of silver, featuring American silver from **Paul Revere** and silver once owned by the kings of England, and has never been exhibited

before. It includes pieces by Georgian silversmiths **Hester Bateman**, **Paul Storr** and Paul de Lamerie, known for their work in the 18th and 19th centuries for English nobility and royalty.



Loving cup, silver. 1824. By Rebecca Emes and Edward Barnard.

A variety of forms are on display, from King George III's silver service for 60 to wine coolers and epergnes to gravy boats, plates and silverware.

**Maryland  
*The Art of the Writing Instrument  
from Paris to Persia*  
Walters Art Museum  
Baltimore, MD  
www.thewalters.org  
July 2–September 25, 2011**



Pen and Case, Penbox, 18th-century, gilt metal set with rubies, emeralds and spinels, reed. Anonymous (Turkish).

Writing implements, such as pens, knives and scissors, as well as storage chests, pen-cases and writing desks, were often fashioned with precious materials: mother of pearl, gems, imported woods, gold and silver.

Once owned by statesmen, calligraphers, wealthy merchants and women of fashion, these objects highlight the ingenuity of the artists who created them and underline the centrality of the written word in the diverse cul-



tures that produced them. This show features writing instruments produced in cosmopolitan centers such as Paris, Isfahan and Kyoto.

### **Massachusetts**

#### ***Changing Waters: Installation*** **by Nathalie Miebach**

**Fuller Craft Museum  
Brockton, MA**

**www.fullercraft.org**

**Through September 25, 2011**

Boston-based **Nathalie Miebach** is known for her structured representations of scientific data in basket-weaving. This installation combines wall and suspended works based on weather and marine environmental data collected from the Gulf of Maine.

#### ***Atelier Janiyé and the Legacy of Master Jeweler Miyé Matsukata***

**Fuller Craft Museum  
Brockton, MA**

**www.fullercraft.org**

**Through July 24, 2011**

This retrospective presents a selection of **Miyé Matsukata's** work with that of her colleagues **Nancy Wills Michel, Alexandra Solowij Watkins** and **Yoshiko Yamamoto**.

#### ***Loom and Lathe: The Art of Kay Sekimachi and Bob Stocksdale***

**Fuller Craft Museum  
Brockton, MA**

**www.fullercraft.org**

**Through September 11, 2011**

Examples of works by **Kay Sekimachi** and **Bob Stocksdale**.

#### ***Furniture Divas: New Work by Contemporary Makers***

**Fuller Craft Museum  
Brockton, MA**

**www.fullercraft.org**

**Through October 30, 2011**

**Furniture Divas** features the work of 15 women working in studio furniture and provides a snapshot of contemporary developments in that field.

### **Nebraska**

***Nebraska Quilts and Quiltmakers***  
**International Quilt Study Center &  
Museum**

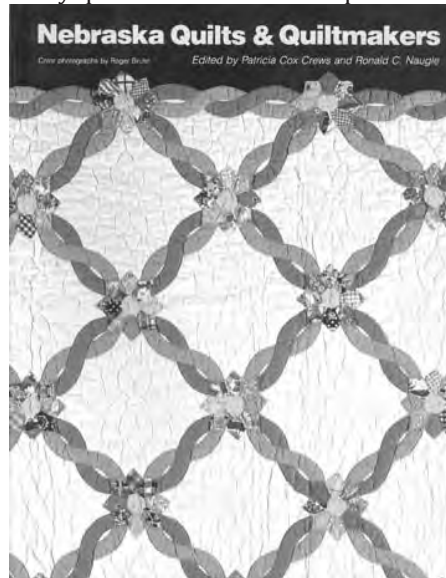
**University of Nebraska-Lincoln  
Lincoln, NE**

#### **www.quiltstudy.org** **Through October 2, 2011**

This exhibition of 15 quilts celebrates the work of the **Nebraska Quilt Project**, a group of 21 volunteers who, 25 years ago, set out to document Nebraska quilts that remained in private hands. The team collected information about 1,557 quiltmakers who made 3,216 quilts between 1870 and 1989.

Led by director **Frankie Best**, the team recorded family stories, photographed each quilt, and gathered background on the quiltmakers, including their gender, occupation, ethnicity, religious background and education, and on the occasion that prompted a quilt's creation.

Shortly after the results of the state survey were published in a volume entitled *Nebraska Quilts and Quiltmakers*, **Ardis and Robert James** approached Dr. **Patricia Crews**, professor of Textiles, Clothing and Design at the University of Nebraska-Lincoln, academic advisor to the project team and co-editor of the book, about donating their collection of nearly 1,000 quilts. The center was formed in 1997 to study quilts across time and space.



The documentation and research begun by the team paved the way for the formation of the **International Quilt Study Center & Museum**, which now is home to a number of the quilts that were featured in the book.

***Elegant Geometry: American and  
British Mosaic Patchwork***  
**International Quilt Study Center &  
Museum**

**University of Nebraska-Lincoln  
Lincoln, NE**

**www.quiltstudy.org**

**Through January 8, 2012**

**Bridget Long**, British quilt historian, curates an in-depth look at the variety of intricately cut and constructed quilts based on paper template piecing.

***Yvonne Wells: Quilted Messages***  
**International Quilt Study Center &  
Museum**

**University of Nebraska-Lincoln  
Lincoln, NE**

**www.quiltstudy.org**

**October 7, 2011–February 26, 2012**

Drawing from the IQSC collection of African-American quilts, this exhibition examines layers of meaning, reflection and storytelling in the art of **Yvonne Wells**, who received the **Alabama Visual Arts Craftsman** award in 1998.

### **New York**

***Quilts: Masterworks from the  
American Folk Art Museum***

**American Folk Art Museum  
New York, NY**

**www.folkartmuseum.org**

**Through October 21, 2011**

This exhibition launches the **Year of the Quilt** and includes recent gifts, bedcovers that have rarely been on view and are cornerstones of the museum's quilt holdings.

***9/11 National Tribute Quilt***  
**American Folk Art Museum**

**New York, NY**

**www.folkartmuseum.org**

**Permanent**

The 9/11 National Tribute Quilt represents the response of the **Steel Quilters** of United States Steel Corporation to the events of September 11, 2001 and is made of 3,466 blocks in six panels.

***Knoll Textiles, 1945–2010***

**Bard Graduate Program in the  
Decorative Arts**

**New York, NY**

**www.bgc.bard.edu**

**Through July 31, 2011**

This exhibition considers how **Knoll's** textile division, founded in 1947, thrived in conjunction with the success of the **Knoll Planning Unit**, the interior design division of the

company (directed by **Florence Knoll**), which had a seminal role in creating the post-war modern corporate office interior. The exhibition and its accompanying catalog consider the individuals and ideas that helped shape Knoll Textiles.

The exhibition comprises approximately 175 examples of textiles, furniture, photographs and ephemera on loan from public, private and corporate collections.

The exhibition first focuses on early Knoll textile designers, such as **Marianne Strengell, Eszter Haraszty, Suzanne Huguenin, Astrid Sampe, Sven Markelius** and **Ross Littell**, as well as the innovations in materials and methods of production associated with textiles during the late 1940s through 1960s. The exhibition continues with Knoll's history after the departure of Florence Knoll in 1965.

The lack of recognition of modern textiles is perhaps best exemplified by the "Womb" chair by **Eero Saarinen**: While it is featured in most 20th-century design collections, its fabric—usually a Knoll textile and a dominant design element—is rarely identified.

The lack of museological and historical interest in modern textiles became apparent as loans for this exhibition were secured. Key works from Knoll's handwoven collection of the 1950s were found in boxes of scraps preserved for more than 50 years in the attic of a former Knoll employee; large samples dating to 1948 were in storage for decades in an American design collection without formally entering the collection until recognized by Bard's curatorial team.

Another contribution of this exhibition has been the discovery of furniture with its original upholstery in private collections. A conservation project subsequently revealed the challenges of properly conserving 20th-century furniture—of preserving both the furniture form and the textile covering it.

The company formed under the direction of **Hans Knoll**, who had come to the United States from Germany to expand the family furniture business. Fundamental to his success was the partnership he began in 1943 with **Florence Schust**, a graduate of the

**Cranbrook Academy of Art** who had studied at the Architectural Association in London and with **Mies van der Rohe** at the Illinois Institute of Technology. They married in 1946, and her contacts gave the company access to many leading modern designers.

By 1944, Knoll introduced the Planning Unit, which was devoted to creating complete interiors, primarily for the contract market. The firm formally added textiles as a third division in 1947.

Organized along four themes, **Knoll Textiles** first considers the formation, shaping and dissemination of the brand over time. The curatorial focus is on Knoll's leadership and design directors. This section also considers the significance of Knoll's promotion and marketing of textiles.

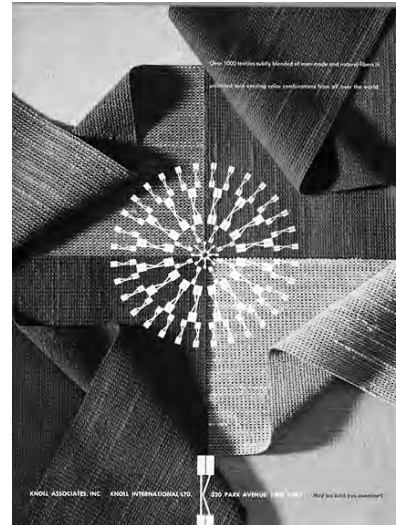
The exhibition also focuses on the Knoll designers and its materials and methods of production associated with textiles from 1945–65. Florence Knoll shifted the traditional vision of textile production, bringing it in line with a modern sensibility that used color and texture as primary design elements. The firm hired young, untried designers along with leading proponents of modern design to create textile patterns, including **Astrid Sampe, Marianne Strengell, Sven Markelius, Angelo Testa, Stig Lindberg, Eszter Haraszty, Suzanne Huguenin** and **Evelyn Hill Anselevicius**.

The third theme considers how the textile division from the 1940s through the 1960s. As Knoll obtained corporate commissions of the 1950s, the textile division received large orders for textiles to upholster furniture and to serve as interior fittings, such as space dividers, window casements and wall covers.

Knoll used textiles in unprecedented ways to convince clients to accept Planning Unit schemes. One of the most important was the paste-up, a presentation method that used textile swatches and wood samples to produce a miniature mockup of an interior. Major projects examined in the exhibition include Knoll's showrooms in New York, Chicago, San Francisco and elsewhere, as well as office interior projects.

The history of Knoll Textiles after

Florence Knoll's retirement in 1965 is the focus of the last section of the exhibition, which traces the increasingly international approach of Knoll Textiles during the late 1960s and 1970s, when the design direction shifted to Europe and designers such as **Wolf Bauer** and **Marga Hielle-Vatter** came to the fore. Through the late 1970s and 1980s, designers **Jhane Barnes** and **Nob + Non**, created collections for Knoll.



Advertisement for Knoll Textiles, designed by Herbert Matter. 1961. Knoll Textile Archive, Knoll Inc.

**Knoll Textiles** is accompanied by an illustrated catalog published by the Bard Graduate Center in collaboration with Yale University Press. Edited by **Earl Martin**, the book provides an in-depth analysis of Knoll Textiles. Contributors include **Paul Makovsky**, editorial director, *Metropolis* magazine, on the Knoll firm before the founding of Knoll Textiles; independent textile historian **Susan Ward** on the context for modern textiles in America from the late 1930s to the early 1960s and Knoll's contributions during this period; **Bobbye Tigerman**, assistant curator of Decorative Arts and Design, **Los Angeles County Museum of Art**, on Florence Knoll and the Knoll Planning Unit; and **Angela Völker**, curator emeritus of Textiles at the **Museum für Angewandte Kunst (MAK; Vienna, Austria)**, on Knoll Textiles from 1965 to 2010.

The catalog also resurrects the stories of nearly 75 designers who created textiles for Knoll from 1942 to the present in a biography section with previously unpublished and critical information.

**Hats: An Anthology by Stephen Jones**  
Bard Graduate Program in the  
Decorative Arts  
New York, NY  
[www.bgc.bard.edu](http://www.bgc.bard.edu)  
September 15, 2011–April 15, 2012

This exhibition is a collaboration between the **Victoria and Albert Museum** (V&A; London, England) and hat designer **Stephen Jones**. On display are more than 250 hats, ranging from a 12th-century Egyptian fez to a 1950s **Balenciaga** and couture creations by Jones and his contemporaries, along with motorcycle helmets, turbans, berets, a child's plastic tiara and hats worn by celebrities.

Jones spearheaded the revival of British millinery in the early 1980s. Using unusual materials and daring designs, he pushes the boundaries of hat design. He has collaborated with fashion designers, worked with celebrity clients and made hats for several films.

The exhibition is divided into several sections that about creating hats, how and by whom they are worn, and how they are presented to the client.



Feather hat, goose feathers. 1995, London. Philip Treacy. Courtesy of the Victoria and Albert Museum; given by Philip Treacy, T.182-1996.

- **Inspiration** looks at how themes such as exoticism, modernism and the natural world inspire designers and shows historic and contemporary interpretations of hat types.

- **Creation** shows how hats are made and the traditions, innovations and practices at the heart of millinery. This area is set up like a milliner's workroom.

- **The Salon** reflects the milliner's public showcase, featuring designs by

**Philip Treacy, Bill Cunningham, Mr. John, Lily Daché, Mitza Bricard for Christian Dior, Misa Harada for Yohji Yamamoto and Chanel.**

- **The Client** presents hats worn by famous clients and celebrities.

The catalog is by Jones and **Oriole Cullen**, curator of Textiles and Fashion at the V&A. Published by V&A Publishing, the book draws on Jones's body of work and the V&A's collection of hats. Also featured are pieces from international hat collections and design houses, and illustrations by **Lawrence Mynott**.

***East Meets West: Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries***

**Corning Museum of Glass**  
Corning, NY

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

Through October 30, 2011

This exhibition explores the cross-cultural influences in technology, scientific experimentation and decoration among glassmakers in Europe, China and Japan after East met West in the 18th and 19th centuries.

Through museum objects from the early modern period, ***East Meets West*** documents the European adoption of traditional Asian styles and iconography, and examine the largely overlooked impact of Westerners—missionaries, alchemists and craftsmen—on the development of new glassmaking techniques and formulas in the East.

***Mt. Washington and Pairpoint Glass: From the Gilded Age to the Roaring Twenties***

**Corning Museum of Glass**  
Corning, NY

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

Through December 31, 2011

**Mt. Washington and Pairpoint** glass rivaled **Tiffany** and **Steuben** in the late 19th and 20th centuries. The exhibition highlights the changing taste of America's elite through products designed by one of the country's longest-running art glass companies through more than 150 objects (see cover for images).

The exhibition focuses primarily on four categories of the companies' output from 1880–1930:

- Mt. Washington art glass, which was successful commercially and helped cement the company as a leader in American art glass.

- Mt. Washington cut glass, which was fashionable, although not a hallmark of the company.

- the kerosene and electric lamps of Mt. Washington's lighting business, including gas chandeliers and decorated art glass and cut-glass kerosene lamps, which were central to its success in the late 19th century. With the invention of the light bulb and the rise of electricity, Pairpoint's Electroliers became showcases for electric lighting and remained so for nearly 30 years.

- Pairpoint glass, decorative tableware and lighting made of both colored and colorless transparent glass through which Pairpoint expanded its market offerings in the decade before the Great Depression.

**The companies**

The Mt. Washington Glass Company was founded in South Boston in 1837 and moved to New Bedford, MA, in 1870. In 1880, **Thomas J. Pairpoint**, an English silversmith, was hired to run the **Pairpoint Manufacturing Company**, another company in New Bedford, which Mt. Washington's owners established to produce silver-plated mounts for Mt. Washington glass.

In 1894, the Pairpoint Manufacturing Company absorbed Mt. Washington. In 1900, the company was renamed the **Pairpoint Corporation**, which remained its name until it went out of business in 1937. It was revived briefly as the **Gundersen-Pairpoint Glass Company** but closed permanently in 1957.

**Masters of Studio Glass: Toots Zynsky**  
**Corning Museum of Glass**  
Corning, NY

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

Through January 29, 2012

**Toots Zynsky's** heat-formed *filet de verre* (glass thread) vessels interweave the traditions of painting, sculpture and the decorative arts.

This exhibition is part of the museum's ongoing Masters of Studio Glass series, and features 12 works from throughout Zynsky's career. Zynsky was the 1988 recipient of the **Corning**



**Museum's Rakow Commission**, and her glass vessels are represented in more than 70 international museum collections.

***Reconfiguring the African Icon:  
Odes to the Mask by Modern and  
Contemporary Artists from Three  
Continents***

**Metropolitan Museum of Art  
New York, NY  
www.metmuseum.org  
Through August 21, 2011**

This exhibition re-imagines the form of the African mask through 19 sculptures and a photograph; 17 are on loan from European and American private collections; the others are drawn from the museum's collection. The exhibition reflects on African masks as a source of inspiration for artists across cultures into the present.

Highlights are sculptures created from discarded consumption goods by contemporary artists **Romuald Hazoumé** (b. 1962) and **Calixte Dakpogan** (b. 1958), both from the Republic of Benin.

Hazoumé's signature works are faces created from plastic gasoline jerricans, to which he adds features made from scrap matter as an homage to West Africa's masquerade traditions. They also function as portraits of contemporary Beninese society and reflections on the relationship between Africa and the West.

Dakpogan, a descendent of Benin's royal blacksmiths of Porto-Novo, uses on metal from abandoned cars, CDs, combs and soda cans to create sculptural compositions that reflect upon coastal Benin's history of exchanges.

The installation also explores the potential of the seminal "mask" for dynamic reinvention in pieces by sculptor **Lynda Benglis** (b. 1941) and composite creations by **Willie Cole** (b. 1955).

***The Andean Tunic, 400 BCE–1800 CE***  
**Metropolitan Museum of Art  
New York, NY  
www.metmuseum.org  
Through September 18, 2011**

This exhibition examines the form of the tunic, essentially a type of shirt, which had an important cultural place in Andean South America for centuries, through some 30 tunics from the

museum's collection and loans from the **Textile Museum** (Washington, DC), **Cleveland Museum of Art** and two private collections.

Textiles, a much-developed art form in ancient times, were valued as wealth. The primacy of cloth was established with the beginnings of civilization in the region that is now Peru, when manipulating fibers into functional, and decorated, fabrics and fiber objects began.

Garments were among the textiles produced during those centuries and were gender-specific, generally conforming to basic types. For men, that meant a tunic, mantle, loincloth and headcovering. Tunics—shirt-like garments sewn up the sides and open at the neck—were the most significant and occupied a meaningful cultural place for centuries as markers of prosperity, place, and status.



Tunic with Pelicans, cotton; plain weave, brocaded, and gauze weave. 23 1/2 x 46 in. (59 x 116 cm). Peru, reportedly found in the Viru valley, Chimu style, ca. 1400–1500; Textile Museum, Washington, DC, Museum Purchase.

The earliest works in the exhibition are two tunics dating to the fourth century BCE from the Ica valley in southern Peru. The possibilities of surface, color and design can be seen in one of beige cotton with a pattern of double-headed serpents and the other of camelid hair with a supernatural figure on a red-brown ground. The cotton tunic is its natural hue, as cotton does not dye well, while the tunic of camelid hair, which dyes well, is colorful.

Another early tunic is from Peru's Paracas Peninsula, the site of a major archeological find of the early 20th century. It is a deep green with repeated images of double-headed birds (ca. 300–100 BCE) worked in red with details of yellow. The double-headed birds are in design units, almost in a theme-and-variation manner, while the whole conforms to a rectilinear plan.

A red Pucara tunic with large shoulder panels (ca.135–525 CE) is unusual in structure, with inset shoulder panels oriented horizontally with a yellow, red and blue face in the center, surrounded by short rays that may represent a deity. The imagery appears to be an early form of iconographic patterning that, although it changed, endured for some centuries.

The largest tunic in the exhibition (ca. 580–680), is more than five feet wide at the shoulder and is thought to come from Peru's Arequipa area. It is composed of several horizontal, tapestry woven panels, including two with "deconstructed" patterns made up of proliferating, ribbon-like elements that do not repeat, reverse or form legible patterns. Tunics of this size were probably reserved for wrapping the honored dead.

The large tunic can be contrasted with a miniature one (ca. 800–850) that is the smallest work in the exhibition, with a shoulder width of barely 10 inches; its imagery is characteristic of the Wari style, including staff-bearing figures in profile.

Northern tunics are shorter—only waist-length—and usually have sleeves and often have elaborated surfaces. A red tunic completely covered with tassels (ca.1100–1250) is typical of the Chimu kingdom.

A work made with camelid hair dyed with cochineal, an intense colorant extracted from insects, has small, brightly colored figures all but hidden beneath the red tassels. Another Chimu tunic has a surface of a gauze weave cotton brocaded with pelicans (ca. 1400–1500); it is made of finely spun cotton and virtually transparent. The pelicans, seen in profile on the front and back of the tunic, have a prominent place in Chimu imagery; Peruvian pelicans are shore birds abundant along the Pacific coast.

The Inkas invaded the Chimu kingdom on the northern Pacific coast late in the 15th century. They began their conquests in the 1430s; by 100 years later, when the Spaniards arrived in Peru, they had incorporated much of northwestern South America into their empire. Inka tunics exist in some numbers today and are known in standard formats of geometric plans. An



example on view has a checkerboard pattern (ca. 1460–1540) with a motif in each square of an emblem known as *tocapu*.

Even under Spanish colonial, the tunic continued to be worn on special occasions as a privilege of members of Inka royalty and their descendants. By the 1780s, however, such tunics were feared by church fathers and colonial administrators alike for their potential to raise memories of the Inka past, so wearing tunics was prohibited.

#### **Modern Tradition: Korean**

##### ***Buncheong Ceramics from the Leeum Collection***

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

**www.metmuseum.org**

**Through August 31, 2011**

This exhibition focuses on **Buncheong** ware, the ceramic art that flourished in Korea during the 15th and 16th centuries, and features approximately 60 works from the collection of the **Leeum, Samsung Museum of Art** (Seoul, Korea).

Included are works by modern/contemporary potters, highlighting how this tradition, which had disappeared in Korea for 400 years, has been revived and transformed by today's artists.



Drum-Shaped Bottle with Peony Decoration, Buncheong with iron-painted design. 8 5/8 in. high (21.7 cm), 12 3/8 in. long (31.2 cm). Korean, Joseon dynasty (1392–1910); late 15th–early 16th century. H. Leeum, Samsung Museum of Art, Seoul, Korea.

The exhibition also features a handful of Edo-period Japanese ceramics from the museum's permanent collection, to illustrate Japanese revivals of the Buncheong idiom.

The exhibition is made possible by the **Korea Foundation** and accompanied by a catalog.

#### **Alexander McQueen: Savage Beauty Metropolitan Museum of Art New York, NY**

**www.metmuseum.org**

**Extended into August 2011**

This show, organized by the **Costume Institute**, celebrates the late **Alexander McQueen's** contributions to fashion with approximately 100 examples, including signature designs such as the bumster trouser, kimono jacket and Origami frock coat, as well as pieces reflecting the exaggerated silhouettes of the 1860s, 1880s, 1890s and 1950s.

Galleries showcase recurring themes and concepts in McQueen's work. "Cabinet of Curiosities" includes various atavistic and fetishized objects often produced with milliner **Philip Treacy** and jeweler **Shaun Leane**.

A separate screening room displays videos of McQueen's runway presentations.

Five of McQueen's landmark collections explore his engagement with the Romantic sublime and the dialectics of beauty and horror.

A book, *Alexander McQueen: Savage Beauty* by **Andrew Bolton** with Harold Koda, accompanies the exhibition and features a thematic overview of McQueen's career and an interview with **Sarah Burton**, creative director for McQueen. It will be printed in a special edition with 250 illustrations, published by the Met and distributed worldwide by Yale University Press.

#### **Thinking Outside the Box: European Cabinets, Caskets and Cases from the Permanent Collection (1500–1900)**

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

**www.metmuseum.org**

**Through Summer 2011**

This exhibition features 100 works from the museum's Department of European Sculpture and Decorative Arts, from strongboxes to travel cases and from containers for tea or tobacco to storage boxes for toiletries or silverware. These lidded pieces, some of which have not been on display for many years, are in a large variety of shapes and sizes, and of many different materials, and were created by mostly unknown artists, craftsmen and ama-

teurs. Viewed together, these works reflect changes in social customs as well as the evolution of styles over four centuries. Many are works of art that were collected in their own right.

The objects in *Thinking Outside the Box* are displayed according to the materials they are made of or embellished with, including tortoiseshell, carved or veneered wood, porcelain, hard stones and natural substances, embroidery, various metals, leather, enamel, pastiglia, and straw. Craftsmen ranging from silversmiths to furniture makers and from metalworkers to enamellers, created the boxes, which are utilitarian in nature and were used either for the shipping of goods or the safekeeping of specific objects or ingredients.

Boxes were also exchanged as presents—snuffboxes mounted with diamonds and other precious stones often served as diplomatic gifts, and Italian white-lead pastiglia caskets, scented with musk and civet, and thought to have aphrodisiacal qualities, were deemed suitable as bridal presents.



Nécessaire, case—moss agate, mounted in gold and set with diamonds, rubies and emeralds; silver; dial—white enamel, with frame pavé-set with paste jewels. ca. 1770–72. James Cox (English, ca. 1723–1800). Gift of Mrs. Florence Schlubach, 1957. Includes dressing implements, but also a clock and automaton, and was probably intended for export to India.

Although it is not always possible to determine what each object was originally meant to contain, such as the 16th-century Italian cases made of boiled, embossed and tooled leather (*cuir bouilli*), many of the boxes played a role in the dressing rituals of the past.

The desire to keep various beautifying implements together goes back to ancient Egypt and led to the creation of

special chests. Since the 16th century, the daily grooming ritual known as the toilette (from the toile or cloth spread on the table during the various dressing activities) was taken seriously and formed a kind of semi-public ceremony.

The importance of this custom was expressed in the creation of costly toilette services comprising numerous matching pieces, including a variety of boxes and caskets. Examples of nécessaires, small travel cases containing objects deemed necessary for toilette, writing, or needlework or a combination of these three, are on view.

### ***A Bit of Clay on the Skin: New Ceramic Jewelry***

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

**www.madmuseum.org**

**Through September 4, 2011**

*A Bit of Clay on the Skin* explores the appeal of ceramics, especially porcelain, in jewelry, showcasing the versatility of the medium, which can be modeled or cast; used alone or with metal, wood and stone; and vary in color and texture.



Kitchen Necklace and Plate, earthenware, textile. 2 3/8 x 14 3/16 in. (6 x 36 cm). 2009. Gésine Hackenberg. Collection of the artist.

More than 100 works are on view by 18 jewelry artists, including Peter Hoogeboom, Evert Nijland, Ted Noten (The Netherlands), Gésine Hackenberg (Germany), Marie Pendariès (Spain) and Shu-Lin Wu (Taiwan). Some make reference to traditional jewelry in materials and symbolism; others redefine it in substance, form and matter.

Although the Egyptians produced seal rings in faience, and the Greeks and Romans gilded terracotta to imitate gold, the use of ceramics in the fabrication of jewelry was abandoned centuries ago. These works show a

trend toward popularizing porcelain as a major element in jewelry.

The exhibition is organized by the **Fondation d'Entreprise Bernardaud** and curated by the German-born goldsmith and jewelry artist **Monika Brugger**. A family owned-and-operated company founded in 1863, Bernardaud manufactures **Limoges** porcelain.

### ***Otherworldly: Optical Delusions and Small Realities***

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

**www.madmuseum.org**

**Through September 18, 2011**

Virtual reality has been a powerful factor in shaping the social and artistic environment since the 1970s. However, as people spend more time interacting in cyberspace, the pleasures of making things by hand, engaging with materials and techniques in a direct fashion also increase.

### ***Otherworldly: Optical Delusions and Small Realities***

illuminates the renaissance of interest among artists worldwide in constructing small-scale hand built depictions of artificial environments and alternative realities. These worlds of "magic realism" are conceived and realized through engagement with materials, attention to detail and concern for meaningful content.

This exhibition presents works such as dioramas, models, snow globes and site-specific installations.

### ***Crafting Modernism: Mid-Century American Art and Design***

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

**www.madmuseum.org**

**October 11, 2011–January 15, 2012**

This exhibition, the fourth part of an ongoing series of shows for the Centenary Project, showcases new directions in media and esthetics during the postwar years.

*Crafting Modernism* underscores the growth and transformation of American life during the 1960s through art, craft and design and features the work of more than 160 artists and designers, including **Wendell Castle**, **Sheila Hicks**, **Jack Lenor Larsen**, **Katherine Choy** and **Hui Ka Kwong**, *Crafting Modernism*.

The exhibition is organized into two broad sections, enhanced by domestic vignettes that will evoke the cool and countercultural posture of the era. The first address the early postwar years from 1945 to the late 1950s, when the independent craftsmen lifestyle became a compelling alternative to the corporate world. This section explores the rise of the craftsman-designer in industry and the influence of craft on modern design with examples in all media from **Reed & Barton**, **Knoll**, and **Blenko Glass**, among others.

The second half of the exhibition focuses on the emergence of the crafted object as a work of art that is informed by Abstract Expressionism, Pop Art, funk and social commentary. It concludes with a nod to the countercultural strains of rock 'n' roll, controlled substances and the American flag.

Young designers introduced more informal domestic interiors, often adorned with crafted objects and gave a more human face to modernism. This interplay between craft and design is traced through works of textile designer **Dorothy Liebes**, furniture maker **George Nakashima**, silversmith **Jack Prip**, sculptor and designer **Isamu Noguchi**, and others.

Works by designers who incorporated craft techniques or esthetics into more widescale production, such as **Edith Heath**, **Russel Wright**, and **Charles and Ray Eames**, also are on display.

As craft programs developed and expanded in university art departments across the United States, artists such as **Peter Voulkos** and **Lenore Tawney** began to consider the sculptural and esthetic qualities of materials previously reserved for functional objects. Their achievements bridged the traditional art-craft divide, enabling the crafted object to assert itself as an aspect of modern art.

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 **Alexander Calder**. As craft entered the public realm through museum exhibitions and publications, it added to the political and social dialog in American art and life.

A 360-page catalog, published

by Harry N. Abrams, features essays, biographies and extended reference materials.

***Art for the People: Decorated Stoneware from the Weitsman Collection***

**New York State Museum**

**Albany, NY**

**www.nysm.nysed.gov**

**Ongoing**

This exhibition features 40 decorated stoneware vessels, including jugs, crocks, pitchers, jars and water coolers from ceramics and stoneware donated to the museum by **Adam Weitsman**, president of a metal-recycling company western New York state.

Described in the *New York Times* as “utilitarian grayish cylinders, painted with animals, bouquets, streetscapes and portraits, [that] originally held foodstuffs that ranged from brandy to sauerkraut,” the pieces on display feature cobalt lions, roosters, eagles, church steeples and Seneca chiefs. Most have never been displayed before.

***Stephen Burks: Man Made***

**Studio Museum**

**Harlem, NY**

**www.studiomuseum.org**

**Through June 26, 2011**

The baskets in this exhibition demonstrate **Stephen Burks**’s use of recycled materials and how he references traditional handicraft groups from around the world—he has collaborated with artists in Australia, South Africa and India, in media such as mosaics and silk weaving.

Items represent his work with basket weavers in Senegal, using materials such as sweet grass and cloth, combined with Tyvek and polypropylene.

**North Carolina**

***Behind the Veneer: Thomas Day, Master Cabinetworker***

**North Carolina Museum of History**

**Raleigh, NC**

**ncmuseumofhistory.org**

**Ongoing**

A free man of color in antebellum North Carolina, **Thomas Day** owned and operated one of North Carolina’s largest cabinet shops before the Civil War. The exhibit showcases approximately 70 pieces of furniture crafted

by this artisan and entrepreneur. The exhibit also explores the story of a man who succeeded and flourished despite shrinking freedoms for free people of color in antebellum North Carolina.

***Behind the Veneer*** presents a range of items produced in Day’s shop from 1835–60. He created furniture in popular 19th-century styles—from the “neat” and “plain” to the ornate Rococo Revival—and infused many of the styles with his exuberant motifs. Pieces include a rosewood center table, a mahogany veneer sideboard, mahogany side chairs and a faux-painted wardrobe.



Side chair, mahogany, mahogany veneer, rosewood veneer and poplar (upholstery not original), made by Thomas Day for James Poteat family, Yanceyville, Caswell County, 1855–60. Image: N.C. Museum of History.

***Behind the Veneer*** features furniture from the collections of the **Museum of History**, private lenders and **Thomas Day House/Union Tavern Restoration Inc.** in Milton.

The exhibition includes a re-created workshop filled with hand tools from an early 19th-century cabinet shop, with a great wheel lathe and treadle to run a jigsaw, as well as a steam engine model. Video “portraits” highlight aspects of Day’s life and the antebellum period.

By capitalizing on this freedom, Day built a life for himself and his family and ran a thriving business, gaining

the respect of white clients in the Dan River region in North Carolina and Virginia.

Day’s workforce included journeymen, apprentices, day laborers and enslaved workers, with a racial makeup of white, black and people of mixed races.

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

**Biltmore**

**Asheville, NC**

**www.biltmore.com**

**July 1–October 23, 2011**

This exhibition features 45 stained glass lamps created by **Louis Comfort Tiffany** (1848–1933) and the Tiffany Studios, and comes to **Biltmore** from the **Neustadt Collection of Tiffany Glass** (New York, NY). It is an in-depth look at Tiffany’s efforts to produce lamps that balance artistry with utility and profitability. It features lamps in an array of colors, sizes and decorative styles, and includes tools, materials and period photographs to demonstrate how the lamps were made.

Tiffany and fellow artist **John La Farge** revolutionized the stained glass medium by incorporating three-dimensional design elements into their works.

Tiffany-inspired designs and events include flower-bed designs inspired by Tiffany’s use of botanicals, featuring the transformation of the Winter Garden fountain into a “growing” Tiffany-style lamp.

Biltmore was the vision of **George W. Vanderbilt**. His father, **William H. Vanderbilt**, commissioned La Farge to create several stained-glass windows for his home on Fifth Avenue in New York City in 1879. Three of these windows are featured in the exhibition alongside Tiffany’s creations.

Designed by **Richard Morris Hunt** and completed in 1895, Biltmore is known as America’s largest home—a 250-room French Renaissance chateau—and exhibits the **Vanderbilt** family’s original collection of furnishings, art and antiques.

**Ohio**

***The Egypt Experience: Secrets of the Tomb***

**Toledo Museum of Art**

**Toledo, OH**



[www.toledomuseum.org](http://www.toledomuseum.org)  
**No formal closing date**

This exhibition shows how, over 3,500 years, Egyptians made efforts to ensure the preservation of both the body and spirit in tombs they considered to be their “houses of eternity.”

Many of the 150 or so objects in the exhibition are from the museum’s collection, and other are on loan from the **Metropolitan Museum of Art** (New York, NY), **Field Museum** (Chicago, IL), **Indiana University Art Museum** (Bloomington, IN), **Oriental Institute Museum** (University of Chicago, Chicago, IL) and individual collectors.

Highlights include the museum’s mummies, returning to public view for this exploration of ancient Egyptian beliefs about life and the afterlife.

**The Art of Daily Life: Portable Objects from Southeast Africa**  
**Cleveland Museum of Art**  
**Cleveland, OH**  
[www.clevelandart.org](http://www.clevelandart.org)  
**Through February 26, 2012**

Through some 75 works from American private collections and the **Smithsonian Institution’s National Museum of African Art**, this exhibition celebrates the diversity and cultural meanings of Southern Africa’s artistic heritage.

The esthetic merits of works stemming from this part of the African continent are often described as “craft” rather than “art.” Portable in nature and generally small in size, works created by peoples such as the Zulu, Nguni, Tsonga, Ndebele, Basotho and Swazi in the 19th and 20th centuries typically relate to the privacy of the home or intimacy of the person.

The makers and users of many of these works were cattle-herders with a complex history of migrations. This semi-nomadic existence contributes to the emergence of regional artistic styles.

Snuff containers, pipes, headrests, staffs, sticks, beer vessels, beadwork and various other works in this exhibition were primarily intended for daily use. Their continuous manipulation over time resulted in softened edges and patinas. However, whether figurative or abstract; naturalistic or geomet-

ric; carved out of wood, ivory or horn; or made of cloth, glass beads or clay, prized possessions were much more than artistically designed functional objects. Some signaled status, gender or age, while others served as symbolic intermediaries between humans and ancestors.

Many of these works have never been exhibited or published before. The exhibition is accompanied by an illustrated publication featuring an essay by **Karel Nel**, professor at the University of the Witwatersrand (Johannesburg) and scholar of Southern Africa art.

### **Pennsylvania**

**A Stitch in Time: Southern Quilts in the African-American Tradition**  
**Allentown Art Museum of the Lehigh Valley**  
**Allentown, PA**  
[www.allentownartmuseum.org](http://www.allentownartmuseum.org)  
**Through July 24, 2011**

The art of quilting has a long in African-American communities, particularly in the Deep South. Drawing from the museum’s permanent collection of American quilts, this exhibition explores the African-American quilting tradition. Among the featured quilts are works by **Nora Ezell, Yvonne Wells, Chris Clark** and the **Freedom Quilting Bee**.

**Hand Made: Contemporary Craft in Ceramic, Glass and Wood**  
**Carnegie Museum of Art**  
**Pittsburgh, PA**  
[www.cmoa.org](http://www.cmoa.org)  
**Ongoing**

The Balcony Gallery, formerly known as the Treasure Room, showcases the museum’s collection of decorative arts objects, with an emphasis on Modernist and contemporary design and craft, and opens with the inaugural exhibition **Hand Made: Contemporary Craft in Ceramic, Glass and Wood**, focusing on the materials, forms and techniques used in the 20th and 21st centuries to create handmade objects inspired by functional traditions. Many of the works reflect the museum’s permanent collection of American craft.

Also debuting are more than 30 recent acquisitions in contemporary craft and nearly two dozen promised

gifts from the collection of **Deena and Jerome Kaplan**.

The inaugural exhibition features 65 objects from the three most significant studio craft movements of the last 70 years—ceramics, glass and wood—and examines the roles of craft and design in the 20th and 21st centuries.

**Hand Made** explores the inherent esthetic possibilities of ceramics, glass and wood, and examines how artists have moved beyond functional artistry through innovative form and manipulation of these materials.



“Sea Flower,” ebonized eucalyptus gunnii. ca. 1997. Melvyn Firmager, British, b. 1944. Gift of Doris and Harry Wolin. Photo: Tom Little.

New highlights include:

- “Grandmother with Baseball Player” (1990–94), by American ceramist **Viola Frey** (1993–2004), roughly modeled and punctuated with the thick, coloring-book outlines and bright patches of glaze for which Frey is known.
- “Double rocking chair” (1996) by American furniture maker **Sam Maloof** (1916–2009), made of fiddleback maple with black ebony highlights, exemplifying Maloof’s use of hardwoods; preference for simple, ergonomic design; and shaping and joinery technique.
- “Monkey Settee” (1994) by American artist **Judy Kensley McKie** (b. 1944), who is known for integrating animated sculptural imagery of flora and fauna inspired by African, Indonesian, Native American and other



"Monkey Settee," walnut and bronze. 1994. Judy Kensley McKie (American, b. 1944). Promised Gift of Deena and Jerome Kaplan. © 1994 Judy Kensley McKie, by permission. Photo: Tom Little.

indigenous cultures with functional furniture forms.

- a translucent bowl with relief tear drop decoration (2008) by British glass artist **Margaret Alston** (b. 1956), illustrating her reinterpretation of the ancient technique of *pâté de verre*, in which pulverized glass is fused by heat to form an object.
- organically shaped Black Baskets (2003) by German-American woodturner **Christian Burchard** (b. 1955), in which he lathe-turns vessels while the wood is still "green" (retaining the moisture of the living tree), resulting in uneven shrinkage as the objects dry.
- a spalted sugar maple vase (1978) by American woodturner **Melvin Lindquist** (1911–2000), embellished with thin black lines caused by a tree fungus and shaped with special tools that preserve the structural integrity of the diseased wood.
- a group of meditative plates and Closed Forms (c. 1990s) by American ceramist **Toshiko Takaezu** (1922–2011), featuring her signature ovoid shape with a tiny, puckered opening at the top and her painterly glazes.
- "Glimmer in Crosscurrents" (2002), by American woodturner **William Hunter** (b. 1947), who is known for exotic hardwood vessels with pierced and spiraling designs cut with a mounted disc sander.
- "Hare Teapot," 1989, a major work by American ceramist **Kenneth Ferguson** (1928–2004), known for

exaggerating scale and transforming his pots into sculptural objects.

- "Blue Lustre Vessel" (1985), by American potter **Beatrice Wood** (1893–1998), featuring a blue-green luster glaze and relief-molded dancers.
- "Architect's Valet" (1991), by American furniture maker **Alphonse Mattia** (b. 1947), part of a series of valet chairs begun in 1983 and based on **Hans Wegner's** 1950s design.
- "Sit..." a flame-worked Pyrex glass chair (2004), by American glass artist **Brent Kee Young** (b. 1946), part of the artist's Matrix series.
- "Saturn Star Bowl" (2005), by German wood turner **Hans Weissflog** (b. 1954), which showcases his technical and geometric precision on the lathe through an array of concentric rings.

**Pittsburgh Biennial**  
**Carnegie Museum of Art**  
**Pittsburgh, PA**  
[www.cmoa.org](http://www.cmoa.org)  
**June 17–September 18, 2011**

The Carnegie Museum of Art's contribution to the multi-venue 2011 **Pittsburgh Biennial** includes the work of ceramicist and performance artist **Brandon Boan**, a teacher in museum's ceramics studio.

For his piece commissioned for the Biennial, Boan creates site-specific works made from cast-off materials in the museum's basement ceramics studios.

***The Peacock Male: Exuberance and Extremes in Masculine Dress***  
**Philadelphia Museum of Art**  
**Philadelphia, PA**  
[www.philamuseum.org](http://www.philamuseum.org)  
**Through June 2011**

This exhibition contradicts the notion of men's apparel as staid and restrained and draws primarily from the museum's collection of Western fashion to examine 300 years of men's sartorial display. Examples sport floral embroidery, feathers, flashy patterns and fur-crested helmets, and even high-tech sneakers.

The exhibition opens with a look at the clothing worn by the 18th-century elite, from embroidered suits to zigzag-patterned silk stockings.

Thematic sections in the exhibition highlight occasions when even the most reserved man could don eye-catching clothes. A section includes a "Handsome Costume" made for Philadelphia's mummers' parade a peacock with a 10-foot-wide tail.

Decorating clothing in certain ways usually signifies allegiance to a group, as in the painted leather top hats worn by early 19th-century Philadelphia firemen, a Mason's apron and late-19th-century kilt ensemble tartan worn by a punk rocker in the 1980s, and a figure sporting options for Phillies baseball team fans.

Clothing can serve to distinguish the wearer by rank or social status. Displaying status through garments can also be done vicariously, and clerical vestments emphasize the separation between the spiritual and the mundane. ***The Peacock Male*** also illustrates leisure wear and sports gear.

The final section focuses on menswear from the mid-20th century to today and shows how men's clothing was reinvented during the "peacock revolution" of the 1960s.

In recent decades, menswear has been further transformed, as shown by the works of designers such as **Yohji Yamamoto**, **Walter van Beirendonck** and **Vivienne Westwood**. Recent examples of outstanding masculine apparel include an argyle "shrunken" suit with a clear vinyl cover by Allentown native **Thom Browne** and ensembles by avant-garde designers **Bernhard Willhelm** and **Romain Kremer**.

***To Love, Honor and Obey? Stories of Italian Renaissance Marriage Chests***

**Philadelphia Museum of Art  
Philadelphia, PA  
www.philamuseum.org  
Through July 2011**

In Renaissance Italy, betrothal and marriage were celebrated with a variety of events, as well as commemorative works of art. Often elaborate, these objects marked the joining of a couple while symbolizing wealth and demonstrating alliances between powerful families. Particularly significant were *cassoni*, large storage chests produced in pairs and typically used to hold the bride's dowry.

In mid-15th-century Florence, these chests were sometimes paraded through the city in wedding processions. As part of the domestic interior, the chests were designed to complement the other furnishings in the new couple's bedchamber.

*Cassoni* in museum collections typically consist of painted panels from chests that were dismantled long ago. This exhibition includes two complete chests and related painted panels in the collection of the museum, all produced in Tuscany in the mid- to late-15th century.



Marriage Chest with Ceres Searching for Her Daughter, Proserpina, wood with painted and gilded plaster decoration. 36 5/8 x 79.5 x 28 3/8 inches (93 x 201.9 x 72.1 cm). Companion to Philadelphia Museum of Art. Made in Tuscany, Italy; artist/maker unknown, Italian. 1475–1500. Purchased with the Joseph E. Temple Fund. One of a pair depicting the abduction of Proserpina by Pluto, Roman god of the underworld. Proserpina's mother Ceres, goddess of agriculture, searches for her daughter in a forest inhabited by satyrs (half-human and half-goat). Notable for its carved compositions derived from sculpted reliefs on ancient Roman burial containers (sarcophagi). The unknown designer of these narratives interpreted his ancient sources rather loosely, unlike the more classicizing approach of 16th-century artists. Chests as elaborate as this would have been displayed prominently and appreciated more for their decoration than their utility.

The display considers the contexts for which marriage chests were made and used, techniques employed by craftsmen in producing them, and the sources and meanings of the decoration. The tales and images that decorate *cassoni* usually represent moral exemplars for the education of the married couple, particularly the wife.

***Threaded Adornment: Four Centuries of English Embroidery***  
**Philadelphia Museum of Art  
Philadelphia, PA  
www.philamuseum.org  
Through Summer 2011**

This exhibition presents nine examples of English embroidery from the 16th through the 19th century.

Embroidery has been used to embellish costumes and textiles for more than 3,000 years. Some of the finest embroideries were produced in England from 900 to 1500. Examples known as *opus anglicanum* (Latin for “English work”) were made for ecclesiastical and secular use, and were sought after by Europe's religious leaders and royalty.

By the 16th century, embroidery was considered essential to a well-to-do girl's education; not only did it help refine needlework skills, but, as

evidenced by the embroidered letters, phrases and verses found on samplers, it also taught literacy. Affluent women enjoyed embroidering in their free time; the activity, as well as the large number of works they produced, affirmed their leisured existence. The successful completion of embroideries demonstrated that a young woman was “accomplished” and properly prepared for her domestic and social duties.

English embroideries also reflected contemporary social and esthetic developments, such as 16th-century domestic objects and textiles that feature adaptations of religious designs, and the subdued ecclesiastical embroideries of the 19th century. The influence of Eastern culture on Western design is apparent in embroidered household textiles from the 18th century, while the motifs found on some 19th-century embroideries highlight the triumph of industrialization.

***Porcelain for the Emperor: Chinese Ceramics of the Kangxi Reign (1662–1722)***

**Philadelphia Museum of Art  
Philadelphia, PA  
www.philamuseum.org  
Through September 5, 2011**



Large Jar and Cover, porcelain with overglaze enamel decoration and gilding; *famille verte*. 22 1/8 x 12 3/8 inches (56.2 x 31.4 cm). Made in China—Qing Dynasty (1644–1911), Kangxi Period (1662–1722). Artist/maker unknown, Chinese. Alfred and Margaret Caspary Memorial Gift.



The Kangxi emperor, who ruled China from 1662 to 1722, was a connoisseur of the arts who took a particular interest in ceramics. In the 1680s, he ordered the reactivation of the imperial porcelain factory at Jingdezhen; by the end of his reign there were more than 3,000 workshops producing wares for the imperial court, as well as for China's domestic and export markets.

The works on view include a variety of forms: cylindrical, square, hexagonal, gourd-shaped, trumpet-mouthed. Some have lids with knobs in the shape of lions. The pieces are decorated with pictorial motifs inspired by nature, literature and mythology in colorful glazes and enamels.

*Porcelain for the Emperor* marks the first time in several decades that a large selection of the museum's holdings of Kangxi porcelain is on view.

***Collab: Four Decades of Giving  
Modern and Contemporary Design***  
Philadelphia Museum of Art  
Philadelphia, PA  
[www.philamuseum.org](http://www.philamuseum.org)  
Through winter 2012

Showcasing nearly 60 out of the hundreds of works of modern and contemporary design acquired through the the **Philadelphia Museum of Art's** support group for *Collab* features 20th- and 21st-century furniture, ceramics, glass, lighting and functional objects. It commemorates the 40th anniversary of *Collab*, a collaboration of design professionals and enthusiasts founded in 1971 to support the development of the modern and contemporary design collection at the museum through acquisitions, special exhibitions and programming.

The exhibition includes works by leading designers such as **Alvar Aalto, Charles and Ray Eames, Frank Gehry, Ettore Sottsass, Jr., Philippe Starck** and others.

Collab's support has let the museum add works by Italian designer **Joe Colombo** (Italian, 1930–71) and psychedelic posters from the late 1960s.

*Collab* is arranged chronologically, beginning with a 1907 chair designed by **Joseph Hoffmann** for the barroom of the Vienna Kaberett Fledermaus, and ending with the 2006 "Veryround"

chair by Danish designer **Louise Campbell**.

Works given in honor of chairpersons include a MR-20 armchair and stool, made of chrome-plated steel with lacquered caning by **Ludwig Mies van der Rohe** (American, b. Germany); three-piece set of furniture by Finnish designer **Alvar Aalto**, Armchair and Armchair, Model No. 31 (both designed ca. 1931–32); and Tea Cart (1936).

A number of works signal trends in modern design—**Gerrit Thomas Rietveld's** Zigzag chair (1932–33), **Bruno Mathsson's** Pernilla Chair and Mifot Footstool (1941–43), and **George Nelson's** Ball Wall Clock (1947). This painted birch, steel and brass clock was included in *Design Since 1945*, the 1983 Collab exhibition, designed by Nelson and the last major project completed by the American designer before his death in 1986.

Designs from the 1950s include **Charles Eames's** Rocking Chair (1950–53) and **Arne Jacobsen's** Egg armchair (1957); household items by **Kaj Franck** (Finnish, 1911–89); and lighting by **Poul Henningsen** (Danish 1894–1967).

A 1994 exhibition, *Japanese Design: A Survey Since 1945*, resulted in acquiring examples of Japanese design, including **Shiro Kuramata's** How High the Moon armchair and **Kito Toshiyuki's** Wink chair, both from the 1980s. Other recent designs from the 1990s to the present include a kitchen system (2004) by the German firm **Storno Design**, and **Patricia Urquiola's** Antibodi Chaise (2006).

The opening of *Collab* marks the publication of *Collecting Modern: Design at the Philadelphia Museum of Art since 1876* (Philadelphia Museum of Art), by **Kathryn Bloom Hiesinger**, curator of European Decorative Arts after 1700. The first historical survey of the growth of the museum's design collections, it chronicles the institution's changing attitudes toward collecting the contemporary decorative arts and design, from its founding in the late 19th century to the present day.

Included is an account of Collab, from its founding by **Cynthia Drayton** and **Evan Turner** to the introduction of the **Collab Design Excellence Award** in 1987, and the citywide college-level

student design competition started in 1993. Publication of the book is supported by a grant from **Lisa Roberts** and **David Seltzer**.

**Texas**  
***Form/Unformed: Design from 1960  
to the Present***  
Dallas Museum of Art  
Dallas, TX  
[www.dallasmuseumofart.org](http://www.dallasmuseumofart.org)  
Through January 29, 2012

Including more than 30 works largely from the museum's collections and dating from the 1960s to the present, this exhibition reveals the transformation of ideology and forms that have shaped international design of the last half-century. From the technological and formal ideals of modernism to the influence of the handmade object, the works reflect relationships between the concepts of function, esthetics and material expression.

Featured are designs by **Verner Panton, Frank Gehry, Aldo Rossi, Ettore Sottsass, Robert Venturi, Donald Judd, Zaha Hadid, Louise Campbell, and Fernando and Humberto Campana**.

***African Headwear: Beyond Fashion***  
Dallas Museum of Art  
Dallas, TX  
[www.dallasmuseumofart.org](http://www.dallasmuseumofart.org)  
August 14, 2011–January 1, 2012

*African Headwear: Beyond Fashion*, an exhibition of approximately 50 objects from the museum's collection of African art, explores how headwear signifies status in traditional African societies. Often made of unusual materials, such as the skin of a pangolin (spiny anteater), ostrich shell, wood and copper, various types of nutshells, lion mane, and human hair, African headwear can also include glass beads, plastic buttons and ostrich feathers used in unfamiliar ways.

A sacred crown worn by Yoruba kings in Nigeria is beaded and adorned with sculpted birds and modeled human faces. Tiered basketry hats worn by Ekonda chiefs from the Democratic Republic of the Congo feature hammered brass discs. Baule chiefs in the Côte d'Ivoire (Ivory Coast) wear velvet pillbox-style hats on which symbolic gold-leaf ornaments are attached.

Among the highlights are works from local private collections and a work from the Lega, in the Democratic Republic of the Congo, where a man wearing a hat adorned with elephant tails would be recognized as belonging to the highest level of society.

Another hat would be worn by a Himba bride from southern Africa on her wedding day. Made of soft calfskin imbued with butter and red ocher, and decorated with iron beads, its large earflaps prevent the bride from looking in any direction but forward—toward her new husband's home.

### **Virginia**

#### ***Cameo Performances: Masterpieces of Cameo Glass from the Chrysler's Collection***

**Chrysler Museum of Art  
Norfolk, VA**

**www.chrysler.com**

**Through July 1, 2011**

*Cameo Performances* explores the history of cameo glass from ancient Roman examples through the resurgence of the technique in England in the late 19th century. The 38 objects each reflect a different influence—neoclassicism, classic Roman and Greek, Victorian, Asian, and contemporary themes.

#### ***Fabergé Revealed***

**Virginia Museum of Fine Arts  
Richmond, VA**

**www.vmfa.museum**

**July 9–October 2, 2011**

As jeweler to Russian tsars Alexander III and his son and successor Nicholas II, **Karl Fabergé** crafted objects for the Russian imperial family in the late 19th and early 20th centuries, including specially commissioned Easter eggs.

The VMFA's holdings constitute the largest public collection of Fabergé outside of Russia and includes five of the 13 Russian imperial Easter eggs that are in the United States.

*Fabergé Revealed* features the largest collection of Fabergé in the United States, with more than 500 objects. In addition to showcasing VMFA's Fabergé collection, the exhibition features loans from three important private collections. The collection of Matilda Geddings Gray of Louisiana has

loaned its rare Napoleonic Egg and its Imperial Lilies of the Valley Basket.

More than 20 loans from the **Arthur and Dorothy McFerrin Foundation Collection** include the Nobel Ice Egg and Empress Josephine Tiara. A complementary exhibition of the **Hodges Collection** presents more than 100 pieces from the family collection of Virginia-born **Daniel Hodges**, including the historic Bismarck Box and the monumental Coiled Serpent Paperweight.



Imperial Rock-Crystal Easter Egg with Revolving Miniatures, Egg: rock crystal, diamonds, gold, enamel, cabochon emerald; miniatures: watercolor, ivory, 1896. 9 in. high x 3 3/4 in. wide (24.8 cm x 9.8 cm). Karl Fabergé (1846–1920) Marks: Initials of workmaster Mikhail Perkhin, assay mark of St. Petersburg before 1899; all but two miniatures signed Zehngraf. Presented by Tsar Nicholas II to Tsaritsa Alexandra Feodorovna, Easter 1896. Virginia Museum of Fine Arts, Richmond. Bequest of Lillian Thomas Pratt. Photo: Katherine Wetzel © Virginia Museum of Fine Arts.

*Fabergé Revealed* presents the VMFA's entire collection to the public. The exhibition is in six sections, showcasing works with precious metals, gemstones, enamels, miniature Easter eggs and hardstone carvings. The in-

stallation allows for a 360-degree view of each Imperial Easter egg.

Curator Dr. **Géza von Habsburg**, or Archduke Géza of Austria, is curatorial director of the London-based **Fabergé Company**. He is an author and authority on Fabergé who has been a curator and organizer for a number of Fabergé exhibitions in the United States and abroad, including *Fabergé, Jeweler to the Tsars (1986–87)* at the **Kunsthalle** (Munich, Germany), and *Fabergé in America*, at VMFA and four other U.S. cities (1996–97). He was chief curator of *Fabergé, Imperial Court Jeweler*, which was shown in St. Petersburg, Paris and London (1993–94). He has also written or co-written 12 books on Fabergé and related topics.

The catalog *Fabergé Revealed*, by von Habsburg with contributions by **Carol Aiken, Christel Ludewig McCannless, Mark Schaffer, Ulla Tillander-Godenhielm** and **Alexander von Solodkoff**, presents new findings on Fabergé, his workshops and the creation of these objects.

For the first time, all items by or attributed to Fabergé in VMFA's collection are documented, along with the museum's holdings of other Russian decorative arts. A section on forgeries confronts this matter. Every object has been re-photographed for this book.

#### **About Karl Fabergé**

Fabergé was born in 1846 and took over the family business from his father, the jeweler **Gustav Fabergé**, in 1872. Initially, the firm produced jewelry, but achieved a breakthrough in 1882 with a first sale to Empress Maria Feodorovna, wife of Tsar Alexander III, of a small piece of archeological gold jewelry. Soon thereafter, Fabergé was appointed Supplier to the Imperial Crown and began his series of 50 Imperial Easter eggs.

Maria Feodorovna received 30 of these pieces. Her daughter-in-law Tsarina Alexandra Feodorovna, the wife of the last Tsar Nicholas II, received 20 Imperial eggs.

Fabergé's firm was the largest of its time, with 500 craftsmen and with six branch offices, and produced more than 150,000 pieces of jewelry, silver and precious objects, of which very few survived the 1917 Revolution.

The majority of these treasures were disassembled, melted or destroyed by the Bolsheviks.

After the murder of Tsar Nicholas and his family, Fabergé closed his shops and fled. He later died a refugee in Switzerland in 1920.

## **Washington**

### ***Parenthetically Speaking: It's Only a Figure of Speech***

**Museum of Glass**

**Tacoma, WA**

**www.museumofglass.org**

**July 2–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.



Exclamation Point, Curly Brackets, Semicolon Punctuation Marks, blown glass, 36 x 16 x 10, 30 x 10 x 7 and 12 x 7 x 5 inches. 2011. Mildred Howard (American, b. 1945). Courtesy of the artist and Gallery Paule Anglim, San Francisco, CA. Photos by Duncan Price.

Howard began working on the series while she was an artist in residence at the Pilchuck Glass School in 2010. Her inspiration came from “At the End,” a poem by Howard’s friend and Peabody Award winner Quincy Troupe. Both the poem and the exhibition reference punctuation as a metaphor for the passage of time.

Howard continued to create objects for the exhibition during a Visiting Artist residency at the Museum of Glass in January 2011. The individual sculptures are of opaque red or black glass, installed on charcoal-gray walls.

### ***Fertile Ground: Recent Masterworks from the Visiting Artist Residency Program***

**Museum of Glass**

**Tacoma, WA**

**www.museumofglass.org**

**Through October 16, 2011**

The **Museum of Glass** introduces a new exhibition featuring work by visiting artists in the museum’s Hot Shop. ***Fertile Ground: Recent Masterworks from the Visiting Artist Residency Program*** showcases 33 works made in the Hot Shop by artists from around the world with the assistance of the Hot Shop Team.

### ***Dale Chihuly’s Northwest***

**Tacoma Art Museum**

**Tacoma, WA**

**TacomaArtMuseum.org**

**Through September 2011**

**Dale Chihuly** pays tribute to his hometown and his local inspirations in this exhibition, which presents about 85 pieces of Chihuly’s artwork, with approximately 300 objects from the artist’s collection of wool trade blankets, Willits canoes and Edward S. Curtis photogravures.

A large-scale installation is inspired by Chihuly’s Northwest Room of his **Seattle Boathouse**.

The installation contains a survey of the artist’s glass, from early baskets to recent works from the Silver Series and the rarely exhibited Pilchuck Stumps, with about 50 Native American baskets from the **Washington State History Museum** collection, shown with Chihuly’s artwork for the first time. The baskets, which he first saw in 1977, inspired Chihuly to experiment with undulating forms and sets, which became hallmarks of his style.

Chihuly’s exhibition history started at **Tacoma Art Museum** in 1971 with a piece in the first **National Invitational Hand-blown Glass Exhibition**. Since then, he has continued to use Tacoma and the museum as an experimental space and as a home for his work.

The exhibition is accompanied by a new, fully illustrated, 120-page publication, ***Dale Chihuly: Celebration***, which follows Chihuly’s artistic development and accomplishments.

## **International**

***Riotous Colour, Daring Patterns:***

***Fashions + Textiles 18th to 21st Centuries***

**Royal Ontario Museum**

**Toronto, Ontario, Canada**

**www.rom.on.ca**

**Until October 16, 2011**

This display features more than 120 items from around the world, drawn from the **Royal Ontario Museum’s** textile and costume collection, many on display for the first time.

Highlights include the first paper dresses from 1966; a silk dress imprinted with newspaper headlines; a look at how designers and artists apply their work to printed furnishing and fashion textiles; pattern-dyed textiles in Africa and Asia; and women’s and children’s fashions from the 1790s to 1880, which show how textile manufacturers enticed consumers by combining printing techniques to create new colours and patterns.

### ***British Design 1948-2012***

**Victoria & Albert Museum**

**London, England**

**www.vam.ac.uk**

**Through August 2012**

To coincide with the 2012 Olympics, this exhibition showcases 60 years of British creative talent. It will document the transformation of design in Britain since the post-war “Austerity Games” of 1948. Drawing on the **Victoria & Albert’s** collections, the exhibition includes product design, fashion and textiles, furniture, ceramics and glass, theatre design, graphics, photography, architecture, fine art and sculpture, and examines concepts of tradition and modernity, subversion and innovation.

### ***100% SILK—The Story of Chinese Silk***

**Espoo Museum of Modern Art**

**Emoo, Finland**

**www.emma.museum**

**No closing date**

The exhibition includes more than 100 textiles, spanning the entire story of Chinese silk: silk fabric from the Neolithic Era; Jin silk with dragons and phoenixes from the Period of the Warring States; different styles of Han and Tang-dynasty silk textiles from various places along the Silk Road; works produced during the Ming and Qing dynasties by the Imperial textile factories on the lower Yangtze; and some modern silk garments.





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Pairpoint lamp base with azaleas. Shade by Mt. Washington, 1900-03. See Exhibitions, Corning Museum of Glass, Corning, NY.

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Anne E. Hough  
Katherine Howe  
Hoyte Johnson, Jr.  
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Thomas S. Michie  
Francine Coffey Morin  
Mrs. Milo Naeve  
Charles J. Robertson III  
William H. Rutledge  
Guy Lacey Schless\*  
Susan Solny  
Joseph P. Spang  
John P. Strang  
Elizabeth E. Thaler  
Andrew Van Styn  
Charles L. Venable  
Daniel Visnich  
Gerald W.R. & Barbara M. Ward  
Gail C. Winkler  
Yale University Art Gallery,  
American Decorative Arts

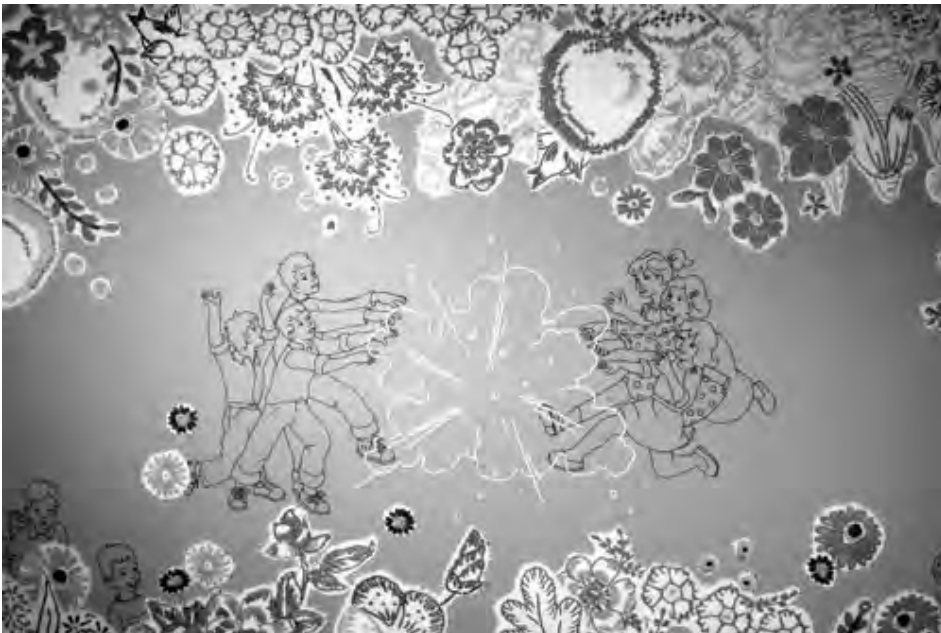
\* Deceased

Decorative Arts Society  
c/o Lindsay R. Parrott, Secretary  
Neustadt Collection of Tiffany Glass  
Long Island City, NY 11101

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# Decorative Arts Society



Hothouse Flowers  
(detail), cotton  
and found textiles;  
embroidered.  
Maggy Rozycki  
Hiltner, 2005.  
Photo by Virginia  
Spragg. See  
Exhibitions,  
Textile Museum,  
Washington, DC.

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