

Decorative Arts Society



newsletter/spring 2019

Volume 27, Number 1

DAS

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 DAS sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

Please send change-of-address information by e-mail to Secretary@DecArtsSociety.org.

Board of Directors

President

Susan P. Schoelwer
Robert H. Smith Senior Curator,
George Washington's Mount Vernon, and
Executive Director of Historic
Preservation and Collections,
Mount Vernon Ladies' Association Mount
Vernon, VA

Treasurer

Stewart G. Rosenblum, Esq.
New York, NY

Secretary

Moira Gallagher
Research Assistant
Metropolitan Museum of Art
New York, NY

Programs

Emily Orr, Chairperson
Assistant Curator of Modern and
Contemporary Design
Cooper Hewitt, Smithsonian Institution
Design Museum
New York, NY

Margaret Caldwell

Judith Hernstadt

Committees

Charles F. Montgomery Prize and Award Committee

Wendy Cooper, *Chair*
Curator Emerita of Furniture
Winterthur Museum
Wilmington, DE

Nancy Carlisle
Senior Curator of Collections
Historic New England
Boston, MA

Gerald W. R. Ward

Katharine Lane Weems Senior Curator of
American Decorative Arts and
Sculpture Emeritus
Museum of Fine Arts, Boston
Boston, MA

Robert C. Smith Award Committee

Jeanine Falino
Independent Curator and Museum Consultant
New York, NY

Lynne Bassett

Costume and Textile Historian

Dennis Carr

Carolyn and Peter Lynch Curator of
American Decorative Arts and
Sculpture
Museum of Fine Arts, Boston, MA
Boston, MA

Suzanne Findlen Hood
Curator of Ceramics and Glass
Colonial Williamsburg Foundation
Williamsburg, VA

Emily Orr

Assistant Curator of Modern and
Contemporary Design
Cooper Hewitt, Smithsonian Institution
Design Museum
New York, NY

Diane Wright
Curator of Glass
Toledo Museum of Art
Toledo, OH

Karen Zukowski
Independent Writer specializing in the
visual culture of 19th-century America

DAS Newsletter

Editor

Gerald W. R. Ward
Katharine Lane Weems Senior Curator
of American Decorative Arts and
Sculpture Emeritus
Museum of Fine Arts, Boston
Boston, MA

Coordinator

Ruth E. Thaler-Carter
Freelance Writer/Editor
St. Louis, MO

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 material for length or clarity.

We do not cover commercial galleries.

The *DAS Newsletter* welcomes submissions, preferably in digital format, by e-mail in Plain Text or as Word attachments, or on a CD. Images should be at high quality (400 dpi), as TIFFs or JPEGs, either color or black-and-white, with detailed captions.

The newsletter of the DAS is published two times a year. Submission deadlines for 2019 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

Ruth E. Thaler-Carter,
DAS Newsletter Coordinator
#10 N. Kingshighway Blvd., #3C
St. Louis, MO 63108
or:
Newsletter@DecArtsSociety.org

The DAS website may provide information about events that occur between issues of the newsletter.

Cover image:

Ali Baba vase, oversize earthenware with underglaze decoration, 1880; Mary Louise McLaughlin (1847–1939), decorator. Cincinnati (OH) Art Museum. Gift of the estate of Jane Gates Todd. See Acquisitions.

DAS news

From the president

DAS events, news and plaudits

By Susan Schoelwer, Robert H. Smith Senior Curator, George Washington's Mount Vernon, and Executive Director of Historic Preservation and Collections, Mount Vernon Ladies' Association, Mount Vernon, VA

Once again, over the past few months, I've had the pleasure and privilege of sampling a wide variety of decorative arts offerings, at venues ranging from major art museums to historic houses to antique shows to symposia. Over and over, I am impressed by the vitality and diversity of the decorative arts field, and the creativity and commitment of those who share our common interests.

My personal "greatest hits" of the season came at unexpected moments. I was fortunate in making my first visit to **Crystal Bridges Museum** (Bentonville, AR) in the company of deputy director **Sandra Keiser Edwards**, providing an opportunity to not only see this extraordinary building and collection through her very knowledgeable eyes, but to also discuss the museum's forays in incorporating decorative arts — both historic and contemporary — in its thematic presentations of American art; the museum's recent acquisitions include a two-story **Frank Lloyd Wright** Usonian house, built in 1956 in New Jersey.

At the **Clinton Presidential Library and Museum** (Little Rock, AR), I savored the **White House Collection of American Crafts 25th Anniversary Exhibit** — a stunning selection of 73

works of glass, metal, ceramics, fiber and wood, commissioned by **Hillary and Bill Clinton** in 1993 for the **Year of American Craft: A Celebration of the Creative Work of the Hand**.

Across the country, in New York City, the **Frick Collection** continued its series of exhibitions on masters of the decorative arts, with a small but sumptuous exhibition on the superbly talented 18th-century Roman silversmith **Luigi Valadier** (1726–1785), accompanied by a not-small catalog. Highlighting the display was Valadier's 1778 table centerpiece, or *deser*, composed of miniature temples, triumphal arches, columns and other ancient Roman monuments, stunningly re-created in gilt bronze, colored marbles, amber, ivory, and precious and semi-precious stones.

As a valued contributor to this field, the DAS takes special pride in our newsletter — a compendium of information on exhibitions, events, and people — and our program offerings.

Last fall, I was pleased to welcome the DAS to my home base in Northern Virginia. I had great fun selecting original items owned by **George and Martha Washington** for an up-close, behind-the-scenes viewing on Day One, aided by associate curators **Amanda Isaac, Jessie MacLeod** and **Adam**

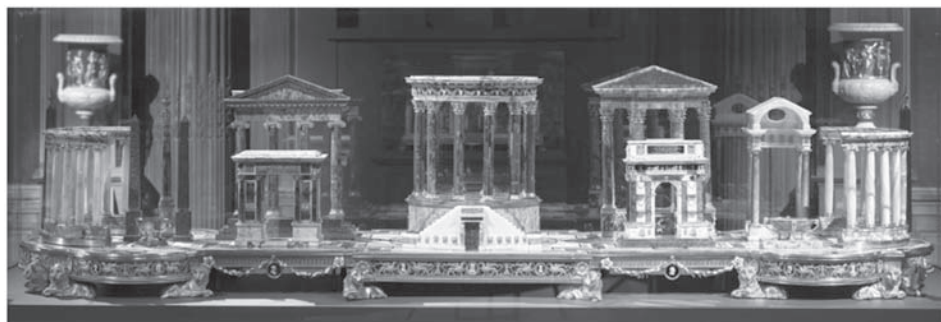


Erby. They also assisted me in leading an after-hours private tour of the mansion, focusing on our ongoing program of room restorations that is informed by new documentary research, artifact analysis and forensic evidence.

Day Two of the visit began at the **National Trust's Pope-Leighey House**, a modest Usonian house designed by **Frank Lloyd Wright** in 1939, and **Woodlawn**, designed by White House architect Dr. **William Thornton**



Woodlawn Plantation.



Deser for Jacques-Laure Le Tonnelier, Bailli de Breteuil, gilt bronze, enamel, colored marbles, amber, lapis lazuli, amethyst, garnets, ivory and agate. Luigi Valadier (1726–1785), ca. 1778. Patrimonio Nacional, Palacio Real, Madrid and Museo Arqueológico Nacional, Madrid. Photo © Michael Bodycomb.

In this issue

DAS news	1
DAS tours NoVA sites	3
Guest features	
Silver exhibition catalogs	5
<i>Dining by Design</i> at Winterthur	8
Acquisitions	9
News	10
People	11
Publications	14
Exhibitions	15
Events	27

in 1805 for Martha Washington's granddaughter, **Eleanor (Nelly) Parke Custis Lewis**. We concluded the weekend at **Gunston Hall**, the stunning mid-18th-century jewel-box house of Declaration signer **George Mason**.

Recent events included an April 27 day trip to New Haven for private curatorial tours of special exhibitions at the **Yale University Art Gallery** (*A Nation Reflected: Stories in American Glass*, led by **John Stuart Gordon**, Benjamin Attmore Hewitt Associate Curator of American Decorative Arts) and the **Yale Center for British Art** (*William Hunter and the Anatomy of the Modern Museum*, led by **Nathan Flis**, head of exhibitions and assistant curator of 17th-century paintings).

Supporting your society



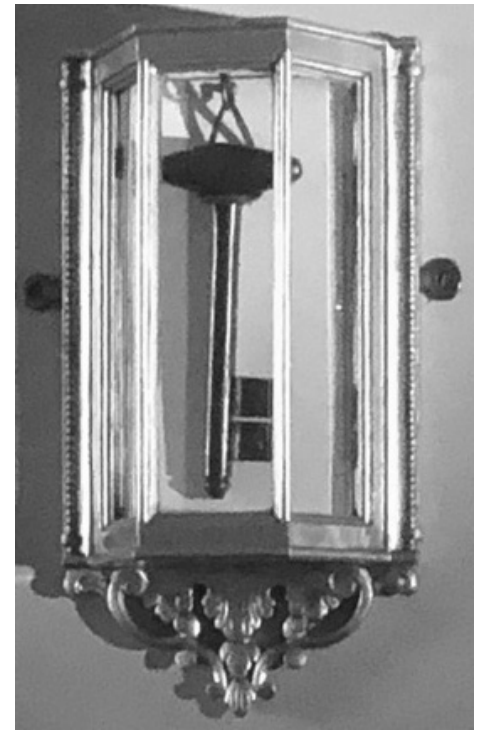
Indian Black Buck or "The likeness of a Deer" (left) — Martha Washington's surviving needlework, demonstrating her skill as an embroiderer and artist; exemplifies unusual type of embroidery called "printwork," where tiny black silk stitches imitate engraving; originally in little parlor at Mount Vernon; retains original gilt frame and handwritten inscription on backing. Descended in family of granddaughter Martha Parke Custis Peter; returned to Mt. Vernon in part through The Founders, Washington Committee for Historic Mount Vernon.

Like other fine and decorative arts organizations, the DAS is mindful of the need for outreach to new colleagues — whether graduate students, recent museum employees, mid-careerists finding new callings or senior professionals with time to pursue broader interests. As a current contributor, you are essential to sustaining the future of this organization.

If you value the DAS and its offerings, please make a conscious effort to spread the word to others with a serious interest in the decorative arts. Personal contacts and testimonials are the most persuasive, so please talk up the DAS as opportunities arise. A colorful flyer is now ready to support your efforts; contact DAS board member **Meg Caldwell** if you would like copies to distribute to colleagues or post at upcoming decorative arts events.

Ours is a rich heritage, and one on which we continue to build. I am grateful to all who support our efforts

with annual contributions, notices of exhibitions and events, submissions or suggestions for awards, and generous hosting of programs. I invite your suggestions, your participation, and most of all, your collaboration in encouraging colleagues to connect with the DAS.



Key to the Bastille (Paris, France) presented to George Washington by Lafayette (above).

LIVES BOUND TOGETHER
SLAVERY AT MOUNT VERNON
NEW EXHIBIT OPEN NOW



Contributors to the DAS (left) prepare to enjoy a fascinating tour of the 4,400-square-foot exhibition *Lives Bound Together: Slavery at George Washington's Mt. Vernon*.

Editor's note: As this issue was going to press, the *Washington Post* published an article about the history of the **Pope-Leighey House** that might be of interest: https://www.washingtonpost.com/history/2019/07/06/they-begged-frank-lloyd-wright-build-house-they-couldnt-afford-then-he-said-yes/?utm_term=.1130b7ce4de4

DAS takes in historic NoVA decorative arts sites

By Rebecca Tilles, Associate Curator, 18th Century French & Western European Fine & Decorative Arts, Hillwood Estate, Museum & Gardens, Washington, DC

A DAS trip to Northern Virginia in October 2018 provided an exciting behind-the-scenes experience that covered a range of time periods and materials.

The two-day trip, organized by **Emily Orr**, DAS program chairperson, with the assistance of the **George Washington's Mount Vernon** staff, touched on historic homes and preservation, restoration, and paintings and decorative arts.

Day One was spent visiting George Washington's Mount Vernon, starting with a welcome to the storage area to examine an iron fireback that was recently removed from the front parlor of the house for conservation, as well as a selection of artifacts from the col-

lection, including French and Chinese Export ceramics, silver, wallpaper trims, and a 1798 print of Edward Savage's portrait of the Washington family. **Susan Schoelwer**, executive director of historic preservation and collection and senior curator at Mount Vernon, and DAS president, with other members of the Mount Vernon staff, presented these objects and their relevance to the Washingtons and discussed recent conservation and research projects related to the front parlor.

The group toured the temporary exhibition *Lives Bound Together, Slavery at George Washington's Mount Vernon* (through September 30, 2020), curated by **Jessie MacLeod**, associate

curator. Through household furnishings, artworks, archaeological discoveries, documents and interactive displays in all seven galleries of the **Donald W. Reynolds Museum** at Mt. Vernon, the exhibition — the first of its kind at Mount Vernon — demonstrates the closely intertwined lives of the Washingtons with those of the enslaved.

The exhibition also provides an understanding of how **George Washington's** views changed toward slavery over time, culminating in his landmark decision to include a provision in his will that freed the slaves whom he owned. Original manuscript pages from the will, written in July 1799, show his decision to free the slaves he owned.

Among the more than 350 items



Preservation and storage space at Mount Vernon (above).



New Room at Mount Vernon (center); doorway (left) and fireplace (right) detail.





Gunston Hall (above); dining room (right).

on view are ceramic fragments and metal buttons unearthed from archaeological excavations around the estate, tablewares, and furniture from the Washington household that provide insights into the enslaved community's daily lives and work.

The exhibition includes profiles of 19 enslaved individuals at Mount Vernon, represented by life-size silhouettes and interactive touchscreens.

An in-depth tour of the house included a behind-the-scenes look at conservation work in progress on the front parlor room where the Washingtons entertained guests. The architecture team removed several panels for conservation, installed between 1757 and the early 1760s, which revealed earlier architectural features predating the current paneling. Paint analysis determined that the room was originally painted a cream color, rather than the current robin's-egg blue.

The group also visited the recently re-opened and newly installed New Room, the last addition to the mansion with a two-story-high ceiling. Between 2013-'14, Mount Vernon's Historic Preservation and Collections staff, with the assistance of historians, conservators and specialists, uncovered — through paint analysis — the original sea-green and deep-green

color scheme on the wallpaper and on the friezes. A pattern book in the collection of the **Musée des Arts Décoratifs** (Paris, France) revealed a historic wallpaper pattern matching the surviving Mount Vernon fragments, which enabled the commission of reproduction paper by **Adelphi**. New window treatments are based on descriptions from Martha Washington's will. The room, previously interpreted as the dining room, is now beautifully installed as a music salon and picture gallery.

The day concluded with an elegant dinner at the Mount Vernon Inn.

Day Two of the trip began with a tour of **Frank Lloyd Wright's Pope-Leighey House**, commissioned in 1939 by **Loren Pope**, a journalist in Falls Church, VA. **Robert and Marjorie Leighey** bought the L-shaped Usonian home in 1946. It was in the path of an expansion of Highway 66; to preserve the building, Marjorie Leighey gave the property to the **National Trust**, which relocated it to nearby **Woodlawn** and granted her lifetime tenancy. She occupied the house until her death in 1983. Unusually, the house required a second move due to the instability of the clay soil; it was relocated about 30 feet up the hill in 1995-'96.

The design reveals Wright's appreciation of nature, solutions for small-space living and attention toward designing affordable middle-class residences during the 1930s.

The group spent the afternoon at **Gunston Hall**, the 18th-century Georgian mansion built for politician **George Mason** by **William Buckland** and **William Bernard Sears**. Mason was a delegate to the U.S. Constitutional Convention of 1787 and one of three delegates who refused to sign the Constitution.

A guided tour of the formal rooms included the lavishly decorated dining room (known as the Chinese Room) and great parlor, family rooms, and upstairs bedchambers. An impressive amount of the original flooring, wall plaster and woodcarving survives at Gunston today. Historic preservation experts have investigated the building to learn about its construction and determine which pieces date from the Masons' residency.

This research also resulted in a new orientation of the house, during which the location of the dining room and great parlor were swapped.



Pope-Leighey House by Frank Lloyd Wright and interior.



Guest feature

Exhibition catalogs reinforce lasting appeal of silver

By Eliza de Sola Mendes, Independent Arts Scholar,

Georg Jensen: Scandinavian Design for Living, edited by Alison Fisher, with essays by Fisher, Maggie Taft and Thomas C. Thulstrup. Art Institute of Chicago; distributed by Yale University Press, New Haven and London, 240 pages, \$40. ISBN 978-0-300 23299-8 hardcover.

The Berthouville Silver Treasure and Roman Luxury, edited by Kenneth Lapatin, with contributions by Mathilde Avisseau-Brouset, Cecil Colonna, Isabelle Fauduet, Gaelle Gautier, Susan Lansing Maish, Ruth Leader-Newby and Eduardo Sanchez J. Paul Getty Museum, Getty Publications, Los Angeles, 224 pages, \$50. ISBN 978-1-60606-420-7 hardcover.

Two recent exhibitions, in New York and in Chicago, showcased the lasting appeal of silver in time capsules of objects of elegance and bold decorative style that demonstrate how the element of silver still “dresses up” the table today as an emblem of luxury and adornment for the dining table. Their catalogs keep that appeal alive, and interviews with the curators/editors of the catalogs provide insights into the creation of these “visual feasts” of spectacular silver.

Although the featured objects are separated by centuries, these collections — and their catalogs — seem not to be separated by time at all.

Most of the photography of silver objects in both catalogs is in black and white — the irony of modern photography is that all silver objects, both ancient and modern, appear the same in print, whether taken in color or black and white. The fine art of the photographers’ work in each of these publications is a stellar achievement for a difficult task.

Enduring value

With the adage “out with the old, in with the new” in mind, it was astonishing to enter the doors of the **Georg Jensen** company recently and purchase a spoon considered modern in 1928 when my grandmother, preparing her wedding trousseau, selected the same “Continental” pattern (designed in 1906). Jensen remains the persistent, true “classic” that never tarnishes in style, value or luxury.

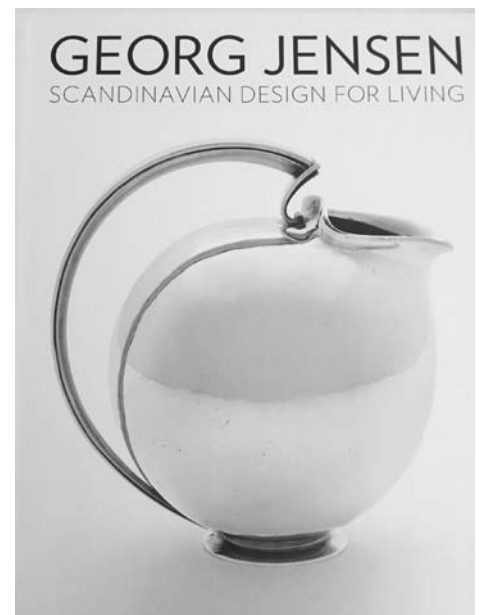
The story of **Georg Jensen** (1866–1935) and his part in the movement of Scandinavian design in the 20th century

is a fascinating one. With the catalog for *Georg Jensen: Scandinavian Design for Living* from the recent exhibition at the **Art Institute of Chicago (IL)**, we can see the bold work of an artistic genius who would re-invent decorative design forms for a new age, with the natural world and his ancestral heritage always dancing in his patterns. He created powerful designs with lasting mystique.

Jensen opened his firm in 1904. His father had been a grinder at a local knife and cutlery factory, where he apprenticed. He eventually studied at the Royal Danish Academy of Fine Arts. Jensen became a sculptor with an interest in the applied arts; his studio eventually embraced several international art styles of the period, including the English Arts & Crafts Movement, and the German *Jugendstil*. His pieces developed through the Jazz Age and he was in the forefront of bringing modern Scandinavian design to the U.S.

Much of that design and handwork would become internationally noted and easily recognized by the distinctive element of fine handmade quality, evident from the silversmith’s hammer markings that can be clearly seen. By the 1960s, the firm developed less-expensive models not crafted in silver for new audiences, but still kept many of its early thematic designs. Fine craftsmanship was always part of the signature of its offerings.

The catalog is divided into three main essays with an excellent illustrated timeline, and includes many historic and rare photographs and production drawings from the Jensen company archive.



Asked why Jensen was chosen as the subject of an exhibition, **Alison Fisher**, the show’s curator and editor of the catalog, said the decision was prompted first “by the museum’s awareness of important local collections” and because of the company’s “long history with the Art Institute of Chicago, beginning in 1921, when it was the first to produce a museum exhibition of Jensen.” For 10 years, the company submitted pieces for the museum’s annual exhibitions of applied arts.

Fisher said that items for the recent show came from “private collections, the museum’s holdings, several galleries, and the **Georg Jensen Archives** in Copenhagen.” She spent time in Copenhagen, examining the archive and looking at the company’s design illustrations, which she identified as art in and of themselves, not just archival material.



Georg Jensen, ca. 1929.

The strength of Jensen was that from the beginning, she said, “he always had championed other designers as well (as his own), bringing them into the fold, creating a robust conversation about design, and ultimately making the brand stronger.” As examples, the catalog includes works by of **Johan Rohde**, **Harald Nielsen**, **Henning Koppel** and **Sigvard Bernadotte**.

Jensen became “not just a silver smithy, but a design company,” Fisher said. In the 20th century, “Jensen was instrumental in shaping the culture of dining.” His seemingly organic designs literally shaped what would come to be called “Danish modern.”

Jensen silver sales continue to be a constant for auction houses like **Sotheby’s**, which includes Jensen in its silver auctions twice year — 44 major lots of rare Jensen works from c. 1915 through c. 1977 were up for auction in New York as recently as 2019.

According to Sotheby’s senior vice president and silver specialist **John D. Ward**, “Families almost never part with their Jensen. The adult children are buying Jensen flatware for themselves, because the parents won’t give it up — very different from much other flatware, when downsizing parents want to dispose of flatware, and none of the kids want it.”

Jensen’s designs live on dining tables for entire new generations, not behind museum glass alone, and



The Jensen silver exhibition.

remain sought-after art for the luxuriously set table of the 21st century. The catalog shows that it’s not that “everything old is new again,” but that Jensen’s bold Scandinavian designs simply seem to defy age.

Although the Chicago exhibition is no longer on view, a short tour video from **Design Milk SVP Nicholas Manville** highlights some of the iconic works at <https://www.youtube.com/watch?v=zYqxZxDd3qg>.

A treasure trove

In the case of the **Berthouville Treasure**, some of the works that would be considered “family silver” today found their way to re-dedication for ancient religious purposes.

Gazing upon Roman silver can reveal elements of the satiric parody “He who has the gold, makes the rules” translated into silver, often with the tactile remnants of long-lost gilding.

This treasure trove was found in what was Gaul as part of the Roman empire in its heyday. In March of 1830, a farmer, **Prosper Taurin**, discovered this amazing treasure while ploughing a field in the hamlet of Le Villeret near Berthouville (Normandy, France). It was in a brick-lined cistern in the vicinity of an ancient Gallo-Roman religious site, a *fanum* devoted to the worship of Canetonensis, a local version of the god Mercury, with an adjacent theater.

Taurin was keenly interested in the

monetary value of his find and, after a bidding war between the **Louvre** and the *département des Monnaies, médailles et antiques* of the **Bibliothèque nationale de France**, the Bibliothèque acquired the treasure for 15,000 francs (the estimated equivalent of 15 the times the yearly salary of a high-level public servant in France at that time, according to the **J. Paul Getty Museum**), and displayed there until 2010, when it was brought to the **Getty Villa** for conservation.

In 2014, in collaboration with the Bibliothèque, **Kenneth Lapatin**, associate curator of antiquities at the Getty, edited the catalog and curated the exhibition. The exhibition subsequently travelled to San Francisco, Kansas City and Houston in the USA; Arles, France; and Copenhagen, completing its run in New York at the **Institute for the Study of the Ancient World**.

In addition to 60 silver vessels (cups, pitchers, bowls and plates of ancient Roman silver weighing approximately 25 kilograms or 55 pounds), the well-illustrated catalog includes ancient jewelry, precious gems, gold coins and colored glass. All were products of a powerful ancient civilization from approximately the first through third century AD that valued silver luxury as part of its lifestyle, culturally, politically and economically. Among the works were even some objects that appeared to be “heirlooms,” made in the middle



The entire Berthouville treasure. Photo: Tahnee Cracchiola© Getty-BnF.

of the first century, deposited in the early third century AD and brought to Gaul from Italy.

Keeping the “family silver” for generations is apparently not a new concept, although some objects were re-purposed with inscriptions and donated to religious institutions; in this case, a temple dedicated to Mercury, the ancient Greco-Roman deity. This practice also occurred in ancient and modern-era churches and synagogues. To date, the Berthouville Treasure is considered by scholars to be the largest and best-preserved such find from antiquity. It is also quite miraculous that the treasure escaped being melted down over the centuries.

As Lapatin elaborated, “This may have been because the temple was more of a roadside shrine, opened for travelers” — that is, not in a major city or noted location — then lost and forgotten by time. At the time, “ancient silver mines were supplying material from Rome, Antioche, the Bay of Naples, France and Alexandria,” Lapatin said. That is why so little remains today; most of the silver appears to have been melted down, so the majority of what has survived are marble and pottery.

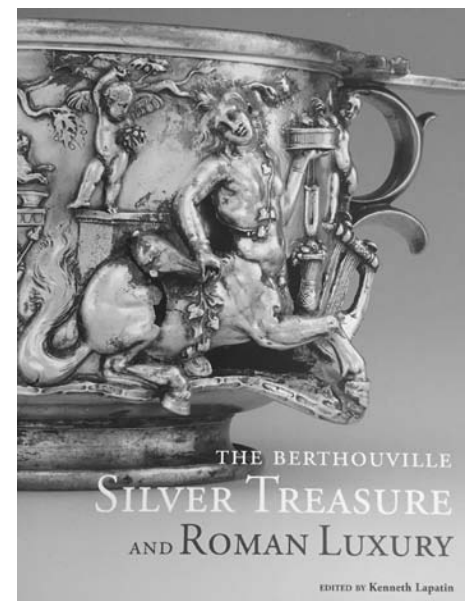
Lapatin’s catalog of the Berthouville Treasure includes contributions from seven specialists in the fields of art, history and archaeology. **Timothy Potts**, director of the J. Paul Getty Museum, makes an important observa-

tion in his foreword: “Ancient Rome has long been celebrated for its extravagant feats of engineering, monumental civic constructions, such as the Colosseum” and “military conquest secured its vast empire[,] bringing immense wealth and a taste for domestic opulence and personal adornment.” These small, intimate objects of daily use are the focus of the catalog, rather than large physical structures.

Although the exhibition has completed its run and returned to France, the collection will be showcased at the Bibliothèque once again in 2020 after a major restoration.

The process of making a Roman silver cup can be seen in a video from the Getty in relation to the catalog and exhibition: <https://www.youtube.com/watch?v=lrMVA8F-fiY>. A lecture by Lapatin when the exhibi-

tion originally opened at the Getty in 2015 is at <https://www.youtube.com/watch?v=TjKlzvHn14w>.



Send your news of
acquisitions, events, exhibitions, people
and more
in the decorative arts
to:

newsletter@DecArtsSociety.org

Guest feature

Dining by Design displays nature on the dinner table

By Douglas Schaller, Art Dealer, Locks Gallery, Philadelphia, PA

The sumptuous *Dining by Design* exhibition at the **Winterthur Museum (DE)** provided stimulating, informative displays and auxiliary installations as rich visual sidebars to the main narrative. Not surprisingly for an exhibit drawn largely from the museum's permanent collection, the emphasis on stylistic currents in 18th- and 19th-century British ceramics reinforced the ingenuity and savvy, commercial impulses in hand-painted earthenware and porcelain by purveyors such as **Royal Doulton, Derby** and **Worcester Porcelain**.

The theme was expressed primarily through ceramics but also vividly in metalwork (most astonishingly in a silverplate tortoise-shaped tureen, **Birmingham**, ca. 1830, with its shellback as streamlined as a **Gorham** pitcher a century later). Most wares on view dated between the early 1700s to the late 1800s, with a large display of contemporaneous Asian porcelain — an expected component for such an exhibit, tracing stylistic influences and craftsmanship standards that Europeans aspired to imitate.

As concisely shown, china services conveyed multiple meanings for 18th- and 19th-century guests — affluence and lineage in crest-adorned plates; Imperial power in the exhibit's introductory object; a Prussian eagle-adorned royal tureen; or the newly branded, patriotic insignias for the emerging American china consumer, ca. 1790.

Indeed, the very intentional design decisions of the foundries and potteries — both royal-supported and entirely commercial enterprises — encompass the full meaning of design as in the exhibition title, and symbolic hierarchies, long since abandoned in entertaining. Porcelain with exacting, botanical illustrations or with transfer-printed zoological scenes or those from Aesop's Fables (educational or moraliz-



Soup tureen in shape of boar's head (above); sweetmeat or pickle dish in form of seashells and kingfisher (right), bequest of Mrs. Helen Shumway Mayer, 2003; both in ceramics.



ing aids) are a sharp reversal from the utilitarian esthetic so admired today.

Lingering over the widely varied foliage and landscape inscribed surfaces, 18th-century guests clearly expected more erudition and delight once seated at the table. Indeed, an evening's entertainment might be inferred by ensembles arrayed before dinner guests. But as dramatically intuited from curator **Leslie Grigsby's** pyramid of 20 tureens, the centerpiece of the first gallery, even the more-ordinary patterns of Derby and Worcester are sensational, individualized design statements. The **Frick Collection's Masterpieces of French Faience** exhibition echoed that sentiment with similar flourish.

Delineated in sections such as botanical imagery or hunting and fishing, the arrangements were infused with an atmospheric, light touch. The viewer expected to spot a dew drop on a melon, as in the most perfectly realized Peale still life.

Nicely cited were such commercial instincts as the **East India Company's** adding gilded highlights domestically to imported Chinese porcelain and the equivalent of pattern books being translated to standard china blanks for

the rising middle class of America and Europe to use in ordering.

The immediate parallels to our own foodie-obsessed urban life is mirrored in a boar-snout tureen and the cornucopia of cabbages — root vegetable motifs — cast in silver or depicted on plates or molded in clay forms. We so rarely identify with such purposeful direction when setting the contemporary table. The most-revered hipster food hall is probably a pale comparison with the daily encounters in England's 18th-century fish and game markets, shown in the exhibit's wall images of such field and stream-to-table transactions.

The curator's gorgeous endnote with contemporary, nature-inspired, one-off ceramics is perhaps a bitter-sweet reminder of the shifts in collecting and entertaining in 21st-century life. As an exhibit that so effectively encapsulates two centuries of dining history, *Dining by Design* was also an assured cue to Winterthur's enduring legacy of teaching.

Douglas Schaller graduated cum laude from Wake Forest and received a master's degree in the history of art from Bryn Mawr College.

Acquisitions



Gee's Bend quilt.

• The **Souls Grown Deep Foundation** has donated 14 works by contemporary African American artists from the southern United States to the **Brooklyn Museum** (NY) collection, including three quilts from the multi-generational community of artists from Gee's Bend, AL; a series of unfired clay portrait heads by **James "Son Ford" Thomas** (1926–1993) featuring artificial hair and painted glass-marble eyes; and *God's Gift to Man* (1987) by **Bessie Harvey** (1929–1994), an assemblage of dolls emerging from a tree stump.

• The **Crocker Museum** (Sacramento, CA) has acquired works of furniture by cabinetmakers **Pottier & Stylus** that were commissioned for silver mining magnate **James Flood**, including a cabinet in wood, chased bronze and rouge-griotte marble and elaborate fireplace surround, made for Flood's **Linden Towers** mansion (Menlo Park, now Atherton, CA) between 1876 and '78. The building was seven stories high and had 43 rooms. According to *Antiques and The Arts Weekly*, "Pieces from the Flood commission are widely considered among the finest examples of their type in the United States."

Flood began as an apprentice to a New York City carriage maker before going to California during the Gold Rush. He opened a saloon with William S. O'Brien and they later became stockbrokers. Their investment in silver mining stocks led to his and his partners' wealth, and made it possible for Flood to build his Italianate mansion.

The cabinet is about 15 feet wide

by 15 feet high, ornamented with life-sized carvings of children and animals, with silver from the Comstock Lode in its glass doors, and other carvings are of food, dining and hunting scenes.

The fireplace surround is made of bronze, rouge-griotte marble and different types of wood, features winged griffins with wings supporting the mantel and feet crushing devils' heads. The mantel has a large mirror and a life-sized carved child holding a bird and an olive branch.

Linden Towers was demolished years ago; a San Francisco attorney, **Walter Linforth**, bought the Pottier & Stylus items in 1934 and had a room added to his house for them. Recent owners **Neil and Jan Rasmussen** offered the furniture to the museum when they were ready to sell the property.

• **Historic Deerfield** (Deerfield, MA) has received a collection of 183 antiquarian books from museum trustee **Joseph Peter Spang III**, including works about interior design, esthetics, gardens, cabinetmaking and decorative arts by **Palladio, Vitruvius, Scamozzi, Sheraton, Bickham, William Gilpin, Horace Walpole, William Pain, Asher Benjamin** and others.

For more information, see <https://www.historic-deerfield.org/books-manuscripts-and-archival-documents> or <http://library.historic-deerfield.org/eg/opac/home>.

• A monumental 1880 "Ali Baba" vase by **M. Louise McLaughlin** is among the first objects accessioned by the **Cincinnati Art Museum** (OH) this year. The vase's title refers to the jar that held 40 thieves in *The Arabian Nights* (see cover illustration).

McLaughlin was only able to create three examples of this form of ceramic vessel at this size: It provided a canvas for her innovations in underglaze decoration and presented substantial technical challenges. The second is at the **Metropolitan Museum of Art** (New York, NY) and the third remained in her possession throughout her lifetime, descended through her family and was

recently given to the Cincinnati Art Museum.

• The **Fuller Craft Museum** (Brockton, MA) has received a donation from the estate of **John A. Goodman**, a craft collector based in Baltimore, MD, who died in November 2017. The estate approached the museum in mid-2018 about becoming the permanent home for works he collected in ceramics, glass, fiber and other media.

Artists represented in the donation include **Shelley Muzykowski Allen, Frederick Birkhill, Nancy Callan, Kathleen Elliot, Juanita Girardin, Jun Kaneko, Joey Kirkpatrick & Flora Mace, Garry Knox Bennett, Dominick Labino, Cliff Lee, Beth Lipman, Albert Paley, Mark Peiser, Zemer Peled, Peter Pincus, Adrian Saxe, Peter Shire, Preston Singletary, John Souter, Akio Takamori, Lawrence Wheeler** and **Steven Young Lee**.



A Sibling System, colored porcelain, gold luster, 26" H x 11" D. Peter Pincus, 2016.

News

• The **American Museum of the House Cat** has reopened at a permanent new location in South Sylva, NC. The museum features Dr. **Harold Sims's** 30+ year collection of modern art, folk art, rare advertising art, cat poster art, art glass cats, vintage and antique toy cats, vintage advertising, advertising, clocks, and storefront or window display items, etc.

• The **American Kennel Club Museum of the Dog** opened in February in midtown Manhattan (NY) after three decades on the outskirts of St. Louis.

The collection includes artifacts that trace canine history as far back as an estimated 30 million-year-old fossil. About 150 pieces from the kennel club's mostly donated collection are on view, including a tiny, Edwardian-style doghouse for a Chihuahua.

• The **Metropolitan Museum of Art** (New York, NY), **Freer|Sackler** (Washington, DC) and **Portland Art Museum** (WA) will receive works of Japanese painting, calligraphy and ceramics from Seattle-based collectors **Mary and Cheney Cowles**. The three gifts total more than 550 works.



Museum of the House Cat (above); vitrine of dog art (below).



The Cowles's collection includes works from the eighth century to the present, such as works on paper and silk, and more than 100 ceramics, with a focus on early Edo-period porcelains, tea wares, and Meiji and contemporary works.

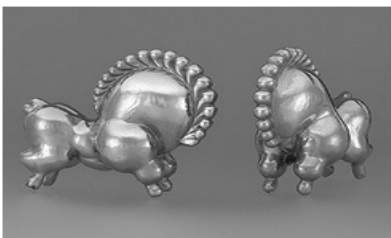
• The **Royal Academy of Arts** (RA;

London, UK) opened its new campus to the public as part of the celebrations for its 250th anniversary year. The new Royal Academy presents historic treasures from its collection and works by its Royal Academicians and the Royal Academy Schools, along with an exhibitions program.

DECORATIVE ARTS SOCIETY, INC.

EVENTS NEWSLETTER AWARDS SUPPORT ABOUT US CONTACT

Welcome



DAS

Welcome to the Decorative Arts Society, Inc.

We are pleased to present the **Decorative Arts Society, Inc.** (DAS) website. The DAS 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 DAS sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

Send change-of-address information by e-mail to Secretary@DecArtsSociety.org.

www.DecArtsSociety.org

People

Awards

• At its 2019 annual conference in January, the **Georgia Association of Museums and Galleries (GAMG)** named **Dale Couch**, curator of decorative arts at the **Georgia Museum of Art** at the University of Georgia (Athens), as museum professional of the year and honored **Larry and Brenda Thompson** for their donation of African American art and creation of an endowed curatorial position at the museum.

Couch was recognized for his work in establishing and strengthening the decorative arts program.

“Dale Couch has had a distinguished career of service to the state of Georgia,” said museum director **William U. Eiland**. “For many years as an archivist at the State Archives, he advanced the study of the culture and history of Georgia. He continues to do so at the Georgia Museum of Art, where he has almost singlehandedly made our initiatives in the study of material culture and the decorative arts premier in the nation.”

The Thompsons have been instrumental in pushing the museum to represent a more-inclusive art history. “Brenda has been a galvanizing force for the museum, for the community and even for the nation as she has represented us at board meetings, conventions and at embassy gatherings in Washington,” said Eiland. “She has also been a great advocate for inclusion and has prompted several initiatives at the museum to make us not only a better facility but a more-active agent of change.”

Appointments

• **Melanie Adams** has been named the next director of the **Anacostia Community Museum** of the **Smithsonian Institution** (Washington, DC). She has managed 26 historic sites and museums in Minnesota as deputy director of the **Minnesota Historical Society** since 2016, was managing director of the **Missouri Historical Society** (St. Louis) for the 11 years before that, and is a past president of the **Association of**

Midwest Museums. She has a degree in English and African American studies from the University of Virginia, master’s degree from the University of Vermont, and doctorate from the University of Missouri.



Adams succeeds the late **Lori Yarrish**, who was director from 2017 until August 2018.

• **Andrew Blauvelt** has been appointed curator-at-large for design and **John Underkoffler** curator-at-large for design technology at the **Museum of Arts and Design (MAD; New York, NY)**. In these new curatorial roles, they will conceive and mount design-focused exhibitions at MAD, engage leading international designers, and advance the museum’s scholarship and collecting practices.

Blauvelt is director of the **Cranbrook Art Museum** (Bloomfield Hills, MI), which is part of the **Cranbrook Educational Community**. Before joining Cranbrook in 2015, he spent 17 years in curatorial and administrative roles at the **Walker Art Center** (Minneapolis, MN), including design director; chief of communications and audience engagement; and senior curator of design, research and publishing.

Blauvelt has curated major traveling exhibitions, and edited and designed accompanying catalogs, including **Strangely Familiar: Design and Every-**

day Life (2003); **Some Assembly Required: Contemporary Prefabricated Houses** (2005); **Graphic Design: Now in Production** (2011); **Hippie Modernism: The Struggle for Utopia** (2015); and **Too Fast to Live, Too Young to Die: Punk Graphics, 1976–1986** (2018).

Blauvelt has received nearly 100 design awards. For his work at the Walker Art Center, the institution received the 2009 National Design Award for Corporate and Institutional Achievement from **Cooper Hewitt, Smithsonian Design Museum** (New York, NY), and from **Museums and the Web** for the best museum website and most innovative website. His work also has been regularly selected by **AIGA** in its annual round-up of the 50 best book designs of the year.



Blauvelt has an MFA in design from the **Cranbrook Academy of Art** and is a former national board member of AIGA and elected member of **Alliance Graphique Internationale**. He will maintain his position as director of the Cranbrook Art Museum as he undertakes his new role with MAD.

Underkoffler is founder and CEO of **Oblong Industries**, developer of the g-speak spatial operating environment and the Mezzanine system for immer-

sive visual collaboration. Oblong builds on Underkoffler's work at the MIT Media Lab.



In 2015, Cooper Hewitt, Smithsonian Design Museum gave Underkoffler its National Design Award for interaction design. He has a PhD from the Massachusetts Institute of Technology.

• **Johanna Burton** has left the **New Museum** (New York, NY) to lead the **Wexner Center for the Arts** (Columbus, OH).

• **Kaywin Feldman**, formerly Nivin and Duncan MacMillan Director and President of the **Minneapolis Museum of Art** (MN), is the new director of the **National Gallery of Art** (Washington, DC) and the first woman to lead that institution. She succeeds **Earl "Rusty" Powell III**, who retired after 26 years.

Before joining the Minneapolis museum in 2008, Feldman was director of the **Memphis Brooks Museum of Art** (TN). At 28, she became director of the **Fresno Metropolitan Museum of Art and Science** (CA). Her undergraduate degree is in classical archaeology from the University of Michigan, and she has a master's degree in archeology from the University of London; an MA in art history from the **Courtauld Institute of Art** at the University of London, specializing in Dutch and Flemish art; and an honorary doctor of fine arts degree from the **Memphis College of Art**.

Feldman is a past president of the **Association of Art Museum Directors**, past chair of the **American Alliance of Museums** and a frequent speaker on reinventing the museum for the 21st century. Her exhibitions have included **Power and Beauty in China's Last Dynasty** (2018) and, as a curator, helping to organize traveling exhibitions such as

The Habsburgs: Rarely Seen Masterpieces from Europe's Greatest Dynasty (2015). Under her leadership, the Minneapolis museum more than doubled its Japanese collection.

• **Anthea M. Hartig**, former chief executive at the **California Historical Society**, is the new director of the **National Museum of American History** in the **Smithsonian Institution** (Washington, DC), succeeding **John Gray**, who retired last year. Hartig, the first woman to lead the museum, oversaw more than 20 exhibitions in her seven years at the society.

Hartig also has been director of the **Western Region of the National Trust for Historic Preservation** and created its Modernism and Recent Past Initiative.

• **Sean Hemingway** has been appointed John A. and Carole O. Moran Curator in Charge, Greek and Roman Art at the **Metropolitan Museum of Art** (New York, NY). He has been at the Met since 1998, when he joined as an assistant curator in the Department of Greek and Roman Art. He was appointed associate curator in 2002; curator in 2010; and John A. and Carole O. Moran Acting Curator in Charge in 2017. He has contributed to the study of Greek and Roman art through archeological fieldwork, publications (including the forthcoming symposium proceedings **Art of the Hellenistic Kingdoms: From Pergamon to Rome**), exhibitions, and more.

Hemingway studied at the **American School of Classical Studies** (Athens, Greece) as a Fulbright Scholar and has been the Metropolitan Museum of Art's Visiting Curator at the **American Academy** (Rome, Italy). He received his PhD in classical art and archeology from Bryn Mawr.

• **Marissa S. Hershon** has joined the staff of the **John and Mable Ringling Museum of Art** (Sarasota, FL) as curator of the **Ca' d'Zan** mansion and decorative arts.

Hershon comes to the Ringling from the **Museum of Fine Arts, Houston** (TX), where she performed curatorial duties in the department of Decorative Arts, Craft and Design.

Hershon is a lecturer in the decorative arts, including glass and silver, and a widely published author in publica-

tions such as *The Magazine Antiques* and *Silver* magazine. Before her time in Houston, Hershon worked at the **Cincinnati Art Museum** (OH); **Chrysler Museum of Art** (Norfolk, VA); and **National Museum of Women in the Arts** (Washington, DC). She is a graduate of Tulane University and received her master of arts degree from the **Smithsonian Associates** and the **Corcoran College of Art and Design**.



Hershon served as a docent at the **Smithsonian American Art Museum** and **Renwick Gallery** (Washington, DC).

The Ca' d'Zan mansion has been described as "the last of the Gilded Age mansions" to be built in America and has 56 rooms of art and original furnishings from when the Ringlings lived there.

• **Sarah E. Lawrence** has been appointed as Iris and B. Gerald Cantor Curator in Charge, European Sculpture and Decorative Arts at the **Metropolitan Museum of Art** (New York, NY). She earned her PhD in art history from Columbia University and serves as dean of art and design history and theory, and associate professor of design history, at the **Parsons School of Design** (New York, NY). In 2018, she received the Public Discovery Grant from the **National Endowment for the Humanities** for her work on "Toward a Complete History of Art" (with **Laura Auricchio** and **Anne Luther**).

Lawrence was director of the graduate program in the History of Decorative Arts and Design, offered jointly by Par-

sons and the **Cooper Hewitt Museum** (New York, NY), and Mellon Post-Doctoral Fellow of Judaica at the **Jewish Museum** (New York, NY). She co-curated the 2007–2008 exhibition *Piranesi as Designer*, a collaboration between Cooper Hewitt and the **Rijksmuseum** (Amsterdam, the Netherlands).

• **Brigitte Martin** is the next executive director of the **Society of Arts + Crafts** (Boston, MA). She was most recently executive director of the **Furniture Society** (Libertyville, IL) and has served as board president of the **Society of North American Goldsmiths**. She founded and managed the **Crafthaus** website; organized national **Craft Think Tank** events; and was editor-at-large of *American Craft* magazine.



Martin was born and educated in Germany, where she received a Fulbright Scholarship. She worked as an administrator at **Sotheby's** and at **Gallery Michael Werner** (both in Cologne, Germany). After apprenticing with master goldsmith **Ulrike Brunsmann**, she moved to the U.S. and opened a retail gallery for fine craft. Her book, *Humor in Craft* (**Schiffer Publishing, Ltd.**, 2012), was the Gold Medal Winner of the 2013 Independent Publisher Book Award and a finalist for the 2012 USA Best Book Awards.

• **DAS** president **Susan P. Schoelwer** has been named executive director of historic preservation and collections for the **Mount Vernon Ladies' Association** (VA). She will oversee preservation and research at the core of **Mount Vernon**, and landscape and museum collections, as well as maintaining his-

torical accuracy, and prioritizing work aimed at preserving Mount Vernon's cultural resources.

• **Daniel S. Sousa** is now assistant curator at **Historic Deerfield** (MA) after serving as the Peggy N. Gerry-Anne K. Groves Decorative Arts Trust Curatorial Intern there for the past two years. The trust underwrites curatorial internships for recent master's or PhD graduates in partnership with museums and historical societies.

Sousa's work for the museum includes lead curator of **Rococo: Celebrating 18th-Century Design and Decoration** and co-curator of the exhibition *Why We Collect: Recent Acquisitions at Historic Deerfield*. He is working with **Amanda E. Lange**, Historic Deerfield's director of the Curatorial Department and Curator of Historic Interiors, on a forthcoming publication about British ceramics at Historic Deerfield and has written several articles for *Historic Deerfield* magazine and the museum's blog. He was a presenter at the museum's forum on English ceramics in 2018 and the **Dublin Seminar for New England Folklife** in 2018.

Sousa has worked as a researcher for the **New England Historic Genealogical Society** and as an auction assistant for **Skinner, Inc., Auctioneers and Appraisers of Objects of Value**. He holds a BA from Providence College and MA from the University of Massachusetts, Boston, both in history.

• **Sarah Turner** is the new president of the **North Bennet Street School** (Boston, MA), replacing **Miguel Gómez-Ibáñez**, who was the first graduate to lead the craft school. She brings more than 20 years of experience in contemporary craft and design as an educational leader, instructor and artist at a number of institutions, including the **Cranbrook Academy of Art**, **Rhode Island School of Design**, **Oregon College of Art and Craft**, and State University of New York at New Paltz.

At Cranbrook, Turner redesigned the academic programs and implemented an international teaching fellowship to bring art and design thinkers to studio practice. She also launched a new public lecture series, instituted symposia on changing topics,

and developed new community and institutional partnerships.

• **David Voyles** has been named deputy director of the **Smithsonian American Art Museum** (Washington, DC). He has spent the past 25 years working for the Smithsonian in various capacities. He takes over the role of deputy director from **Rachel Allen**, who retired after 45 years at the museum.

Obituaries

• Interior designer and patron of the decorative arts **Mario Buatta**, often called the King of Chintz, has died at 82. He was known for his 1988 work with interior designer **Mark Hampton** on **Blair House** (Washington, DC). He worked for designer **Elisabeth Draper** and **Keith Irvine** before launching his own firm in 1963. He was known for interiors reminiscent of an English country house, with floral fabrics and antique furniture, lighting and ceramics. He wrote a retrospective about his work, *Mario Buatta: Fifty Years of American Interior Decoration* (**Rizzoli**, 2013).

Buatta was among the first to create branded lines of interior décor, such as furniture, lamps, carpets and potpourri. He was chair of the **Winter Antiques Show** from 1977–91.

• Ceramicist and teacher **Warren MacKenzie** died in December 2018 at 94. He became interested in pottery when enrolled at the **School of the Art Institute of Chicago** (IL) after serving in World War II; the painting classes he wanted were full, so he took ceramics instead, but was frustrated by what he saw as a focus on technique over esthetics.

MacKenzie was inspired by **Bernard Leach's** *A Potter's Book* and philosophy of creating objects in clay that were useful and simple, and apprenticed with Leach in England. He and his first wife, **Alix**, moved to Stillwater, MN, where they converted a barn into a studio and threw 50 to 200 pots a day as collaborators until her death in 1962.

• Former **Mint Museum** (Norfolk, VA) curator **Charles L. Mo** has died. Hired in 1984, he was the first professional art historian and curator in the Mint's history and spent nearly three decades at the museum. He oversaw

Publications

- The **Fuller Craft Museum** (Brockton, MA) published *American History, Art, and Culture: Writings in Honor of Jonathan Leo Fairbanks*, edited by **Pat Warner** and **DAS** newsletter editor **Gerald W. R. Ward**. Contributors include friends and colleagues from Fairbanks's career at **Winterthur** (DE), the **Museum of Fine Arts**, Boston (MA), and **Fuller Craft**.

- *Contemporary Muslim Fashions* is from the **Fine Arts Museums of San Francisco** (CA).

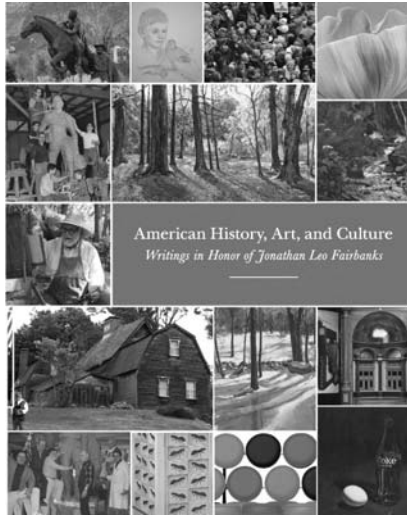
- The most-recent winner of the **American Ceramic Circle (ACC)** Book Award is *Things of Beauty Growing*:

the museum's American, European and Asian art collections, and built the Spanish Colonial collection from four items to several hundred works.



In his last 15 years at the museum, Moe was curator of the **Fashion Collection** — the museum's largest collection, comprising more than 10,000 objects from three centuries — with exhibitions such as *Chanel: Designs for the Modern Woman* and *Dior, Balmain, Saint Laurent: Elegance & Ease*.

Mo earned a bachelor of fine arts and master of arts in art history from Louisiana State University and was known for collecting antique shoe buckles.

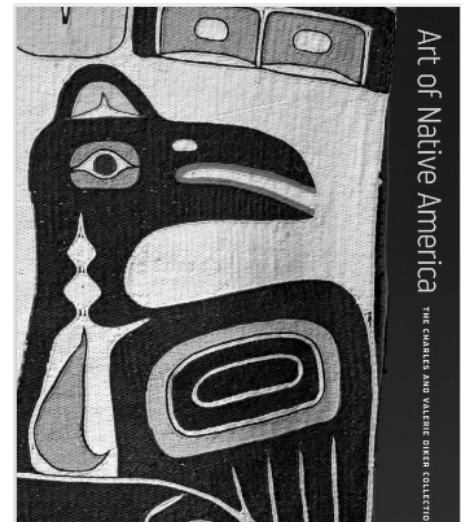
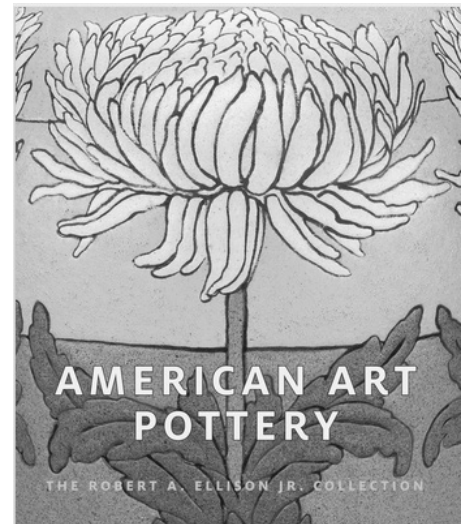


British Studio Pottery, edited by **Glenn Adamson**, **Martina Droth** and **Simon Olding**, and published by **Yale Uni-**



versity Press to accompany a 2017 exhibition of the same title at the **Yale Center for British Art** and **Fitzwilliam Museum** at the University of Cambridge.

- Recent books from the **Metropolitan Museum of Art** and **Yale University Press** are *American Art Pottery: The Robert A. Ellison Jr. Collection* by **Alice Cooney Frelinghuysen**, **Martin Eidelberg** and **Adrienne Spinozzi** and *Art of Native America Art: The Charles and Valerie Diker Collection* by **Gayle Torrence** with **Ned Blackhawk** and **Sylvia Yount**.



- **Fox Chapel Publishing** has published *Little Book of Wooden Bowls: Wood-Turned Bowls Crafted by Master Artists from Around the World*, and *Little Book of Wooden Boxes: Wooden Boxes Created by the Masters*.

Exhibitions

California

Silver Splendor: The Works of Anna Silver

American Museum of Ceramic Art
Pomona, CA

www.amoca.org

Through August 25, 2019

Silver Splendor: The Works of Anna Silver examines more than 50 years of studio work and tracks the artist's creative evolution through more than 70 works, including recent pieces in glass and rarely seen preparatory drawings.

Silver works in multi-layered abstract paintings on clay in the Abstract Expressionist tradition. She worked in painting in her early years. By the mid-1970s, a ceramics class prompted her to work in clay sculpture and the clay vessel has been her primary vehicle of esthetic expression for the past 40 years. She explores the relationship of surface painting through functional forms — cups and saucers, bowls, teapots, vases, and plates — and recently added ceramic totem sculptures and slumped glass platters to her vocabulary.

Silver's work is in collections in the United States, Europe and Asia, and she has been represented by the **Garth Clark Gallery** and **Frank Lloyd Gallery**.



Yellow vase, glazed earthenware with luster, 23 in. high x 17.25 in. diameter. Collection of David Kalin.

Juan Quezada: The Legend of Mata Ortiz

American Museum of Ceramic Art
Pomona, CA

www.amoca.org

Through December 30, 2019



Pot, clay, representative of objects embellished with slip painting, carving, marbling, sgraffito, graphite application in red, buff, white, cream, black.

Juan Quezada: The Legend of Mata Ortiz brings together 70 works that chart **Juan Quezada's** artistic evolution from imitative pueblo-styled functional bowls and effigies in the 1970s to recent, painterly vessels that are his contemporary reinterpretation of historical **Paquimé** iconography.

Quezada dropped out of school to collect firewood to help support his family, which exposed him to shards and fragments of pottery from the local Paquimé settlement. He spent the next 15 years experimenting to develop his own methods to mimic the Paquimé ceramics and is credited with changing the future of his poor, largely abandoned community by establishing a handcrafted pottery industry.

Quezada is considered the "grandfather" of the 500+ artists considered part of the **Mata Ortiz** ceramic art movement.

The Artists of Mettlach

American Museum of Ceramic Art
Pomona, CA

www.amoca.org

Through July 2020

Villeroy and Boch was founded in 1836 when a French ceramics company founded by **Jean François Boch**

(1782–1858) merged with a German ceramics company started by **Nicolas Villeroy** (1759–1843).

Villeroy and Boch's Mettlach factory (Mettlach, Germany) was one of the company's most productive factories. It reached the pinnacle of its production between 1880 and 1910, often considered the Golden Age of Mettlach.

As Europe became increasingly industrial, advancements in technology made the manufacturing of goods more efficient and less expensive.



Plaque, Girl's Portrait, etched, Lucian Payen. Gift of Colette & Robert Wilson.

Villeroy and Boch employed both skilled factory workers (1,250 at its peak) and artists and designers to create the artwork on its ceramic wares.

Recorded information about lesser-known artists is scarce because of a fire at the factory in 1921, although experts have identified artists from posters, postcards and Mettlach pieces.

Power of Pattern: Central Asian Ikats from the David and Elizabeth Reisbord Collection

Los Angeles County Museum of Art
Los Angeles, CA

www.lacma.org

Through July 28, 2019

Central Asia's textiles feature patterns influenced by the cultures that traveled through or settled along the historic Silk Road. During the 19th and early 20th centuries, the region experienced a renaissance in *ikat*, a technique where silk threads were bound and resist-dyed before being woven into cloth. The resulting textile patterns

comprise blurred, cloud-like juxtapositions of color called *abrbandi* (“cloud binding”).

Power of Pattern presents more than 60 examples of Central Asian ikat robes and panels, gifts from the **David and Elizabeth Reisbord Collection**.



Woman's Ensemble, Central Asia, late-19th–early-20th century. Gift of David and Elizabeth Reisbord. Photo © Museum Associates/Los Angeles County Museum of Art (CA).

Flight of Fancy: The Galle Chandelier
J. Paul Getty Museum
Los Angeles, CA
www.getty.edu/museum
Through April 19, 2020

This display provides an in-depth look at a French chandelier made by the bronze caster and gilder **Gérard-Jean Galle**. Resembling a hot-air

balloon, it includes the signs of the zodiac and a glass bowl to hold water for small goldfish.



Chandelier, gilt bronze, glass, painted copper, gilt tin, and iron armature; Gérard Jean Galle, about 1818–'19. © J. Paul Getty Museum.

Colorado

Serious Play: Design in Midcentury America

Denver Art Museum
Denver, CO
<https://denverartmuseum.org>
Through August 25, 2019

Serious Play: Design in Midcentury America presents the concept of playfulness in postwar American design as a catalyst for creativity and innovation.

Co-organized with the **Milwaukee Art Museum** (WI), the exhibition includes more than 200 works on paper along with models, textiles, furniture and ceramics, along with films, toys, playground equipment and product design. It is organized around three themes — the American home, child's play and corporate approaches to design.

A full-color, hardcover catalog is published by the Milwaukee Art Museum and **Denver Art Museum** in association with **Yale University Press**.

Connecticut

Design in the American Home, 1650 to 1850
Wadsworth Atheneum Museum of Art
Hartford, CT
<https://thewadsworth.org>
Ongoing

This exhibition focuses on objects from the 17th to 19th centuries, from costly furnishings to inexpensive household necessities, to show how the quest for color, texture and splendor propels design.

Britain in the World
Yale Center for British Art
Hartford, CT
<https://britishart.yale.edu>
Through December 31, 2019

Thanks to the completed third phase of a multiyear building conservation project, nearly 400 works, largely the gift of founder **Paul Mellon**, are on display in restored and reconfigured



Spoon rack, painted wood, American, 1745; Wallace Nutting Collection, gift of J. Pierpont Morgan, Jr. (left);



court cupboard, oak, maple and pine, American; Wallace Nutting Collection, gift of J. Pierpont Morgan, Jr. (center);



Apostle's Jug, lead-glazed stoneware, English, 1842–61, bequest of Louise E. Hatheway.

galleries. These objects are augmented by other gifts and purchases.

Tracing the growth of a native British school of artists, the installation addresses the impact of immigration and travel on British art and culture across the centuries, and the role of the arts in the history of Britain's imperial vision.

Delaware

Costuming "The Crown"
Winterthur Museum, Garden and Library

Winterthur, DE
www.winterthur.org
Through January 5, 2020

From Queen Elizabeth's coronation robe to Princess Margaret's wedding dress, from royal crowns and tiaras to clothes worn in private family moments, **Costuming "The Crown"** features 40 costumes from the Emmy® Award-winning Netflix series, a dramatized history of the reign of Queen Elizabeth II.

Florida

The Fabric of India
Ringling Museum of Art
Sarasota, FL
www.ringling.org

Through October 13, 2019

This **Ringling's** major exhibition of Indian art presents the variety, technical sophistication and adaptability of Indian textiles from the 15th to the 21st century through more than 140 examples from the holdings of the **Victoria & Albert Museum** (London, UK) and international partners, including historical dress, preserved fabrics and current fashion.

Spanning more than 500 years in six thematic sections, **The Fabric of India** includes a Kashmir Map Shawl — a finely woven pashmina embroidered with a bird's-eye view of the city of Srinagar, capital of Kashmir; a border for a woman's dress from the 19th century embroidered with iridescent green beetle-wing cases; and a Gujarati room hanging, more than 50 feet across, that was found abandoned on a New York City street.

Fabrics and clothing are by contemporary designers such as **Rahul Mishra**, **Osman Yousefzada**, **Manish Arora**, **Dries Van Noten** and **Hermès**.

The exhibition is accompanied by

a 240-page book in full color, edited by **Rosemary Crill**.



Bed or wall hanging, cotton, embroidered with silk, 190.5 x 164 cm. Gujarat, for export to Europe, ca. 1700. © Victoria and Albert Museum, (London, England).

Georgia

Storytelling in Renaissance Maiolica
Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
Through January 5, 2020

In Renaissance Italy, *maiolica* — tin-glazed earthenware — was the standard form of pottery to serve meals. This exhibition contains plates from 16th-century Urbino and Venice, Italy.

The catalyst for the exhibition was two pieces of maiolica that the museum recently purchased with funds from the **Virginia Y. Trotter Decorative Arts Endowment** and the **William Under-**

wood Eiland Endowment. The objects were made in the workshop of **Guido Durantino** (also known as **Guido Fontana**; active 1520-'76) and his son **Orazio** in Urbino.

The plates depict mythological subjects from Ovid's *Metamorphoses*.

Islamic potters first developed the process of making maiolica around 800 BCE, emulating Chinese white porcelain. Islamic rule in Spain from the 8th to the 15th century spread the technique to Europe, including Italy.

The technique involves covering a fired ceramic with a white glaze containing tin oxide. The result is a blank slate for decorating. The final product remains bright and colorful for centuries.

The plates in the exhibition come from lenders such as the **Cummer Museum of Art & Gardens** (Jacksonville, FL), **Gardiner Museum** (Toronto, Canada), **Speed Art Museum** (Indianapolis, IN) and **Virginia Museum of Fine Arts** (Richmond, VA).

The stories shown on these plates would have been familiar to contemporary audiences and often came from classical mythology or the Bible. Artists often exploited the surfaces and depressions of a piece to reveal the story sequentially. Inscriptions appear on the backs of many pieces of historiated maiolica, suggesting that diners might have turned them over during meals for more information.



Dish, maiolica, showing Jupiter surprising Antiope, 7 1/8 in. diameter. Workshop of Guido Durantino, ca. 1540-'50. Georgia Museum of Art, University of Georgia.

Hand to Hand: Southern Craft of the 19th Century

High Museum of Art
Atlanta, GA

<https://high.org>

Through August 4, 2019

This exhibition focuses on works from the High's holdings of 19th-century Southern decorative arts and examines achievements in traditional, rural forms of quilts, ceramics, basketry and furniture. The style, techniques and materials of each piece reveal the legacy of learned traditions that, in many instances, have been handed down to generations of makers.

Maine

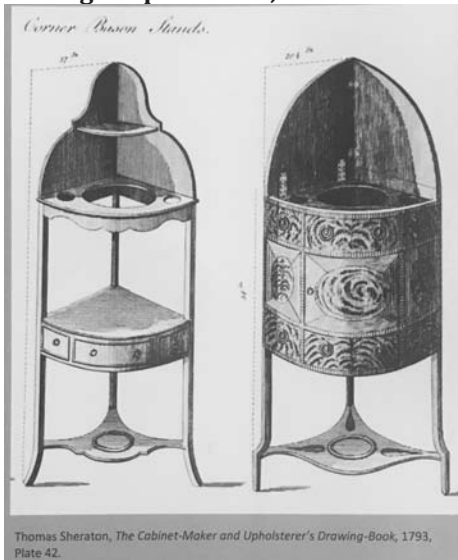
Craft and Comfort: Furniture for the Saco Home

Saco Museum

Saco, ME

www.sacomuseum.org

Through September 1, 2019



Craft and Comfort features highlights of the Saco Museum's collection of late-18th- and early-19th-century furniture, including examples from the Cumston and Buckminster shop, locally owned pieces by émigré craftsmen and John and Thomas Seymour, and furniture produced by cabinetmakers in York County and Massachusetts. Some items relate directly to printed design sources.

The exhibition also features several pieces of seating furniture that have their origins in under-upholstery, showing the underpinnings of early-19th-century furniture. Elements include veneers and inlays.

Massachusetts

Visions of Design: Parallels in Mid-Century Modern and Shaker Furniture

Fruitlands Museum

Harvard, MA

<https://fruitlands.thetrustees.org>

Through March 22, 2020



Chair, wood, Hans Wegner, 1956.

Visions of Design presents parallels between Shaker furniture and Mid-century Modern furniture, with pieces drawn from Fruitlands Museum's Shaker collection and Field Farm (Williamstown, MA), former home of modern art and furniture collectors Lawrence and Eleanor Pamedo Bloedel.

The Shakers were, a religious communal society who settled throughout the eastern United States, flourishing in the mid-1800s. The Modernists used esthetic forms in the mid-20th century. Both were inspired by close relationships with the landscape and prioritized purpose over decoration when creating and collecting furniture and art.

As part of the exhibition, cabinetmaker Eli Cleveland, an alumnus of the North Bennet Street School (Boston, MA), creates replicas of three pieces of furniture.

A New England State of Mind: The Pioneering Collector, Clara Sears

Fruitlands Museum

Harvard, MA

<https://fruitlands.thetrustees.org>

Through March 22, 2020

This exhibition presents the result of one person's lifetime of collecting historical objects and works of art, from

Transcendentalist ephemera to Native American ceramics.

Clara Endicott Sears, founder of the Fruitlands Museum, was an author and early preservationist who restored the Fruitlands Farmhouse and later added Shaker, Native American and Hudson River materials to her museum collection. She believed that the 19th century was a "more picturesque" time than the early 20th century, and the collection reflects her preference.

Objects include outliers from the museum's four main collections, such as embroidery, a phrenology bust, reverse-painted glass and rare 18th-century silhouettes.

Tom Kiefer: El Sueño Americano — The American Dream

Fuller Craft Museum

Brockton, MA

www.fullercraft.org

Through July 28, 2019

This exhibition combines embroideries called *bordados* and photography, drawn from Tom Kiefer's experience as an employee at the U.S. Customs and Border Control facility, where he photographed items confiscated by law enforcement. Kiefer spent 20 years working in graphic design, advertising and antiques. In 2001, he sold his business and relocated to Arizona to re-focus on his art and creative process.

Rooted, Revived, Reinvented: Basketry in America

Fuller Craft Museum

Brockton, MA

Through August 11, 2019

Rooted, Revived, Reinvented: Basketry in America chronicles the history of American basketry from its origins in Native American, immigrant and slave communities, to its presence in the contemporary fine art world.

The exhibition is divided into five sections — Cultural Origins, New Basketry, Living Traditions, Basket as Vessel, and Beyond the Basket — with 93 works from 81 artists.

The exhibition is a collaborative endeavor between the National Basketry Organization and the University of Missouri, and also sponsored in part by the Windgate Charitable Foundation; Center for Craft, Creativity and Design; and private donors.

Another Crossing: Artists Revisit the Mayflower Voyage
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through August 30, 2020

Another Crossing: Artists Revisit the Mayflower Voyage recognizes the 400th anniversary of the Mayflower crossing and its significance to American and world history.

The exhibition was developed in partnership with the **Plymouth College of Art** and **The Box** (previously referred to as the **Plymouth History Centre**, Plymouth, England). In 2018, guest curator **Glenn Adamson** selected 10 artists from the United States and Europe to participate in the project with the charge that only 17th-century technology and processes be used in creating the objects. The artists and project partners participated in two research trips — to Plymouth, England, and Plymouth, MA.

Another Crossing is in conjunction with the initiatives of **Plymouth 400** (<https://plymouth400inc.org/>), a non-profit organization created to highlight the cultural impact of this 400-year anniversary through exhibitions, programming and other events.

Artists include:

√ **Annette Bellamy**, United States, who works with clay and fish skin to create large-scale sculptural forms.

√ **Sonya Clark**, United States, who uses a mix of installation art and textiles and is known for her **Hair Craft** project and her work **Unraveling**

√ **David Clarke**, United Kingdom, a conceptual metalsmith known for postmodern recombination of historic objects, who works in pewter

√ **Michelle Erickson**, United States, a ceramist who recreates 17th- and 18th-century objects

√ **Jeffrey Gibson**, United States, a part-Choctaw and part-Cherokee artist influenced by Native American traditions, urban iconography and contemporary references, whose multidisciplinary practice includes beadwork

√ **Jasleen Kaur**, United Kingdom, a Scottish Indian artist who was part of **Jerwood Makers 2015**

√ **Christien Meindertsma**, Netherlands, who works in textiles and issues of sustainability and skills preservation

√ **Jonathan James Perry**, United

States, a practitioner of Wampanoag craft and art techniques, particularly in stone and wood carving

√ **Katie Schwab**, United Kingdom, who is skilled in ceramics, woodwork and textiles

Striking Gold: Fuller at 50
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
September 7, 2019–April 5, 2020

Striking Gold looks at the history of gold as an artistic material as well as its cultural, historical and political associations. The inclusion of gold in the selected works reveals intention and purpose, rather than only decorative effect.

Suzanne Ramljak, an art historian, writer, curator and former editor of *Metalsmith* magazine, is co-curator.

Mano-Made: New Expression in Craft by Latino Artists
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through September 8, 2019

Mano-Made debuted at the **Craft in America Center** (Los Angeles, CA) as a trio of solo exhibitions, featuring work by Mexican-Californian craft pioneers **Jaime Guerrero**, **Gerardo Monterrubio** and **Consuelo Jimenez Underwood**.

The **Fuller Craft Museum's** exhibition presents all three artists together for the first time.

Underwood was a migrant agricultural worker and often integrates traditional Huichol weaving into her large mixed-media textiles. She taught at San Jose State University after receiving her BA and MA from San Diego State University and MFA from San Jose State University. Her work is in the collections of the **Smithsonian American Art Museum** (Washington, DC) and **Oakland Museum of Art** (CA), and she is a Fellow of the **American Craft Council**.

Monterrubio earned a BFA in ceramic arts from California State University, Long Beach and an MFA from UCLA. His work is in the **American Museum of Ceramic Art** (Pomona, CA), Fuller Craft Museum and various private collections.

Guerrero attended the **California**

College of Art and Crafts, then the **Pilchuck School of Glass**, and studied with Venetian glass artists **Checco Ongaro** and **Pino Signoretto**, and studio glass pioneer **Benjamin Moore**.

He has been nominated for the Corning Award and received two Saxe Fellowship Awards (2006 and 2012) and the People's Choice Award (2012) through the **Bay Area Glass Institute** (San Jose, CA). In 2013, the **Snite Museum of Art** at the University of Notre Dame (IN) gave him his first solo museum exhibition, **Torpor**.

Maine Crafts Association: 10 Years of Master Craft Artists
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through October 27, 2019

This exhibition is a partnership between the **Fuller Craft Museum** and **Maine Crafts Association** that celebrates the 10th anniversary of the association's Master Crafts Artist award. It features all 16 award winners, who work in a wide range of media.

Inspired Design: Asian Decorative Arts and their Adaptations
Historic Deerfield
Deerfield, MA
www.historic-deerfield.org
Through February 9, 2020

Design: Asian Decorative Arts and their Adaptations looks at 17th-, 18th- and early 19th-century Asian export art, and the imitations that Western craftspeople produced in America and abroad as artisans created a style generically known as chinoiserie.

From today's perspective, efforts to imitate or evoke various Eastern cultures ignored regional differences among peoples in regions around the Indian and Pacific Oceans, and portions of the Mediterranean Sea. The exhibition explores the principles of goods inspired by, or made in imitation of, Asian decorative arts.

Wild Designs
Peabody Essex Museum
Salem, MA
www.pem.org
Through August 4, 2019

This exhibition explores how engi-

neering and design concepts from nature can make the world a better place through bio-inspired works by artists and 24 projects and prototypes.

Designs include the hook-and-loop fastener, created in 1941 by Swiss engineer **George de Mestral** after a walk in the woods led him to wonder whether the burrs on his socks and his dog could be turned into something useful.

A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection

**Peabody Essex Museum
Salem, MA**

www.pem.org

Through December 1, 2019

Carolyn and Peter Lynch were active participants in collecting American art after the bicentennial in 1976, assembling furniture, decorative art and Native American art, along with painting and sculpture, that spans three centuries. Their collection includes classic furniture from Boston, New York and Philadelphia; works by modern furniture master **Sam Maloof**; and more.

The Lynches bought the 1938 **Howard A. Colby House** in Marblehead, one of the few International Style houses designed by Boston architect **Royal Barry Wills**. They created six “period rooms” for their collection, using 18th-century woodwork, period hardware and old wide-board flooring supplied by architectural salvage companies.

Jennifer and Andrew Borggaard, Kate and Ford O’Neil, and the **East India Marine Associates of the Peabody Essex Museum** provided support for the exhibition. The *Boston Globe* and **WBUR** are media partners.

Japanomania! Japanese Art Goes Global
Peabody Essex Museum

Salem, MA

www.pem.org

Through January 3, 2021

Objects in this installation range from the arrival of Portuguese merchants in the 1500s through Japan’s emergence on the world stage in the late 19th century and beyond, with loans from a private collection and many items on view for the first time since 2016.

Japanomania! Japanese Art Goes Global is made possible by an anonymous donor, the late **Mrs. Lammot du Pont Copeland**, and the **Lee and Juliet Folger Fund**.



Incense holder, porcelain and lacquered silver. Artists in Arita, Japan, about 1690. Gift of the estate of Mrs. Lammot du Pont Copeland, 2001. Photo by Kathy Tarantola/PEM. Image: Sanrio Company, Ltd.

Double Happiness: Celebration in Chinese Art

Peabody Essex Museum

Salem, MA

www.pem.org

Through January 3, 2021

More than 30 highlights from the museum’s Chinese collection span 3,000 years and illustrate seasonal festivals, religious ceremonies and celebrations.

Missouri

Balinese Art

St. Louis Art Museum

St. Louis, MO

www.slam.org

Through September 22, 2019

This exhibition features a selection of works of art produced in Bali, Indonesia, during the 20th century that reflect the Hindu religious beliefs of its people, which are distinct from the predominantly Islamic culture found elsewhere in Indonesia.

The installation includes two ceremonial masks used for the central figures in the giant puppet dance known as Barong Landung.

Printing the Pastoral: Visions of the Countryside in 18th-Century Europe

St. Louis Art Museum

St. Louis, MO

www.slam.org

Through December 1, 2019

Printing the Pastoral presents early and rare examples of copper-plate-printed cottons, more familiarly known as *toile*, a textile genre that has remained popular since its inception more than 250 years ago, when technological advances allowed textile print-



View of East Room, Peter Lynch Marblehead Neck House. ©Peabody Essex Museum. Photography by Kathy Tarantola.

ers to exploit the type of copperplates used by artists to print on paper.

Middle- and upper-class audiences clamored for these fabrics and textile printers responded. The exhibition pairs these textiles with prints, paintings and ceramics from the museum's collection sharing bucolic imagery.

A reconstructed bed is complete with coverlet and curtains.

A number of textiles on display have never exhibited before, including a recent gift of printed cottons from **Richard and Suellen Meyer** and a loan from the **Missouri History Museum** of an early English copperplate-printed textile.

Featured Chess Sets 2019
World Chess Hall of Fame
St. Louis, MO
<https://worldchesshof.org>
Through December 31, 2019

The **Featured Chess Set** project showcases chess sets throughout the year. These include highlights from the institution's collection and sets owned by Saint Louis metropolitan-area friends and chess lovers who have special stories to accompany their sets.

New Hampshire
New Hampshire Folk Art: By the People, For the People
Portsmouth Historical Society/ League of NH Craftsmen
Portsmouth, NH
www.portsmouthhistory.org
Through September 29, 2019



Weather vane, scrimshaw, walrus tusk; possibly Portsmouth, ca. 1850. Photo: Ralph Morang.



Plum jade glass jar, double acid, etched, "Chang" decoration. 1924-'32, Steuben Glass Works, Corning (NY) Division. Photo: Thomas N. Armstrong III Collection. Gift of the Thomas N. Armstrong Family, 2018.

Folk art with New Hampshire connections is on display, with a companion exhibition featuring contemporary folk art by members of the **League of NH Craftsmen**, including furniture and textiles.

Overlooked and Undervalued: 300 Years of Women's Art from the Seacoast
Portsmouth Historical Society/ League of NH Craftsmen
Portsmouth, NH
www.portsmouthhistory.org
Through September 30, 2019

This exhibition explores a range of forms of female artistic production from the past few centuries.

New Jersey
Unexpected Color: A Journey Through Glass
Newark Museum
Newark, NJ
www.newarkmuseum.org
Long-term installation

This gift from the **Thomas N. Armstrong III Collection** includes more than 130 works in glass designed by **Frederick Carder** for the **Steuben Glass Works** from 1903-'33 and used in a variety of settings by the collector.

The exhibition is organized by colors that Carder created and patented. He worked to recreate the iridescent colors of excavated ancient Greek and Roman glass and designed new shapes inspired by Chinese and Venetian glass, as well as Art Nouveau and Art Deco styles that were modern at the time.

Carder's designs for Steuben used handcraft techniques on a large production scale. His approach to glass echoed the design and collection ideals of **John Cotton Dana**, founder of the **Newark Museum** (NJ).

Armstrong was director of the **Whitney Museum of American Art** (New York, NY). He died in 2011 at 78. The collection includes approximately 190 glass bowls, vases, platters, compotes, candlesticks, plates, stemware, lamps and ornamental objects as well as archival materials.

Arts of Global Africa Gallery
Newark Museum
Newark, NJ
www.newarkmuseum.org
Permanent installation

The African gallery showcases works from art-producing cultures, including the **Yorùbá** of Nigeria and the **Asante** of Ghana. Among the highlights

are an **Epa** masquerade headdress by Yorùbá sculptor **Bamboye**, a rare **Tsogo** door from Gabon, ivory adornments from the Congo, silver pendants from Niger, beadwork from South Africa, and a suite of gold jewelry from Zanzibar.

The gallery also includes examples from its collection of African textiles.

New York

One: Egúngún

Brooklyn Museum

Brooklyn, NY

www.brooklynmuseum.org

Through August 18, 2019

This exhibition traces the history of Nigeria's **Yorùbá** culture from West Africa to the United States through a Yorùbá masquerade costume from the **Brooklyn Museum's** collection, using new research and multiple perspectives to emphasize the global connections and contemporary contexts of African masquerades.



Egúngún Masquerade Dance Costume (*paka egúngún*), cotton, wool, wood, silk, synthetic textiles (including viscose rayon and acetate), indigo dye, and aluminum, 58 x 7 x 70 in. (147.32 x 17.78 x 177.8 cm). Yorùbá artist, Lekewogbo compound, Oyo state, Nigeria, ca. 1920–48. Gift of Sam Hilu, 1998.

Made during the early 20th century in southwestern Nigeria, this costume—or *egúngún*—is composed of more than 300 textiles from Africa, Europe and Asia, suspended from a single length of wood.

The costume is accompanied by photographs and footage of Yorùbá masquerade festivals, related textiles and new curatorial research. It is part of the One Brooklyn series.

One: Egúngún tells the life story of a singular early 20th-century Yorùbá masquerade costume from its origins in southwestern Nigeria to its current home in Brooklyn. A *paka* type of *egúngún*, the masquerade costume is

defined by its numerous suspended fabric panels and made of materials from indigo-dyed cottons on the interior and imported fabrics on the outside.

Pierre Cardin: Future Fashion

Brooklyn Museum

Brooklyn, NY

www.brooklynmuseum.org

Through January 5, 2020

Pierre Cardin: Future Fashion is a retrospective exhibition featuring more than 170 objects from the 1950s to the present, drawn primarily from the **Pierre Cardin** archive.

Cardin (French, b. 1922) is best known for his Space Age designs and advances in ready-to-wear and unisex fashion. He was one of the first European designers to show in Japan, China and Vietnam and license his name to brand a line of products on a global scale.

The exhibition is organized chronologically. Pieces include the “target dress” from his 1960s Cosmocorps collection; unisex garment designs and trendsetting menswear; and clothing made for film and theater.

Objects include rarely seen examples of couture furniture and home décor furniture, lighting, and automobile interiors designed by Cardin, as well as custom accessories such as hats, jewelry, shoes and sunglasses.

Phenomenal Nature: Mrinalini

Mukherjee

Metropolitan Museum of Art/

Met Breuer

New York, NY

www.metmuseum.org

Through September 29, 2019

Phenomenal Nature: Mrinalini Mukherjee brings together 60 pieces made with fiber, along with works in ceramic and bronze from the middle and latter half of the artist's career.

Born in Mumbai in 1949 to artist parents, Mukherjee (1949–2015) studied at **M.S. University** with artist **K.G. Subramanyan**; Mukherjee first experimented with fiber under his guidance.

For her fiber forms, knotting became her primary technique. She used both natural and hand-dyed ropes from a local market in New Delhi, where she lived and worked.

In the mid-1990s, prompted by a residency at the **European Ceramics Work Centre** in the Netherlands, she

began working with ceramics, eventually taking on bronze in 2003.

The exhibition is made possible by **Nita and Mukesh Ambani** and the **Reliance Foundation**.



Fiber, 55 x 48 x 36 in. (139.7 x 121.9 x 91.4 cm), Mrinalini Mukherjee, Indian, 1949–2015. Adi Pushp II, 1997.

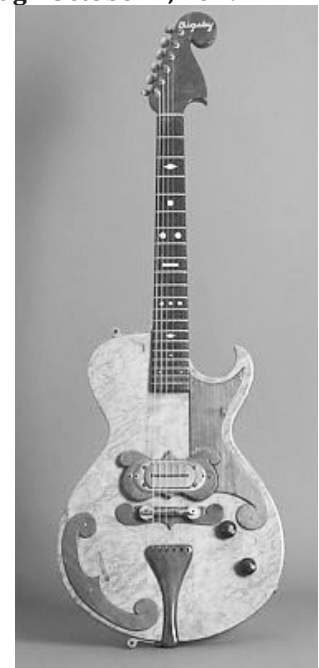
Play It Loud: Instruments of Rock & Roll

Metropolitan Museum of Art

New York, NY

www.metmuseum.org

Through October 1, 2019



Bigsby Solid-body guitar No. 2 (serial no. 81848), 1948. Paul A. Bigsby.

Through more than 130 instru-

ments dating from 1939 to 2017, this exhibition explores an artistic movement of the 20th century and the objects that made the music possible.

Play It Loud is accompanied by an illustrated catalog, made possible by the **Andrew W. Mellon Foundation**, the **Met's Friends of Musical Instruments: The Amati, Nion McEvoy and Joseph O. Tobin II**.

The exhibition is made possible by the **John Pritzker Family Fund**, **Estate of Ralph L. Riehle**, **William Randolph Hearst Foundation**, **Diane Carol Brandt**, **Paul L. Wattis Foundation**, **Kenneth and Anna Zankel**, and **National Endowment for the Arts**, and is organized with the **Rock & Roll Hall of Fame**.

The Colmar Treasure — A Medieval Jewish Legacy
The Met Cloisters/Metropolitan Museum of Art
New York, NY
www.metmuseum.org
July 22, 2019–January 12, 2020

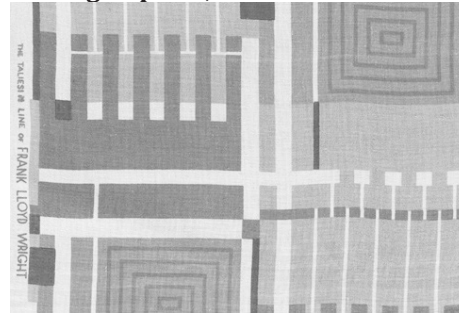
For more than 500 years, a small cache of jewelry and coins was hidden within the walls of a house in Colmar, France. Placed there in the 14th century and discovered in 1863, the **Colmar Treasure** — now in the collection of the **Musée de Cluny** (Paris, France) — comprises the possessions of a single family: rings of sapphire, ruby, garnet and turquoise; jeweled brooches; an enameled belt; gilded buttons; and more than 300 coins. The inscription *mazel tov* on one ring links the objects to Colmar's once-thriving Jewish community, who were scapegoated and killed when the plague struck the region from 1348–49.

The Colmar Treasure is displayed alongside related works from the **Cloisters Collection**, **Jewish Theological Seminary**, **Bibliothèque municipale** (Colmar, France) and private collections in the United States.

The exhibition is made possible by the **Michel David-Weill Fund**, with support from the **David Berg Foundation**, and is accompanied by a catalog published by **Scala Arts Publishing** in association with the **Metropolitan Museum of Art**.

Frank Lloyd Wright Textiles:
The Taliesin Line, 1955–'60

The Met Fifth Avenue/Antonio Ratti Textile Center
New York, NY
www.metmuseum.org
Through April 5, 2020



Textile sample, Frank Lloyd Wright.

Frank Lloyd Wright (1867–1959) launched his first commercial venture in 1955 with affordable home products for the general consumer. Urged on by the editor of *House Beautiful* magazine, **Elizabeth Gordon**, Wright agreed to design a line of fabrics he wallpapers for **F. Schumacher and Co.**, paint for **Martin-Senour**, furniture for **Heritage-Hendredon**, rugs for **Karastan**, and accent pieces made by **Minic Accessories**.

Only the textiles and wallpapers, furniture, and paint were ultimately produced. The designs for the fabrics and wallpapers were based on Wright's architectural vocabulary and inspired by specific buildings.

The exhibition features printed and woven textiles, wallpapers and mahogany vases from the line, including the sample book *Schumacher's Taliesin Line of Decorative Fabrics and Wallpapers Designed by Frank Lloyd Wright* (1955) and nine examples of the fabric it introduced. Only 100 copies of the sample book were printed, available only to authorized dealers. The book includes samples of printed and woven designs and wallpaper.

The Wright-designed wooden vases, two of which are on display, were made in a limited number and never reached the open market.

Charles and Valerie Diker Collection
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Ongoing

The **Charles and Valerie Diker Collection** presents 116 masterworks by artists from more than 50 cultures across North America. Ranging from the

second to the early-20th century, the diverse works are promised gifts, donations and loans to the **Met** from collectors **Charles and Valerie Diker**.

The collection has particular strengths in California baskets, pottery from southwestern pueblos, Plains drawings and regalia, and rare accessories from the eastern Woodlands.

Ohio
Selections from the Pizzuti Collection
Decorative Arts Center of Ohio
Lancaster, OH
www.decarts.org
Through August 18, 2019

While in Paris in the late 1960s, **Ron Pizzuti** wandered into a small gallery on a whim, and found himself face to face with what he describes as “a day-glo **Frank Stella** protractor painting.” This encounter set him and his wife **Ann** on the path to become collectors of contemporary art and design. **Selections from the Pizzuti Collection** showcases local and international artists working in a variety of media.

The Ohio Presidents: Surprising Legacies
Decorative Arts Center of Ohio
www.decartsOhio.org
Lancaster, OH
September 21–December 29, 2019

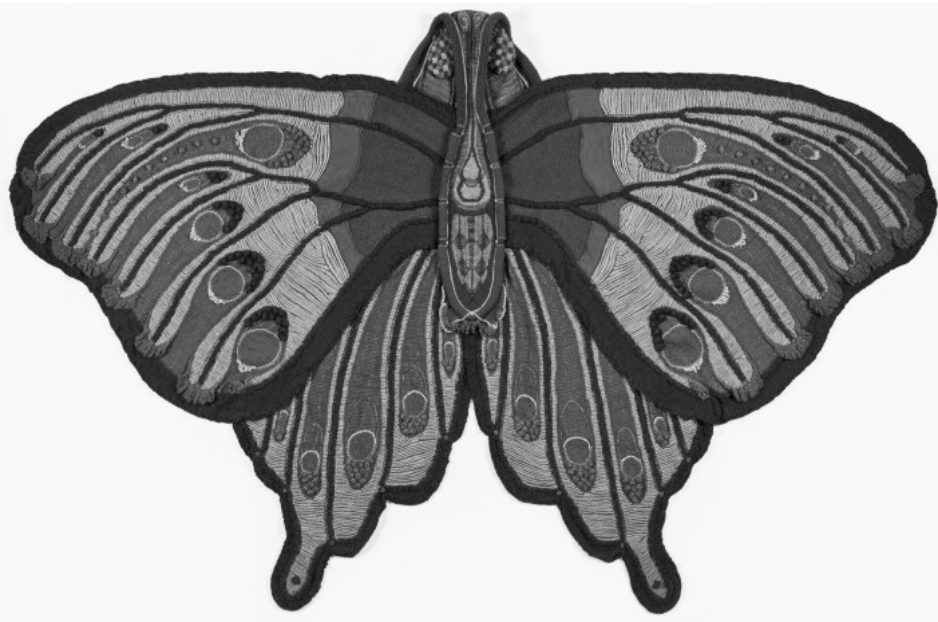
The United States has had eight presidents from Ohio, serving between the years 1841 and 1923. **The Ohio Presidents: Surprising Legacies** includes items related to the lives of the presidents and their wives: furniture, clothing, china and personal items, such as hats, fans, walking sticks and more.

The exhibition also highlights campaign materials from the presidents' political lives and lesser-known facts.

Pennsylvania
Designs for Different Futures
Philadelphia Art Museum
Philadelphia, PA
www.philamuseum.org
October 22, 2019–March 8, 2020

This collaborative exhibition focuses on the role of designers in shaping the world of the future and explores issues such as human/digital interaction, climate change, political and social inequality, resource scarcity, transportation, and infrastructure.

The exhibition presents about 80



Moth Cape, loom-knitted, appliquéd wool; beads, 69 × 107 inches. Susanna Lewis, 1979. Promised gift of Julie Schafler Dale Collection. Image courtesy Philadelphia Museum of Art, 2019.

future-focused projects are organized loosely into subthemes.

Designs for Different Futures

travels to the **Walker Art Center** (September 12, 2020–January 3, 2021) and the **Art Institute of Chicago** (February 6–May 16, 2021.)

A publication accompanies the exhibition, centered on the innovative contemporary design objects, projects, and speculations of the exhibition's checklist and proposing design as a way to understand, question and negotiate individual and collective futures. Primary authors are **Kathryn B. Hiesinger, Michelle Millar Fisher, Emmet Byrne, Maite Borjabad López-Pastor** and **Zoë Ryan**.

Off the Wall: American Art to Wear
Philadelphia Art Museum
Philadelphia, PA
www.philamuseum.org
November 10, 2019–May 17, 2020

Art to Wear was an American movement that emerged in the 1960s and 1970s and reached maturity in the 1980s and 1990s. The exhibition traces the influence of the first generation of artists who came of age during the '60s and early '70s and features more than 100 one-of-a-kind works by more than 50 artists. The exhibition is anchored by selections from a promised gift of gallery owner and collector **Julie Schafler Dale**, and supplemented with works from the museum's collection and loans.

Off the Wall: American Art to Wear

features techniques such as free-form crochet, hand knitting, machine knitting, macramé, leather work, beadwork, embroidery, applique, hand painting and resist dye. Artists include **Claire Zeisler, Janet Lipkin, Anna VA Polesny, Nicki Hitz Edson, Jean Cacicedo, Susanna Lewis, Linda Mendelson, Dina Knapp, Marika Contompasis** and **Tim Harding**.

The exhibition is accompanied by a new publication of the same name published by **Yale University Press**, co-authored by exhibition curators **Dilys E. Blum**, Jack M. and Annette Y. Friedland Senior Curator of Costumes and Textiles at the **Philadelphia Museum of Art**, and independent textile scholar and curat, with a contribution by Dale.

Rhode Island

Gorham Silver: Designing Brilliance 1850–1970

Rhode Island School of Design Museum
Providence, RI

<https://risdmuseum.org>

Through December 1, 2019

Gorham Silver: Designing Brilliance 1850–1970 casts new light on the legacy of the **Gorham Manufacturing** company (Providence, RI), established in 1831. Gorham rose from a small firm to become the largest silver company in the world. Silver and mixed-metal wares on view reflect the industry, artistry, innovation and technology of the manufactory for 120 years.

The exhibition is accompanied by a publication from **Rizzoli** with new imagery and recent research.

Gorham Silver is made possible by a sponsoring grant from the **Henry**



Isis Ice Serving Spoon, silver, Gorham Manufacturing company, ca. 1871.



Blanket chest with two drawers, yellow pine, chestnut, brass, iron, paint decoration; 1800–'05. Johannes Spitler (America, Virginia, Shenandoah County). Case is joined with dovetails secured with pegs at the top, bottom board pegged underside of sides, front and back; base molding pegged to the front and sides. Till has hinged lid that pivots on tenons that are extensions of the back edge of the lid and set into holes in front and back boards, and mounted on left side of interior. One-piece lid has beveled moldings attached with square pegs in section and driven into round holes. Lid attached to back board with two wrought iron hinges that have inverted triangle terminals and screws. Bracket base with cavetto base molding and feet are cut from a single board. Back feet are irregular in shape. Grain on bottom runs from front to back. Red-brown undercoat.

Luce Foundation with support from the **National Endowment for the Arts, RISD Museum Associates, Textron Inc., Rhode Island Council for the Humanities, Joseph A. Chazan, MD, Virginia and Alan Nathan, and Cindy and Scott Burns**, and an in-kind gift from **Spencer Marks, Ltd.**

The exhibition travels to the **Cincinnati Art Museum (OH)** and the **Mint Museum (Norfolk, NC)**.

The **DAS** explored this exhibition in June; a report will be featured in the next issue of the *DAS Newsletter*.

Virginia

Upholstery CSI: Reading the Evidence
Colonial Williamsburg/DeWitt
Wallace Decorative Arts Museum
Williamsburg, VA
www.colonialwilliamsburg.com/art-museums/wallace-museum
Through December 2020

The look and function of seating furniture often hinges on the talent of not only the craftsmanship of the cabinetmaker but that of the upholsterer. ***Upholstery CSI: Reading the Evidence*** reveals secrets of the 18th-century upholstery trade.

The exhibition was inspired by ***Upholstery CSI: Reading the Evidence*** (2015) by the **Colonial Williamsburg Foundation's** senior conservator

of upholstery, **Leroy Graves** (a DAS award recipient), and explores the non-intrusive upholstery method he developed that is now used by museums worldwide.

The 14 examples of sofas, side chairs, arm chairs, easy chairs and back stools from the collection, along with reproduction chairs, show how the tacking patterns of earlier nails may reveal whether a seat had a stiff,

vertical edge or a soft, curved one, and the patterns of decorative brass nails that often delineated the frame.

The exhibition is made possible by a gift from **Don and Elaine Bogus**.

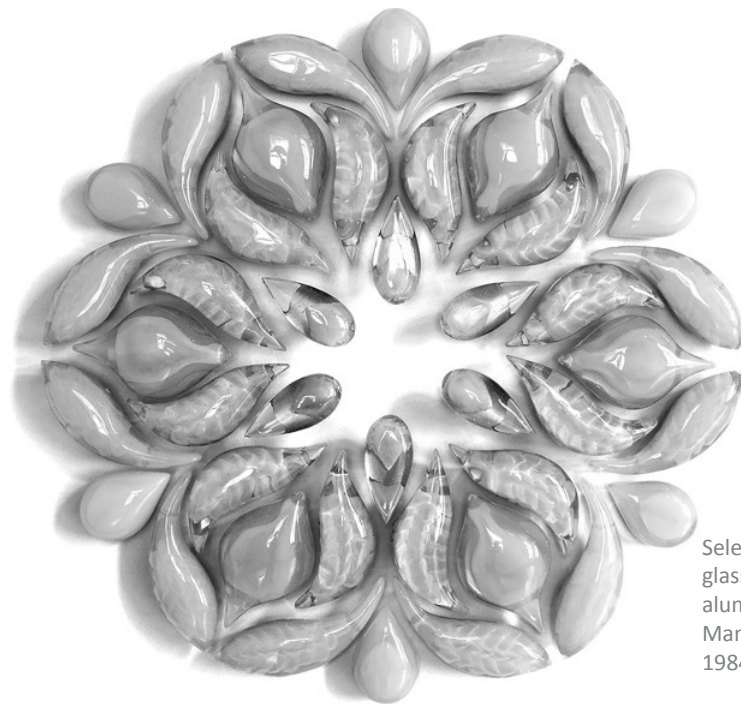
A Rich and Varied Culture:

The Material World of the Early South

Colonial Williamsburg/DeWitt
Wallace Decorative Arts Museum
Williamsburg, VA
www.colonialwilliamsburg.com/art-museums/wallace-museum
Ongoing

This exhibition explores the art and antiques that were created in or imported to the Chesapeake, Carolina Lowcountry and Backcountry between 1670 and 1840. Produced in conjunction with two dozen partner institutions and private collectors, ***A Rich and Varied Culture*** highlights the esthetic diversity brought to these regions of the early South by the cultural and ethnic traditions that ultimately defined an early southern style.

On view are some 350 examples of furniture, paintings, ceramics and glass, silver, jewelry, iron, firearms, costume, architectural elements, archeological artifacts, and more that represent early populations in Maryland, Virginia, West Virginia, the Carolinas, Georgia, Kentucky, Tennes-



Selene, cast opaline glass, stainless steel, aluminum; 2017; Joanna Manousis (English, b. 1984).



Anchoress, stained glass in lightbox; 2015, Judith Schaechter (American, b. 1961). Loaned by the artist and Claire Oliver Gallery (New York, NY). Photo: Dominic Episcopo.

see and Louisiana. Many of the objects have never been exhibited before.

Emerge/Evolve: Rising Talents in Kilnformed Glass

**Chrysler Museum of Art
Norfolk, VA**

**<https://chrysler.org>
Through July 28, 2019**

Emerge/Evolve is a group exhibition that showcases rising talents in the field of kilnformed glass. Fusing glass in a kiln encompasses a wide range of working methods.

Emerge presents 10 award-winning works from the most-recent biennial competition and recognizes the work of students, early-career artists and established artists from other media who are new to kiln-glass.

Evolve is a companion exhibition that identifies four former *Emerge* finalists.

The exhibition is organized by **Bullseye Glass Co.** (Portland, OR).

Agony and Ecstasy: Contemporary Stained Glass by Judith Schaechter

**Chrysler Museum of Art
Norfolk, VA**

**<https://chrysler.org>
September 20, 2019–January 5, 2020**

Stained glass has its origins in medieval Europe as an architectural element used to decorate churches and

deliver religious messages. Although **Judith Schaechter** does not focus on religious content, she invokes the aura of religiosity in her artwork.

In these 14 stained-glass light boxes, human figures are arranged against a patterned color field in

poses of transcendence or anguish in figural scenes that are distorted and borderline grotesque, and meant to be understood as paintings rather than architectural glass.

Schaechter uses sandblasting, engraving and layering of colored glass sheets to create depth, texture and variation in her color palette. She assembles the glass using a traditional copper foil and soldering techniques, and then illuminates the works in a lightbox.

Reinstalled Porcelain Galleries — Hofheimer Collection Porcelain

**Chrysler Museum of Art
Norfolk, VA**

**<https://chrysler.org>
Permanent installation**

Nearly 200 pieces of First Period **Worcester** porcelain made in England between 1751 and 1783 are on view in the **Chrysler's** reinstalled porcelain galleries, including tea services, tableware and decorative objects in a variety of colors and designs from the **Hofheimer Collection**.

The display is organized thematically. A video shows Richmond, VA-based ceramic artist **A. Blair Clemons**



Teapot and cover, "Cannonball" Pattern, ca. 1770; loan from City of Norfolk; gift of Elise & Henry Clay Hofheimer II.

recreating a blue-and-white teapot from the collection.

One display highlights how an object's shape is linked to how it was used. Another compares the visual effects of the two major methods of decorating porcelain: painting by hand and printing with a transfer design.

A third display case points out the famous people and favorite motifs of the 18th-century English consumer. Another area underscores the connection between the production of porcelain in England and an upswing in the cultural practice of drinking tea. The final two displays explore the decoration that made Worcester porcelain so famous and appealing.

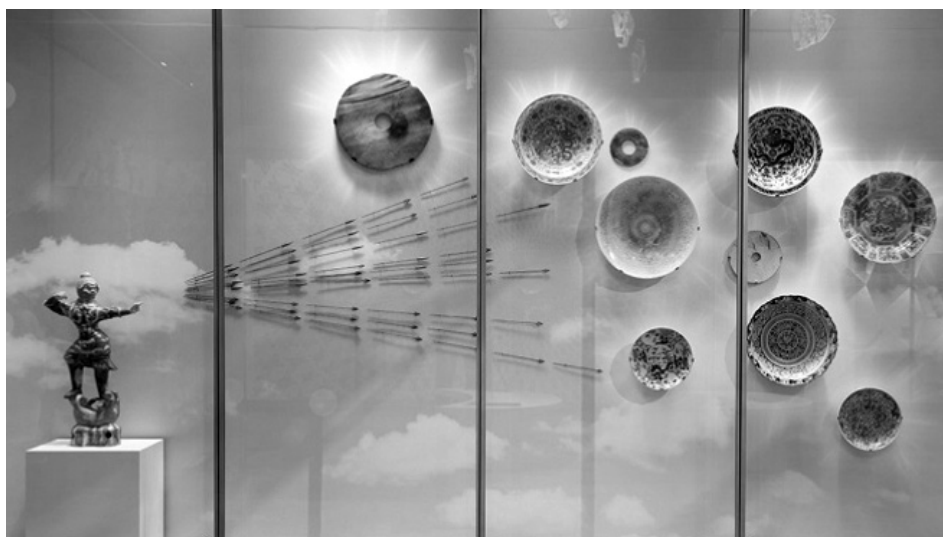
The reinstallation also examines reasons for the success of the **Worcester Porcelain Manufactory**, founded northwest of London in 1751.

Worcester porcelain is still produced today, making it one of the oldest English porcelain brands. It is now known as **Royal Worcester**, a division of **Portmeirion Pottery**.

The objects on view are from a collection of about 900 pieces of porcelain given to the City of Norfolk by **Elise Nusbaum Hofheimer** and **Henry Clay Hofheimer II**. The city entrusted the collection to the **Chrysler Museum of Art** as a long-term loan in 2005.

International

Designing Asian Design
Royal Ontario Museum
Toronto, Ontario, Canada



Folklore display, ceramics, illustrating the tale of the 10 suns to represent how myths can inspire artworks and designs.

www.rom.on.ca
Through September 30, 2019

In *Designing Asian Design*, contemporary design meets traditional forms through both ancient and modern artifacts from multiple countries — including China, Japan and Korea — from the **ROM's** East Asian collections.

Sovereign Allies/Living Cultures: First Nations of the Great Lakes
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca

Through January 4, 2020



Vest with floral beadwork.

Sovereign Allies/Living Cultures explores the participation of First Nations warriors in the War of 1812 and, in its aftermath, the fate of their communities and cultures, with a section focusing on the First Nations who allied themselves with the British Crown in their efforts to prevent American expansion into their territories and one section that explores the

ways that First Nations cultures have remained vital.

Curated in collaboration with First Nations advisors, the exhibition features nearly 100 objects and original art works from the ROM's collections. Videos cover topics such as conservation of a British Red Ensign to First Nations elders, historians reflecting on the War of 1812, and the importance of traditional beliefs and cultural practices today.

Events

Landscape, Race, and Culture: Shaping a World of Color in the American South
Museum of Early Southern Decorative Arts
Winston-Salem, NC
<https://mesda.org>
September 26–28, 2019

Sessions include “A Hidden Legacy: The African American Influence in Southern Decorative Arts” with **Daniel Ackermann**, curator of the **Museum of Early Southern Decorative Arts**. For registration information, contact **Martha Hartley**, mahartley@oldsalem.org or 336-721-7307.

MESDA Journey: “The Decorative Arts of Our Commanders in Chief”
Museum of Early Southern Decorative Arts
Winston-Salem, NC
<https://mesda.org>
October 2–6, 2019

The 2019 *MESDA Journey* explores the decorative arts and architecture of America's founding fathers with emphasis on the Virginia residences of U.S. presidents **George Washington**, **Thomas Jefferson** and **James Madison**. MESDA Chief Curator **Robert Leath** and site curators and specialists will make presentations and lead tours.

Although this program was sold out at presstime for this issue, there is a waiting list. To be added, contact **Catherine Carlisle** at ccarlisle@oldsalem.org.



Contribution Form

Thank you for your interest in the **Decorative Arts Society, Inc.** Please mail this form and your check to:

Decorative Arts Society, Inc.
c/o Stewart Rosenblum, Treasurer
333 E. 69th Street, Apt. 8E
New York, NY 10021-5556

Date

Last name First name Initial

Profession or title

Institution or affiliation

Mailing address Home Work

Street

City State ZIP code

Area code Telephone number E-mail address

- Categories of contribution:**
- | | |
|------------------------|------------------|
| Regular | \$35 |
| Institution or Library | \$40 |
| Sustaining | \$60 |
| Patron | \$100-\$499 |
| Benefactor | \$500 and above |
| Student | \$20 |
| President's Circle | \$15,000 or more |

Please make check payable to the **Decorative Arts Society, Inc.**, in U.S. dollars. Check must be drawn on a U.S. bank. Contributions are tax-deductible, subject to applicable limitations.

Contributions

Special contributors

President's Circle

Robert L. McNeil, Jr. (deceased)
Stewart G. Rosenblum, Esq.

Benefactors

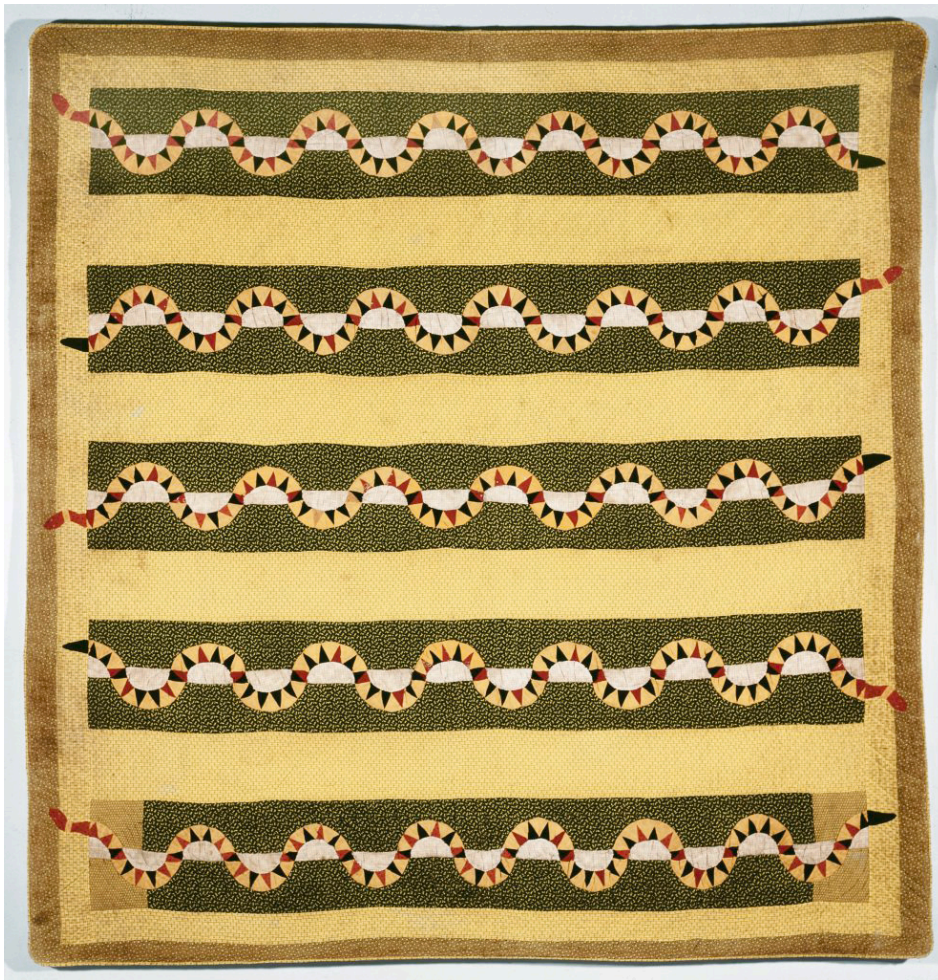
Anonymous
Margaret B. Caldwell
John Stuart Gordon
Andrew M. Grabkin and Brian Hughes

Patrons

Anonymous
David L. Barquist
W. Scott Braznell and Patricia E. Kane
Jay Cantor
Dorothy K. Chin

Michael Conforti
Douglas Constant
Susan M. Conway
Karina H. Corrigan
Leon J. Dalva
Anna T. D'Ambrosio
Elizabeth A. Davison
Nancy de Waart
Jean Efron
Nancy Goyne Evans
Jean T. Federico
Firestone and Parson, Inc.
Charles G. Freeman
Green-Wood Cemetery
Anne K. Groves
Lewis I. Haber and Carmen Dubroc

David A. Hanks
Jeannette M. Harper
Margaret K. Hofer
Katherine Howe
Elizabeth B. Johnson
Phillip M. Johnston
Linda H. Kaufman
Frank Kavanagh
Leeds Art Foundation
Margaret Lovell
Kathleen Luhrs
Catherine W. Lynn
Mary M. Meyer
Thomas S. Michie
Kathleen M. Morris
Mrs. Milo Naeve
Harold B. Nelson
Susan J. Rawles
Charles J. Robertson, III
Federico Santi
Susan P. Schoelwer
Joseph P. Spang
Kevin Stayton
Anne R. Stevens
Elizabeth Stillinger
Nelson S. Talbott Foundation
Charles L. Venable
Nicholas C. Vincent
Daniel Visnich
John C. Waddell
Gerald W.R. and Barbara M. Ward
Kristina F. Wilson
Gail C. Winkler



Quilted bedcover with snake pattern, cotton top, linen back, cotton stuffing; circa 1875–1900, unknown African American maker. Purchased with funds from Ann and Tom Cousins and the Decorative Arts Acquisition Endowment, 1997. See Exhibitions, *Hand to Hand: Southern Craft of the 19th Century*, High Museum of Art (Atlanta, GA).

Categories of contributions

Student	\$20
Regular	\$35
Institutions & Libraries	\$40
Sustaining	\$60
Patron	\$100–\$499
Benefactor	\$500–\$14,999
President's Circle	\$15,000

and above*

*Status is reached when contributions payable over up to five years total this amount.

Contribution checks should be made payable to **Decorative Arts Society, Inc.** and mailed to:

Decorative Arts Society, Inc.
c/o Stewart G. Rosenblum, Treasurer
333 East 69th Street, #8E
New York, NY 10021

Ms. Moira Gallagher, DAS Secretary
Research Assistant
The American Wing
Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028

FIRST CLASS MAIL
U.S. POSTAGE PAID
Rochester, NY
Permit No. 1445

DATED MATERIAL



Aurene 2766, Aurene vase, gold with pulled handles, c. 1910. Steuben Glass Works, Thomas N. Armstrong III Collection. Gift of Thomas N. Armstrong Family, 2018. See Exhibitions, *Unexpected Color: A Journey Through Glass*, Newark Museum (NJ).

newsletter/spring 2019

Volume 27, Number 1

DAS

Decorative Arts Society