

Decorative Arts Society



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DAS

DAS Newsletter

Volume 23
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Spring 2015

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 2015 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to Ruth E. Thaler-Carter, *DAS Newsletter* Coordinator, at:

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

Cover image:

Covered beaker, gilded silver, metalwork; 15 3/4 x 6 11/16 in. (40 x 17 cm). Johannes (Hans) Mautner (master 1670, died 1694), 1682. One of largest known of its type; hollow base and undulating ring mark actual bottom of vessel on outside, characteristic of Hungarian and Transylvanian production. Inscribed coat of arms indicates it belonged to member of princely Transylvanian family, Count Mikes, of one of the most ancient dynasties of Székely people, who with Saxons were crucial in defense of Hungary's eastern border against Ottomans. "XX" may indicate that beaker was largest in assembled set from which two smaller beakers are now preserved in the Hungarian National Museum (Budapest). Lute-playing angel in peasant costume is close to similar figure decorating a silver-gilt tankard by Michael Schellung, made in Brassó about 1640; both likely inspired by the same printed design source. Gift of Salgo Trust for Education, New York, NY, in memory of Nicolas M. Salgo, 2010. See *Exhibitions*.

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The DAS

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

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DAS news

DAS welcomes new board members, committee chairs

The **Decorative Arts Society** (DAS) is pleased to announce that several new members have joined our board and accepted committee leadership roles.

• **Margaret B. Caldwell** is a decorative and fine arts appraiser, private dealer, and consultant to private collectors and institutions who has been involved with, written and lectured on the art market and the decorative arts for almost 40 years. She has served on the board of the **Appraisers Association of America** and has been a member of the **Decorative Arts Society** for 30 years. She served as treasurer for a prior decorative arts organization.

Caldwell was the editor of both *American and European Furniture* for *Art & Auction* magazine for 20 years. She also contributed regularly to *Maine Antique Digest*. Currently, she is concentrating on a history of her great-grandfather and his firm, **Edward F. Caldwell & Company**, of New York.



Caldwell earned a BA in history from Trinity College (Hartford, CT).

• **Wendy A. Cooper**, curator emerita of furniture at the **Winterthur Museum, Garden and Library** (DE) following almost two decades there as senior curator of furniture, is head of the **Charles F. Montgomery Award and Prize Committee** for the DAS.

A *cum laude* graduate of Brown

University with an MA from the **Winterthur Program in American Material Culture**, Cooper was a Mellon Fellow at the **Brooklyn Museum** (NY), followed by holding an assistant curatorship at the **Museum of Fine Arts, Boston** (MA). She then was the first director of the **Wallace Gallery** at **Colonial Williamsburg** (VA).



She has guest-curated four exhibitions at the **National Gallery of Art** (Washington, DC): *The Kaufman Collection of American Furniture* (1986–1987); *In Praise of America: American Decorative Arts, 1640–1840* (1980); *An American Vision: Henry Francis du Pont's Winterthur Museum* (2002); and *Masterpieces of Furniture from the Kaufman Collection, 1700–1830* (2012–present).

Before coming to Winterthur in 1995, Cooper served as curator of decorative arts at the **Baltimore Museum of Art** (MD), where she organized the traveling exhibition *Classical Taste in America, 1800–1840* and wrote the accompanying book, published by **Abbeville Press**. She continues her involvement with American decorative arts as a freelance consultant, researcher, writer and lecturer, as well as serving on various museum committees and boards, including the **Committee for the Preservation of the White House**.

• **Jennine Falino** is leading the

Robert C. Smith Award Committee for the DAS. She is an independent curator, museum consultant and adjunct curator at the **Museum of Arts and Design** (MAD; New York, NY) who has curated exhibitions, lectured, presented workshops and written extensively about American decorative arts from the colonial era to the present. She specializes in metalwork, jewelry, modern decorative arts, craft and design.



Falino was co-curator for the survey exhibition *Crafting Modernism: Midcentury American Art and Design* (MAD, 2011), and general editor for the accompanying exhibition catalog. She

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curated *What Would Mrs. Webb Do? A Founder's Vision* (MAD, 2014) and is currently co-curator of the exhibition *Gilded New York: Design, Fashion & Society* at the **Museum of the City of New York** (2013), on view through December 2015.

Falino also has curated or guest-curated exhibitions, or served as manager, on exhibitions or projects such as *Artistic Luxury: Fabergé – Tiffany – Lalique* for the **Cleveland Museum of Art** (2008); *Edge of the Sublime: Enamels by Jamie Bennett, Fuller Craft Museum* (Brockton, MA; 2008); *Enchanted Garden: Enamels by an American Master, Karl Drerup Art Gallery* (Plymouth, NH; 2007); an *Tiffany Jewels*, **Museum of Fine Arts, Boston**.

At the **Museum of Fine Arts, Boston**, Falino was Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture (1999–2003); assistant curator, American Decorative Arts and Sculpture (1990–1999); and curatorial assistant, American Decorative Arts and Sculpture (1987–1990).

• **Moira Gallagher** has joined the DAS board as the new secretary. She is a research assistant at the **Metropolitan Museum of Art** (New York, NY) and previously served as the **Tiffany & Co. Foundation** Curatorial Intern in American Decorative Arts at the Met.



Before working at the Met, Gallagher was a research associate at **Sumpter Priddy III, Inc.** (Alexandria, VA), specializing in fine and decorative arts of the early American South. She also has held positions at the **Smithsonian Institution, U.S. Department of State's** Diplomatic Reception Rooms,

Smith Award committee focuses on 2014 materials

The **Robert C. Smith Award Committee** of the DAS has new leadership and new members. New chairperson **Jeannine Falino** (see DAS News, page 1) is working with committee members to review publications from 2014 (journals, not exhibition catalogs) and select the best English-language article on the decorative arts for the year. The committee will probably confine its reviews to materials about the period after about 1600.

The new committee members and their affiliations and specialties are:

• **Suzanne Findlen Hood**, associate curator, ceramics and glass, **Colonial Williamsburg Foundation** (VA): glass and ceramics

and **James Madison's Montpelier**. She earned a master's degree in the history of decorative arts from the combined program of the **Smithsonian Associates** and George Mason University, and completed her undergraduate work in art history at James Madison University.

• **Judith Hernstadt** is a collector of American decorative arts and paintings, and related European art of the 17th–19th century. She is also a researcher, urban and regional planner, former president and owner of a broadcast company, and an expert in hospitality. She graduated from Harvard University.



• **Dennis Carr**, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, **Museum of Fine Arts, Boston** (MA): furniture

• **Karen Zukowski**, art historian specializing in American fine and decorative arts; curator and consultant to historic house museums: interiors

• **Emily Orr**, assistant curator of modern and contemporary American design, **Cooper Hewitt, Smithsonian Design Museum** (New York, NY): 19th and 20th century, including costume

• **Jennifer Scanlan**, independent curator focusing on contemporary art and design: 20th–21st century craft, especially glass

Hernstadt has served on the boards of a number of museums and other institutions, including the **Decorative Arts Trust, Georgia Museum of Art, Fine Arts Committee** of the **U.S. Department of State, Collection Committee of Olana** and **Steering Committee of the Friends of American Art at the Yale University Art Gallery**. She has made gifts of art to the **Metropolitan Museum of Art** (New York, NY), Diplomatic Reception Rooms at the State Department, Yale gallery and other institutions.

Hernstadt is an alumnus of the **Attingham School** and a member of the Phelps Warren Society and the Programs and Development committees of the **American Friends of the Attingham Summer School, Inc.**, as well as a supporter of its Study Programme.

She has provided invaluable assistance to the DAS in planning tours in Washington, DC.

The DAS wishes to thank recent and current board members for their service.

President's letter

Wrapping up a lively year in the decorative arts

By David L. Barquist, H. Richard Dietrich, Jr., Curator of American Decorative Arts, Philadelphia Museum of Art (PA)

Summer has arrived and offers an opportunity to review the activities of the **Decorative Arts Society, Inc.** (DAS) over the past winter and spring. During that time, we welcomed three new members to our board.

Moira Gallagher, research assistant at the **Metropolitan Museum of Art**, has succeeded **Veronica Conkling** as secretary. **Judith Hernstadt**, an active participant in the DAS and other arts organizations, was elected a member of the board, as was **Meg Caldwell**, who has been a longtime supporter and served as treasurer in the organization's early years.

We welcomed new chairs of the book award committees: **Wendy Cooper** will head the committee choosing the **Montgomery Award and Prize**, and **Jeannine Falino** will head the **Robert C. Smith Award Committee**.

We also congratulate DAS Vice President **Nicholas (Nick) Vincent**, who was recently promoted to manager of collections planning in the director's office at the Metropolitan Museum of Art. Together with treasurer **Stewart Rosenblum**, the DAS is at full strength for the coming year!

Thus far in 2015, the DAS has sponsored two terrific events. On January 21, steadfast DAS supporter **Sarah Coffin**, curator and head, product design and Decorative Arts Department at the **Cooper Hewitt-National Design Museum**, led a fascinating tour of the newly renovated and reopened museum. Sarah offered many insights into the tremendous collaboration and planning that went into their state-of-the-art installations.

We had a very successful visit to Chicago in March, designed to coincide with the symposium held in conjunction with the magnificent exhibition **Ireland: Crossroads of Art and Design, 1690-1840** at the **Art Institute of Chicago** (details will be featured in our fall 2015 issue). A special treat was the private tour of the exhibition led

by its organizer, **Christopher Monkhouse**, Eloise W. Martin Chair and Curator of European Decorative Arts.

Be sure to save **September 21, 2015** for our next tour, when **Wolfram Koeppe**, Marina Kellen French Curator in the Met's Department of European Sculpture and Decorative Arts, will lead DAS participants on a private tour of the exhibition **Hungarian Treasure: Silver from the Nicolas M. Salgo Collection** (see Exhibitions).

The exhibition celebrates the gift to the museum of the Hungarian silver collection assembled over three decades by **Nicolas M. Salgo** (1914–2005), a Hungarian native and former United States ambassador to Budapest. The collection comprises about 120 pieces, most dating from the 15th to the late 18th century. The intriguing shapes, inventive decoration and historical importance of the objects – products of once-prosperous local aristocratic dynasties – make this ensemble exceptional.

As always, our goal with these



events is to create opportunities for contributors to experience familiar and unfamiliar sites and collections with a focus on decorative arts.

Events like these tours and trips are why DAS is very special – we bring together people with shared interests in the decorative arts and offer access to important collections with personal interaction with private collectors and our colleagues in the field.

DAS plans trip to Georgia with focus on 2016 Green Symposium

For our winter program, the DAS is organizing a trip to Georgia centered around **Folk and Folks: Variations on the Vernacular**, the **Eighth Henry D. Green Symposium of the Decorative Arts**, to be held **February 4, 5 and 6, 2016**, sponsored by the **Georgia Museum of Art** (Athens).

It is anticipated that the DAS will meet in Atlanta, GA, and begin the trip with a private tour of the decorative arts collections at the **High Museum**. The group will then proceed by bus to Athens for the symposium. DAS participants will be treated to a tour of Athens historic homes with a member of the **Decorative Art Advisory Committee** on Thursday early afternoon and invited to sherry at a private home. There also will be an opportunity to visit a significant private collection, enjoy a dinner featuring local cuisine and have a private tour of the museum's collections.

This opportunity to enjoy an in-depth immersion into Southern decorative arts is expected to offered be a comparatively modest expense, with the program at the actual estimated cost. Further details will be provided by mail and in the next issue of the *DAS Newsletter*.

For current information about symposium speakers and topics, see Events.

Charleston Heritage Symposium
Preservation Society of Charleston
Charleston, SC

[www.preservationsociety.org/
heritage/program.asp](http://www.preservationsociety.org/heritage/program.asp)

October 9–11, 2015

This year's event examines some of the diverse cultures that made Charleston such a cosmopolitan city in the 18th and early 19th centuries.

Keynote speakers are Dr. **Tessa Murdoch, FSA**, deputy keeper, Department of Sculpture, Metalwork, Ceramics and Glass, **Victoria and Albert Museum** (London, England), and **William G. Allman**, curator of the **White House** (Washington, DC).

Pyrex and Material Culture
54th Annual Seminar on Glass
Corning Museum of Glass
Corning, NY

www.cmog.org

October 16–17, 2015

This year's **Corning Seminar on Glass** will focus on **Pyrex** and material culture. More information will be released in July.

Folk and Folks: Variations
on the Vernacular
Eighth Henry D. Green Symposium
of the Decorative Arts
Georgia Museum of Art
Athens, GA

<https://georgiamuseum.org>
February 4, 5 and 6, 2016

The 2016 offering of this biennial symposium will focus on Georgia pottery, painted chests and inlaid furniture, portrait and naturalist painters, silver, Shenandoah Valley furniture, and the preservation of historic architecture associated with the African-American community.

The DAS is planning a tour around the symposium (see DAS News).

The keynote speaker is **Rob Hicklin** (Charleston, SC), who will share stories of "picking in the field" for **Edgefield** pottery in the 1980s.

Susan Findlen Hood of **Colonial Williamsburg** (VA) will talk about the flower or wedding jug, a rare form of Georgia pottery. **Laura Barry** of **Colonial Williamsburg** will examine an important Athens, GA, portrait of a member of the **Greer** family. **Elizabeth "Betsy" Davison**, independent deco-

Events

orative arts scholar (Reston, VA) and author of *The Furniture of John Shearer, 1790-1820: "A True North Britain" in the Southern Backcountry*, will present on **Johannes Spittler**, a Shenandoah Valley furniture decorator.

Sumpter Priddy III (Alexandria, VA) will discuss a group of painted Georgia chests and interpret their iconography. **Beth Tobin**, author of *Colonizing Nature: The Tropics in British Arts and Letters 1760–1820* (winner of the Eighth Annual Susanne M. Glasscock Book Prize for best book of interdisciplinary humanities scholarship), will report on her research on colonial naturalist artist **John Abbot**, who worked in Georgia.

Speakers will also discuss inlaid Georgia furniture, silver presented by Theodore Roosevelt to the battleship USS Georgia and the preservation of historical architecture associated with the African-American community.

After the keynote speech, the museum will host a supper and open galleries featuring two special exhibitions: *Georgia's Girlhood Embroideries: "Crowned with Glory and Immortality"* and *Cherokee Basketry: Woven Culture*.

Registrants who opt for the activity fee will be invited to a dinner party on Saturday night featuring local fare and cuisine.

Registration with activity fee has not been finalized, but is expected to be close to \$300. Rooms will be available at the Georgia Center where the Symposium will be hosted.

Further details will be in the Fall 2015 issue of the *DAS Newsletter*.

Exotic Woods, Masterful Makers:
Tropical Hardwoods and the
Luxury Furniture Trade, 1600–
1850 (provisional title)

Sewell C. Biggs Furniture Forum
Winterthur Museum, Garden
and Library

Winterthur, DE
www.winterthur.org

April 6-9, 2016

Provisional plans for **Winterthur's**
2016 **Sewell C. Biggs Furniture Forum**

include examining furniture made in the Americas incorporating mahogany and other tropical hardwoods, and exploring the impact of the transatlantic lumber trade on cabinetmaking, labor and the historic environment.

Amaranth, brazilwood, cedrela, ebony, kingwood, logwood, mahogany, rosewood, sabicu, satinwood, snake-wood and tulipwood are only a few of the hardwood species shipped from the tropical forests of the Americas to ports throughout the western world, starting in the 1590s, for use as dye-stuffs, pharmaceuticals and flavorants, and in shipbuilding, architecture and luxury furniture. At first expensive and available only in small amounts for the furniture trade, exotic tropical hardwoods were soon used by cabinetmakers for their best furniture.

When England's parliament ended import duties on lumber in 1721, merchants rushed to profit from trade in tropical hardwoods, especially mahogany. Cabinetmakers and consumers quickly adopted mahogany, cedrela and similar species as their woods of choice for their most fashionable furniture.

At the same time, the unregulated harvest of exotic hardwood species for the furniture and shipbuilding trades depended on the labor of enslaved workers and contributed to changes in tropical forests.

Henry Francis du Pont had a particular fondness for 18th-century American mahogany furniture.

The 2016 **Furniture Forum** will focus on:

- Mahogany and the coinciding revolution in 18th-century furniture design;
- Mahogany furniture made in the major cabinetmaking centers of the Americas, from Boston, Newport and Philadelphia to Nassau, Bahamas; Havana, Cuba; and Mexico City, Mexico;
- Historic trade in mahogany and other tropical furniture hardwoods;
- Historic practices used to harvest, grade, market and machine mahogany lumber and veneers;
- The current status of mahogany and related commercial tropical hardwoods around the world.

Details of presenters and registration will be included in the next issue of the DAS newsletter.

Book review

Biography of ceramist provides layers of meaning

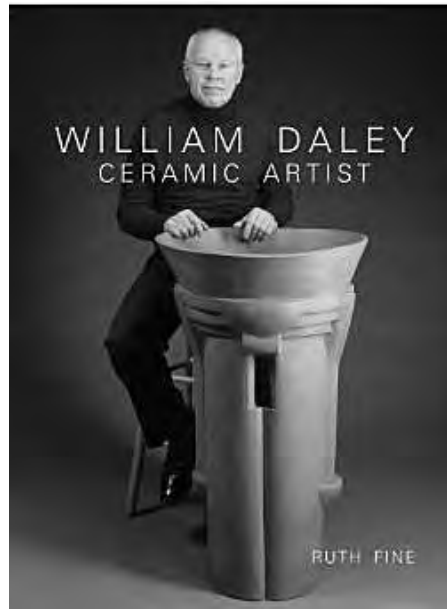
William Daley: Ceramic Artist by Ruth Fine, Schiller Publishing Inc., ISBN: ISBN13: 9780764345234, 240 pages, 300+ images, \$75
Reviewed by Beth C. McLaughlin, Curator, Fuller Craft Museum, Brockton, MA

William Daley is considered a legendary figure in American studio ceramics – and with good reason. A master of material, Daley (b. 1925) is renowned for articulating spatial dynamics through his architectonic, austere forms. **Ruth Fine's** *William Daley: Ceramic Artist* offers a beautifully realized survey of the ceramist's remarkable life and career.

Fine is a former curator of special projects in modern art at the **National Gallery of Art** (Washington, DC). Daley's gallery representative and craft icon **Helen W. Drutt English** penned the foreword. Additional contributors include **Janet Koplos, Marian Pritchard, Ezra Shales, Stephen Tarantal** and Daley himself.

Daley's impressive body of work includes figurative forms, pots, fountains, planters, vesicas, cisterns and architectural installations. A self-proclaimed "mud architect," Daley hand-builds his thin-walled vessels and leaves the surfaces unglazed to emphasize the design elements that synthesize interior and exterior: rim manipulation, steps, serration and protrusions. His vessels explore the interplay of interior and exterior spaces, form and function, volume and surface, ancient and modern rhythms – relationships he believes are best articulated through architectural forms and geometric resolution.

Earlier in his career, Daley explained that "creating a pot – a unity – was more than the resolution of opposites. Not 'either-or' but 'both-and.' Not parts arranged, but all of the elements coming together as evocative structure, from the inside out and the outside in – by creating the wall as a membrane (call it a wall that's structure made of maximum strength, resisting gravity, standing up with the least amount of material). It is Organic Engineering in Mud, combining Bumps and Holes, utilizing inside and outside by reversal,



to make a membrane wall that is strong visually and tactilely engaging" (15).

Daley's earliest clay memory stems from his experience as an eight-year-old boy covering his body in mud from a creek bed with his friends. He created a pot in sixth grade, and first threw on the wheel in high school. Since those early years, his material relationship with clay has deepened and gone on to a career that spans seven decades. It is a vocation that has been shaped by a remarkable range of influences and life circumstances: early beginnings as a painter; a passion for arts education; traumatic experience as a World War II POW; defining relationships with mentors, students, colleagues; a devotional family life; commissioned public art projects; and others.

In the foreword, English (or **Helen Drutt** as she is best known) sets the tone for the book as she relates meeting Daley for the first time and exhibiting his work at her eponymous gallery in the 1950s. Her affectionate tone conveys respect and admiration for Daley as an artist and longtime associate. She splendidly includes personal stories to

invite us into the inner circle – with a wink. Once this intimacy is established, she wisely takes a more formal approach in examining his visual vocabulary, succinctly explaining how his lexicon leads our engagement with the work. We witness her reverence for his spirit and his work – and the unbreakable ties between the two.

The retrospective continues with "Whacked Geometry," Fine's extensive account of Daley's upbringing, career trajectory and myriad of influences that have had an impact on Daley and his work. She recounts inspiration gleaned from a variety of external influences and further describes his formal esthetics, mental expansiveness and masterful way in which all coalesce in the creation of his vessels. She maintains that "(d)uality is essential to his thinking, not in any sense of setting up a conflict situation, but an enriching intellectual tug-of-war. Impulsive actions are balanced by carefully worked meditations on a specific combination of forms" (21).

The remaining essayists provide a rich contextual lens through which to view and understand Daley's work. Koplos, an art critic and Art in America contributing editor, offers a critical analysis of his work from 2000–2010, describing how his work has explored material concerns and the formal canons of sculpture. Tarantal defines Daley's impact as a colleague and fellow arts educator, recounting his tenure with Daley at the **University of the Arts** (formerly the **Philadelphia College of the Arts**).

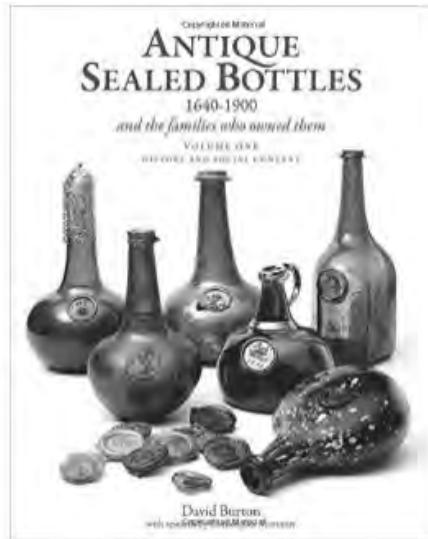
Philadelphia ceramist Pritchard describes Daley's inclusive, supportive teaching style and his guiding hand as he helped students find their singular voices in clay.

Shales, associate professor at the **Massachusetts College of Art and Design**, eloquently places Daley in the

Books

Antique Sealed Bottles 1640–1900 and the Families Who Own Them by **David Burton** with research by Christopher Mortimer (Antique Collectors' Club Ltd., Woodbridge, Suffolk, England. 2015, ISBN-13: 978-1851497553)

This 1,840-page, three-volume set of books analyzes antique bottles with raised markings that identify their original owners. It is the result of the author's decades of finding such bottles, intact or in fragments, in private and institutional collections, and researching the codes of numbers,



letters and coats of arms found on the vessels.

Burton describes fashions in bottle shapes, from spheres to “onions” and cylinders and how the markings were customized for businesses and individuals from aristocrats to farmers, merchants to intellectuals.

These bottles had a ceremonial role: In the 1660s, American Indians placed them at burial sites. Later, in England, they were used in similar ways in mausoleums.

Few of the bottles from Burton's research are on public display.

Daley, continued

context of post-war American ceramic education, explaining how clay became a path to self-actualization and civic mindedness following his service in World War II. Alongside Daley in this journey was good friend and fellow art educator and ceramist **William Parry**.

Shales poetically explains, “As teachers, [Daley and Parry] had high-minded expectations that their students build a better world, not just make art. As sculptors they built metaphysical and literal cisterns to drink from, spoons to ladle out in the mind's deepest thoughts. Life affirmative construction was an imperative and materiality a demonstrable ethic” (208).

Along with the bounty of information contained within *William Daley: Ceramic Artist*, the photography is a visual feast. There are more than 300 images from cover to cover, including color plates of his work, studio, installation and gallery photos, drawings, commissions, exhibition posters, and photos of family and friends.

The book contains an extensive image section (from pages 29–165), spanning Daley's lengthy career. It is a lavish presentation of his evocative forms, from his early work of the 1950s to his more recent cistern explorations

in 2013. Indeed, there is some redundancy in this section, as similar forms are liberally represented. Further editing would have strengthened this chapter and perhaps better engaged the reader's attention with a focused selection of his masterworks.

Along with the essays and photographs, the tome offers material on Daley's public commissions and his passion for arts education, along with detailed chronological material, lectures, bibliography and museum collection information. This comprehensive approach is both engaging and informative and renders the publication immensely useful for research and pedagogy.

However, limited information is offered to identify Daley's motivations in taking on the commissioned projects. What meaning did the endeavors hold for him as an artist? Was he driven by commercial gains? Was it the collaborative process with architects and clients that appealed to him? Perhaps it was the challenge of working on a grand scale or the thrill of having his work sited in a public setting.

Most likely, it was a combination of multiple driving forces, but this lack of elucidation seems particularly notable in a publication that otherwise is remarkably rich with information.

Surprisingly, *William Daley: Ceramic Artist* is the first comprehensive written account of the artist's life.

The long-overdue retrospective was brought to life by his children. (His daughters **Charlotte Daley** and **Barbara Daley Schwab** served as editors, and the latter served as designer.)

One can imagine the challenge for Fine and the editors in chronicling the journey of a nonagenarian who continues to live such a varied and meaningful life. Along with his esteemed ceramics career, he is a beloved teacher, arts education advocate, war veteran, philosopher, historian, husband and father.

Not one of these influences can be, or should be, considered in isolation, and this complex interconnectedness assuredly challenged Fine in telling Daley's story. Fine succeeds 10-fold with her disciplined style and storytelling approach as she deftly narrates his life in this thoughtful, robust and readable survey.

The merit of this singular book is indisputable. It has a place in anyone's library – whether it is a craftsperson, artist, ceramic enthusiast or simply a reader who is interested in learning about a paper-hat engineer who has built his life in clay, one gesture at a time.

News

• **Winterthur Museum, Garden, & Library** (Wilmington, DE) has received a \$5 million endowment to fund the **Charles F. Montgomery** Director of Winterthur, in honor of the institution's first director (1954–1961). The endowed position will be held by future museum directors.

This largest amount for a single purpose in Winterthur's history brings the Campaign for Winterthur to more than 75 percent of its \$50 million goal.

Montgomery (1910–1978) was a noted connoisseur, collector, antiques dealer, author and teacher of American decorative arts who was instrumental in establishing the **Winterthur Program in American Material Culture**, an initiative begun in 1952 by Winterthur Museum and the University of Delaware to provide a multidisciplinary approach to the study of American material culture. The two-year program emphasizes decorative arts and leads to a master of arts degree in American Material Culture from the University of Delaware.

Montgomery began his museum career in 1949 at Winterthur, working for **Henry Francis du Pont**. He served as associate curator when du Pont opened Winterthur as a museum in 1951. After his work at Winterthur, he served on the faculty at Yale. The history of art department at Yale includes a decorative arts professorship named in his honor.

The **DAS** honors Montgomery with an award and prize in his name (see **DAS News**).

• The **Cincinnati Art Museum** (OH) has added a new contemporary gallery to celebrate its acquisition of the **Nancy and David Wolf Collection**, with 35 contemporary works now on display by **Harvey Littleton**, **William Morris**, **Therman Statom**, **Jaroslava Brychtová** and **Stanislav Libenský** in glass; **Philip Moulthrop**, **David Ellsworth** and **Michael Mode** in wood; and **Rudy Autio**, **Viola Frey** and **Akio Takamori** in ceramics. Displays will change periodically to feature a variety of works from the collection.

Since 2009, the Wolfs have given

more than 250 works from their collection of contemporary craft to the museum. The remainder of their collection is a promised bequest.

• The **Corning Museum of Glass** (NY) has opened its new Contemporary Art + Design Wing.

• **Historic Deerfield** (MA) has received a \$2,000 grant from the **Tudor Rose Sampler Guild**, based in Texas, for the conservation of two needlework pictures acquired by the museum in 2013. The grant helps to round out the funding for the project, which is also supported with a \$3,000 award by the **Felicia Fund**.

The pictures are examples of "schoolgirl" art with connections to the Connecticut River Valley. Schoolgirl art is the general name given to embroidered or watercolor pictures taught by instructors to girls attending various academies in the 18th and early 19th centuries. Girls could attend schools for one or more terms, with each term lasting about 12 weeks.

The earlier example, made around 1755 by Springfield native **Lois Breck** (1738–1789) depicts the Biblical scene "The Death of Absalom" (or Hanging of Absalom). Breck probably created her unfinished piece at the Boston school of **Elizabeth Murray** (1726–1785).

The second is a pastoral scene known as "The Apiary," made in 1804 by **Betsy Knox** (b.1791), that depicts a woman tending to a beehive. Knox, a Blandford, MA, native, completed her needlework while attending **Deerfield Academy** during the fall 1804 term.

When they entered the collection, both pieces exhibited similar condition issues, needing stabilization of the ground fabric, cleaning and reframing. They will be on display after conservation is complete.

• The **Rhode Island School of Design Museum** (Providence, RI) has received a \$2 million gift from **David Rockefeller** to support decorative arts and design. The gift endows a curatorial position to lead the department and \$50,000 to support a new **David and Peggy Rockefeller Gallery** in the European art galleries.

Rockefeller has also promised a gift of decorative artwork from his estate, including European furniture, porcelain and silver objects such as:

√ a pair of George I burr walnut armchairs;

√ a pair of mid-18th-century soft-paste porcelain River Gods made by the **French Vincennes** manufactory, possibly one of only two extant pairs ;

√ the Rockefeller service of *famille*



Chairs, burr walnut, with tapestry seats and five legs each; part of Rockefeller gift to Rhode Island School of Design Museum.



Tang dynasty figure of standing court lady, rare deep-blue glaze, an eighth-century (left).

One of pair of Chinese wedding chests (right), with detailed paintings of various animals, representing Daoist, Confucian and folk symbolism.

rose Chinese export porcelain, collected by David Rockefeller's parents, **John D. Rockefeller Jr. and Abby Aldrich Rockefeller**, with more than 120 pieces;

- √ a pair of carved gilded mirrors in the Rococo style, measuring more than seven-and-a-half feet high;

- √ a pair of Korean wedding chests; and

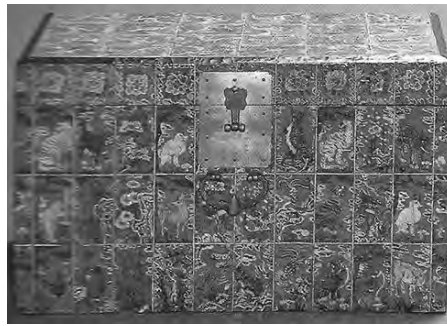
- √ an eighth-century Tang dynasty figure of a standing court lady.

The gift continues the Rockefeller family's relationship with the museum of almost 100 years and makes it possible to renovate an existing 400-square-foot gallery in preparation for future installation of the promised gifts.

The gift also endows the David and Peggy Rockefeller Curator of Decorative Arts and Design, beginning January 2015 (see People), the museum's third endowed curatorial position.

- *Mortise and Tenon*, a new annual magazine/journal, will look at furniture from several different vantage points, including that of scholar, woodworker and conservator: **Joshua A. Klein of Klein Furniture Restoration** (Sedgwick, ME) is the publisher. For more information, go to: <http://mortise-andtenonmag.com>.

- A barn in Cape Cod where woodcarver **Elmer Crowell** produced decoy birds has been reconstructed and opened as an outbuilding at the **Harwich Historical Society** (MA). Crowell died in 1952 at 89 and the barn has had several owners since then. The most-recent owner donated compo-



nents to local preservationists. **David Ottinger** has overseen reassembly of thousands of pieces of materials for the new version. This is one of very few decoy makers' workshops of the early 1900s that have been preserved.

Crowell's decoys were known for realistic poses and feather details. Most were made as crafts; only a few were intended as floating, working decoys for hunting.

The new workshop building will feature displays of Crowell's carvings at various stages.

The **Shelburne Museum** (VT) will feature an exhibition of decoys opening in November 2015.

- The **Boston Furniture Archive** has a new website that launches to the public in late July: <http://bostonfurniture.winterthur.org>.

- The **Rockwell Museum** (Corning, NY) has opened a new gallery featuring Southwestern art, with the works of the **Taos School of Artists**, **Santa Fe School** and native Pueblo artists of the region, inspired by the loan of the **Nancy and Alan Cameros Collection of Southwestern Pottery**, currently on view in *On Fire!* (see Exhibitions).

- The **Museum of Contemporary African Diasporan Arts** is moving to a new location in Brooklyn, from Hanson Place to more than triple the space at Lafayette and Flatbush avenues.

- The museum at the **Center for Curatorial Studies at Bard College** (Annandale-on-Hudson, NY) will reopen in the fall after a \$3 million expansion that includes remaking the interior of the library and making a large gallery space into a new archive. Library holdings will increase from 30,000 to 60,000 volumes and the archives and special collections are expected to triple.

- The **Museum of Fine Arts**,

Boston (MFA; MA) is acquiring a collection of 186 objects originally owned by **Baron and Baroness Alphonse and Clarice de Rothschild** of Vienna that includes European decorative arts, furniture, and personal items including jewelry and jeweled objects, miniatures, and rare books. Many were seized in 1938 after the Anschluss, or annexation of Austria by Nazi Germany.

A selection from the gift is on view in the exhibition *Restoring a Legacy: Rothschild Family Treasures* (see Exhibitions).

The collection is a gift of the heirs of **Bettina Looram de Rothschild**, who was a daughter of the baron and baroness; her daughter, MFA trustee **Bettina Burr**, is among the donors making this gift to the MFA.

The Rothschild family has been involved in international banking since the 18th century, and each branch—including members in Germany, England, Austria, France and Italy—amassed collections of art. Nazi forces seized Rothschild properties and collections in Vienna, targeting the family's art collections for confiscation — nearly 3,500 works of art. Many of the objects were selected for the Führermuseum, the art museum Adolf Hitler planned for the Austrian city of Linz.

After World War II, Allied forces uncovered the Nazi-looted artwork in the Austrian salt mines of Alt Aussee, and began the process of restitution, or return to its rightful owners. In 1947, Baroness de Rothschild visited the mines and, with the help of the Allied "Monuments" men, was able to identify crates of art from her family's collection. The majority of the works were returned to her, although she had to donate approximately 250 works to the Austrian state. After the Baroness passed away in 1967, her daughter Bettina continued to pursue the return of these objects. In 1999, after Austria passed a national restitution law, she was able to recover these works.

Items known as *objets de vertu* embody European aristocratic taste before the French Revolution. The jewelry includes an array of high-style adornments from the 19th and early 20th centuries.

Research and documentation on the provenance of the works in the gift

is available at mfa.org. Details of Nazi-Era provenance research at the MFA can be found at mfa.org/collections/provenance.

• The **Historical Preservation Review Board** (Washington, DC) has given historical landmark status to a substantial portion of the interior of the 1897 Beaux Arts building of the **Corcoran Gallery of Art** (Washington, DC). The new designation affects the atrium and grand staircase; the building's exterior has been a National Historic Landmark since 1992.

The Corcoran's new owner, **George Washington University**, has objected to that status as a potential regulatory burden. (Last year, the Corcoran's artwork was given to the **National Gallery**, while the building went to GWU, which also absorbed the **Corcoran College of Art and Design**.)

• The **Israel Museum** (Jerusalem, Israel) will receive a gift of more than 300 ancient Greco-Roman and Near Eastern glass vessels from **Robert and Renee Belfer**. About 100 of the objects

are in **A Roman Villa — The Belfer Collection** (see Exhibitions). The gift includes cast vessels and blown and mosaic glass pieces of the 14th century BC through Late Bronze Age to the 14th century or Islamic period.

Highlights include an Egyptian Dynasty glass jar and a second-century Roman mosaic of an amphitheater that features Poseidon and Amphitrite and two ships with sailors.

The Belfers started collecting antiquities almost 50 years ago. They provided financial support to establish the **Robert and Renee Belfer Court** for early Greek art at the **Metropolitan Museum of Art** (New York, NY) in the 1990s.

• The **Metropolitan Museum of Art** (New York, NY) is calling the former building of the **Whitney Museum of American Art**, which the Met will use for its contemporary art collection for the next eight years, the **Met Breuer**. The building was designed by **Marcel Breuer**. The space provides

28,000 square feet of display space for the Met.

• The 90-year-old **Textile Museum** has moved to **George Washington University** (Washington, DC) to become part of a new museum on the campus that features art, history and culture through textiles and a collection about the history of the nation's capital. It is housed in a new \$33 million, 46,000-square-foot building.

• The **Toledo Museum of Art** (OH) has received a bequest from the estate of **Charles and Barbara Klein** to sponsor free public glassblowing demonstrations.

• The **Whitney Museum of American Art** (New York, NY) has moved to a new home in Manhattan providing 20,500 square feet of space to display its holdings, compared to about 7,735 square feet at its old location. The new building was designed by **Renzo Piano** with a façade that recalls the museum's previous building, a granite-clad Marcel Breuer design that had housed the museum since 1966.



The image shows a banner for the Decorative Arts Society website. At the top, there is a navigation bar with five items: EVENTS, NEWSLETTER, AWARDS, SUPPORT, and ABOUT US, each accompanied by a small decorative image. Below this is a large, semi-transparent header with the text "Decorative Arts Society". Underneath the header, on the left, is a vertical "welcome" message. In the center, there is a "Welcome to the Decorative Arts Society" message followed by a paragraph: "We are pleased to present the Decorative Arts Society (DAS) website. Please join us in celebrating the decorative arts by becoming a contributor." On the right side, there is a list of links: Events, Newsletter, Awards, Support, and About Us, with a small DAS logo below it. At the bottom of the banner, there is a row of six decorative objects: two silver vases, a silver chaise longue, a dark ceramic pitcher, a silver teapot, and a mosaic artwork.

Acquisitions

• **Historic Deerfield** has acquired a Springfield, MA, tall case clock made by cabinetmaker **William Lloyd** (1779–1845). The case was made in 1803 and had been on loan to Historic Deerfield by the Locati family. It was recently purchased with support from the **Von Hess Foundation**.

The clock is on view in the Wright House as part of the ongoing *Furniture Masterworks* exhibition.



Tall case clock, eight-day brass movement, rack-and-snail strike mechanism, separate second hand, enameled sheet-iron face; 114 inches tall.

Lloyd made his furniture in a shop near the Springfield-West Springfield ferry, in the Neoclassical style, for customers throughout western Massachusetts. Because tall case clocks were expensive status symbols, they were a small, but important, part of his business. He probably maintained an inventory of no more than one or two at a time in his shop to raise his profile as a maker of luxury furniture.

• The **Gemeentemuseum** (The Hague, Netherlands) has brought a ceramic royal couple back together that

was separated for 40 years by acquiring two blue-and-white pieces made in Delft around 1690 that depict the English Queen Mary and her husband, William of Orange. They wear flowered robes and striped slippers, and hold baskets of flowers.

An antiques dealer found the figure of the queen in February of 2014 after it had been in collections in Brussels and Antwerp over the years. The figure of the king turned up in May 2014 at an auction in France, the property of a family in the chocolate business who are thought to have acquired the pair in around 1950 and then sold the queen in 1970 for reasons unknown.

The museum obtained foundation grants to purchase the pieces so they would not leave the Netherlands.



Figures of King William and Queen Mary, blue-and-white Delft porcelain, ca. 1690.

• The **Wadsworth Atheneum Museum of Art** (Hartford, CT) has purchased the Bingham Family Civil War memorial secretary, considered an “extraordinary folk art triumph” that brings together elements of 19th-century imagery and text in bone, horn and abalone with aspects of the Civil War era. The museum acquired the piece from **Allan Katz Americana** (Woodbridge, CT).

The secretary is the work of members of the 16th Volunteer Infantry of Connecticut and tells the story of brothers **John and Wells Bingham** (East Haddam, CT), who fought at

Antietam in 1862, where John died in the first advance but Wells survived unharmed. Friends gave him the secretary in memory of his brother more than 10 years later.

The secretary is on display this summer.



Secrétaire, walnut, oak and maple, ca. 1876, with encased star from the colors carried onto the battlefield at Antietam; “memory plaque” made from a piece of John’s knife. At top is an eighth-day Seth Thomas clock, painted, with brass movement and carved eagle above the dial, with chain in beak that has 16 balls that might refer to the infantry unit, connected to eight turned finials along cornice that might represent the eight Bingham brothers who fought for the Union. A music box plays “Yankee Doodle Dandy.”

• The **Cincinnati Art Museum** (OH) has acquired **Beth Lipman’s** three-dimensional Still Life with Flowers.

Lipman has received numerous honors and awards, including a USA Berman Block Fellowship, Pollock Krasner Grant, Virginia Groot Foundation Grant and Louis Comfort Tiffany Foundation Grant.

People

• **Colin Bailey** is the new director of the **Morgan Library & Museum** (New York, NY). He returns from the **Fine Arts Museums of San Francisco** (CA), where he was chief operating officer since 2013. He was the chief curator, among other positions, at the **Frick Collection** (New York, NY) before that and previously deputy director and chief curator at the **National Gallery of Canada** (Ottawa). He was educated at Oxford University.

• **Kelly Baum** has joined the **Metropolitan Museum of Art's** Department of Modern and Contemporary Art as curator of Postwar and Contemporary Art. For the past five years, she has served as the Haskell Curator of Modern and Contemporary Art at the **Princeton University Art Museum**, where she was the founding curator of the museum's department of modern and contemporary art.



Still Life with Flowers, colorless glass vessels of various size and shape, candlestick, bowl of fruit, bird, horn, leaves, flowers and feathers on glass-draped table. Beth Lipman, 2012.

Baum previously held curatorial positions at the **Museum of Fine Arts, Houston**, and the **Blanton Museum of Art** at the University of Texas at Austin. She holds a PhD and an MA in art history from the University of Delaware, and a BA in art history from the University of North Carolina at Chapel Hill.

• **Richard Benefield** has been appointed chief operating officer (COO) at the **Fine Arts Museums of San Francisco** (CA), where he has been deputy director of the museums since May 2012, and led the institution during the interim period before Colin Bailey was appointed as COO.

• **Tracy Brindle** is the new Beatrice Fox Auerbach Chief Curator of the **Mark Twain House & Museum** (Hartford, CT). She has worked with historical collections from small historic houses to museums with more than 150,000 items and spent the past seven years at the **Midway Village Museum** (Rockford, IL), most recently as collections and exhibition assistant. She has a master of arts degree from Northern Illinois University with a certificate in museum studies.

Interim curator **Mallory Howard** remains at the museum as assistant curator.



• **Charles Brownell** has retired from Virginia Commonwealth University, which he says means the annual **VCU Symposium** on the decorative arts that he hosted is at an end. However, he may develop a “vividly similar symposium on architecture and the decorative arts” for the University Library.

• **Michael Conforti** will retire in August 2015 as Felda and Dena

Hardymon Director of the **Sterling and Francine Clark Art Institute** (Williamstown, MA). He has held that position since 1994 and is credited with “reimagining” the institution through a renovation and expansion, as well as increasing the endowment from \$128 million to \$357 million and completing a \$145 million capital campaign.



He saw the launch of several international programs – under his leadership, the museum's Research and Academic Program brought more than 300 scholars to the institute from 27 countries.

Conforti is a graduate of Trinity College and began his career at **Sotheby's** in London. He received an MA and PhD in art history from Harvard University. Before his tenure at the Clark, he served as chief curator and Bell Memorial Curator of Decorative Arts and Sculpture at the **Minneapolis Institute of Arts** (1980–1994). From 1977–1980, he was curator of Sculpture and Decorative Arts at the **Fine Arts Museums of San Francisco** (CA).

Conforti has served as president of the **Association of Art Museum Directors** (2008–2010) and as a trustee (2001–04, 2007–12), and as a trustee of the **International Council on Museums** (ICOM US). He is on the trustee executive committee of the **American Academy** (Rome, Italy) and was a Fellow (1975–77) and the Louis I. Kahn Resident in Art History (2007). He was a trustee of the **Amon Carter Museum** (Ft. Worth, TX) and is a

trustee of of **MASS MoCA**; is a member of the **Hermitage International Advisory Committee** (St. Petersburg, Russia); was on the **National Committee for the History of Art** of the **Comité international d'histoire de l'art** (2000–2012); served on the Visiting Committee of (1989–1996) and was a guest scholar at (1988) the **J. Paul Getty Museum**; chaired the board of the **Art Museum Image Consortium** (AMICO; 2003–2005); and was an Andrew Mellon Visiting Scholar at the Center for Advanced Study in the Visual Arts at the **National Gallery of Art** (1993).

In 1987, Conforti received the **Robert C. Smith Award** of the **DAS** for the most distinguished article in the field of decorative arts and, in 1989, he received the **Charles F. Montgomery Prize** from the **DAS**. The Swedish government awarded him the Order of the Polar Star in 1988. He teaches in the **Williams College Graduate Program in the History of Art**, which is jointly organized by the Clark.

• **C.D. Dickerson III** has been named as new curator and head of sculpture and decorative arts at the **National Gallery of Art**, effective July 27, where he served as a graduate curatorial intern in 2004–2005 and an Ailsa Mellon Bruce visiting senior fellow at its **Center for Advanced Study in the Visual Arts** (CASVA) in 2014.

Dickerson has been curator of European art at the **Kimbell Art Museum** (Ft. Worth, TX) since 2009. He joined the Kimbell in 2007 as associate curator. Before then, he was assistant curator of Renaissance and baroque art at the **Walters Art Museum** (Baltimore, MD).

Dickerson has an *AB summa cum laude* from Princeton University, an MA from Washington University and a PhD from the **Institute of Fine Arts** at New York University. He has served on the board of **Save Venice** since 2014 and is involved in the **Renaissance Society of America** and **Association of Art Museum Curators**.

• **Alyce Englund** has resigned from the **Wadsworth Atheneum Museum of Art** to accept the position of assistant curator of American decorative arts at the **Metropolitan Museum of Art** (New York, NY).

At the Wadsworth, she contributed to the museum's storage renovation project and to reinstalling American decorative art galleries, and secured acquisitions such as the **Bingham** secretary, **Howard** fall-front desk, and the **Stephen Gray Arts and Crafts Collection**.

• **Catherine Futter** has been promoted to Louis L. and Adelaide C. Ward Senior Curator of European Arts at the **Nelson-Atkins Museum of Art** (Kansas City, MO). She joined the museum in 2002 as Helen Jane and R. Hugh "Pat" Uhlmann Curator of Decorative Arts. In 2012, she curated the international-loan traveling exhibition *Inventing the Modern World: Decorative Arts at World's Fairs, 1850–1939*. She was a fellow with the **Center for Curatorial Leadership** in 2014. Among other exhibitions, Futter is curator of *A Shared Legacy: Folk Art in America* (See Exhibitions).

In her new role, Futter leads a new division that oversees three current departments: architecture, design and the decorative arts.

Futter holds a degree from Duke University with a concentration in medieval and Renaissance studies and a doctorate from Yale University, where she specialized in American and European decorative arts from 1850 to the present.

• **Joanne Heyler** has been named director of the **Broad Museum** (Los Angeles, LA) after having served as head of the **Broad Art Foundation** for 20 years. The museum is expected to open in September 2015.

• **Susan Henshaw Jones** will leave the **Museum of the City of New York** (NY) as director in December. She is credited with improving the finances of the museum and establishing an endowment.

• **Neil MacGregor** will retire as director of the **British Museum** at the end of this year.

• **Tina Oldknow**, senior curator of modern and contemporary glass at the **Corning Museum of Glass** (NY), will retire in September 2015. Since 2000, she has been responsible for all curatorial aspects of the glass collections from 1900 to the present. She most recently curated the inaugural display of the museum's newly opened

Contemporary Art + Design Wing (see News). She also oversaw the complete reinstallation of the galleries with modern and contemporary glass from 1900–2000.



Oldknow has curated numerous special exhibitions, notably: *Design in an Age of Adversity: Czech Glass 1945–1980* (2005), *Curiosities of Glassmaking* (2007) and *Making Ideas: Experiments in Design at GlassLab* (2012), as well as focus exhibitions on influential studio glass artists such as **Harvey K. Littleton**, **Erwin Eisch**, **Richard Marquis** and **Toots Zynsky**. In 2005, she facilitated the donation of the **Ben W. Heineman Sr. Family** collection, one of the largest collections of contemporary studio glass in the United States, and curated the exhibition *Voices of Contemporary Glass: The Heineman Collection* (2009–2011).

Before coming to the Corning Museum, Oldknow held curatorial and advisory positions at the **Los Angeles County Museum of Art**, **J. Paul Getty Museum**, **Santa Barbara Museum of Art**, **Henry Art Gallery at the University of Washington** and **Seattle Art Museum**. She holds a BA in art history from the University of California, Los Angeles, and an MA in art history from the University of Pennsylvania, Philadelphia.

Oldknow serves on the advisory board of **North Lands Creative Glass** (Caithness, Scotland) and is a member of the International Council of Pilchuck Glass School. In 2014, she was chosen by her peers in the art and craft community to be an Honorary American Craft Council Fellow. From 2003 to 2009, she served as a trustee of the **American Craft Council**.

• **Anne Pasternak** has been named director of the **Brooklyn Mu-**

seum (NY), effective September 1. She was president and artistic director of **Creative Time** for the past 20 years.

- **Carolyn Putney** has retired as chief curator at the **Toledo Museum of Art** (OH) after working there since 1978, rising to chief curator and curator of Asian art over the years.

- **Scott Rothkopf** has been named the new chief curator at the **Whitney Museum** (New York, NY), succeeding **Donna De Salvo** as head of the museum's curatorial department. De Salvo moves to a new position as a deputy director.

Rothkopf has been at the Whitney since 2009. Before that, he had a senior editing position with **Artforum International**.

- **Ingrid Schaffner**, an American curator, art critic, writer and educator specializing in art history, has been named curator of the **57th Carnegie International**, which will open in fall 2018.

Since 2000, Schaffner has directed the exhibition program as chief curator at the **Institute of Contemporary Art** (ICA) at the University of Pennsylvania. She has organized thematic group shows such as *The Puppet Show* and *Dirt on Delight: Impulses that Form Clay*.

Schaffner attended the **Whitney Museum of American Art's** Independent Study Program, where she was a Helena Rubinstein Curatorial Fellow. She received a master's degree in art history at New York University's **Institute of Fine Arts**. After organizing shows for the **Hayward Gallery** (London), **Independent Curators International** and elsewhere, she was invited by then-director **Claudia Gould** to reshape and oversee ICA's curatorial department.

- **Lowery Stokes Sims** has retired as chief curator of the **Museum of Arts and Design** (MAD; New York, NY). She served in that role for the past seven and a half years. She was Charles Bronfman International Curator and then the William and Mildred Lasdon Chief Curator between 2007 and 2015.

Sims received her bachelor's degree from Queens College in 1970, a master's in art history from Johns Hopkins University in 1972. She earned a master's degree in philosophy in 1989

and doctorate in art history in 1995 at City University of New York.

Her 40 years in art-world positions began when she joined the staff of the **Metropolitan Museum of Art** in 1975 as an assistant in the education department and became the Met's first African-American curator.

From the Met, Sims went to the **Studio Museum** (Harlem, NY) and then to MAD.

She has served on the museum aid and visual arts panels, **New York State Council on the Arts**, and **Art Table**, the **College Art Association**, **Association of Art Critics**, **National Conference of Artists**, **Tiffany Foundation** and **Center for Curatorial Studies**.

- **Shannon Stratton** has been appointed to the position of William and Mildred Lasdon Chief Curator at the **Museum of Arts and Design** (MAD; New York, NY), effective June 2015, replacing **Lowery Stokes Sims** (see above) as chief curator at the **Museum of Arts and Design** (New York, NY).

Stratton joins MAD after 12 years as founder and executive director of **Threewalls** (Chicago, NY). She also is co-founder of **Hand-in-Glove** and **Common Field**.



Stratton is an independent curator and researcher with an interest in fiber/material studies and artist-run organizations. Her writing on craft has been included in *Collaborations Through Craft* (Berg Publishing, 2012) and the forthcoming *From Craftivism to Craftwashing* (Bloomsbury, 2015). Her recent curatorial projects include *Gestures of Resistance: The Slow Assertions of Craft*, **Portland Museum of Contemporary Craft** (Portland, OR, 2010).

Stratton received a BFA from the

Alberta College of Art and Design, an MFA in Fiber and Material Studies, and an MA in Art History, Theory and Criticism from the School of the **Art Institute of Chicago**, where she is an adjunct associate professor in both departments. She has been a critical studies fellow at the **Cranbrook Academy Art** (2012) and fellow of the **NAMAC Visual Arts Leadership Institute** (2011).

- **Matthew Teitelbaum** will become the new director of the **Museum of Fine Arts, Boston** (MA) in August, succeeding Ann and Graham Gund Director **Malcolm Rogers**, who has been director for 20 years. Teitelbaum has been director and chief executive of the **Art Gallery of Ontario** (Toronto, Canada) since 1998.

Rogers plans to do consulting to help collectors build their collections.

- **Daniel H. Weiss** has been named as the new president and chief operating officer of the **Metropolitan Museum of Art** (New York, NY). He is a medievalist with an MBA, and has been serving as president of Haverford College since 2014. **Emily K. Rafferty** is retiring from the Met position.

- **Elizabeth A. Williams** is the first **Rhode Island School of Design Museum** curator to hold the new title of David and Peggy Rockefeller Curator of Decorative Arts and Design (see News). She joined the museum in January 2013 as curator of decorative arts and design.



Obituaries

- **Dean F. Failey**, who was considered the first to make American auction catalogs become scholarly sources of information, died in May.

Failey came to the decorative arts

Exhibitions

Delaware

Unraveling Stories
Hagley Museum & Library
Wilmington, DE
www.hagley.org
Through July 26, 2015

A 10'x12' handmade hooked rug – the largest in the museum's collection – is on display to the public for the first time and depicts images that tell stories of the Brandywine Valley, including the Brandywine gunpowder mills, the first DuPont Company office and Christ Church. The display is an experiment in a single-object exhibition with the goal of providing an in-depth experience.

The hooked rug was designed and created in the late 1940s by **Mrs. Edward W. Cooch, Jr.**, who died in January 2015. She made it for her home, and it tells her story through the history of the **duPont** family and

the establishment of the company at Hagley. The exhibition shares four stories through the rug: the artistic tradition it came from; the narrative depicted in its imagery; the science behind the experimental materials used in its making; and the personal story of the artist.

District of Columbia

Unraveling Identity: Our Stories, Our Selves
Textile Museum
Washington, DC
www. <http://museum.gwu.edu>
Through August 19, 2015

This inaugural exhibition celebrating the move of the **Textile Museum** to **George Washington University** (see News) is the largest exhibition in the Textile Museum's history and unites textiles from across cultures to look

at how clothing and the decorative arts express status and identity, and represent religious, political and social contexts.

Featuring more than 100 pieces that span 2,000 years and five continents, the exhibition showcases the museum's historic collections and key loans of contemporary art textiles and fashion. Items on display include a pair of shoes worn by Mae West and a white felt wedding dress by Dutch artist **Claudy Jongstra**.

The exhibition is accompanied by several publications, both digital and print.



Imperial insignia roundels, silk, metal-wrapped yarns; diameter: 4.9 in. China, late 18th to early 19th century. Acquired by George Hewitt Myers, 1931.

after earning a BS degree at Case Western Reserve University and receiving a **Winterthur Fellowship**, leading to a master's degree in early American cultural history from the University of Delaware in 1971. His first job was as curatorial assistant at the **Bayou Bend Collection** of the **Museum of Fine Arts, Houston (TX)**. He was appointed as curator for the **Society for the Preservation of Long Island Antiquities (SPLIA; NY)** in 1974, where he organized the bicentennial exhibition ***Long Island Is My Nation: The Decorative Arts and Craftsmen, 1640-1830***; the catalog for that exhibition was updated and republished as a book in 1998.

Failey then served as executive director of the **East Hampton Historical Society** for six months before going to **Christie's** when it opened its branch in New York City, where he was senior vice president and director of American furniture and decorative arts from 1979 to 1989 and served as a consultant in later years.

In 2007, Failey was the youngest person to receive the Award of Merit from the **Antiques Dealers' Association of America**.

Failey served as vice president of the board of governors and chairman of the Programming Committee of the **Decorative Arts Trust**; a governor of the **Pewter Collectors' Club of America**, on the board of **SPLIA** and on the boards of several museums. He was involved with the **Newport Symposium** since its inception in 1993; was a regular on the PBS series "Antiques Roadshow"; conducted appraisals for museums and historic sites, including **Mount Vernon** and **Colonial Williamsburg**; and lectured widely.



WONDER
Renwick Gallery/Smithsonian
American Art Museum
Washington, DC
November 13- May 8, 2016
and July 10, 2016

WONDER debuts in celebration of the reopening of the **Renwick's** building after a two-year renovation. The inaugural exhibition showcases installations by **Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Janet Echelman, John Grade, Maya Lin** and **Leo Villareal**.

Dawe's textile-based installation is made from thousands of strands of hung cotton embroidery thread, which appear as waves of color and light from floor to ceiling. Angus covers gallery

walls in spiraling, geometric designs reminiscent of wallpaper or textiles but made using specimens of insects. Booker works with discarded construction materials, splicing and weaving them into a labyrinth. Echelman's work is a 100-foot suspended, hand-woven net. Lin's green marbles flow across the floor and up walls, recalling the flow of the Chesapeake Bay. Villareal's installation features 320 steel rods embedded with 23,000 LEDs and will be mounted above the Renwick's Grand Staircase.

Florida

John and Mable Ringling Museum of Art
Sarasota, FL
www.ringling.org
Through August 31, 2015

Beth Lipman: Precarious Possessions is an installation of life-sized Victorian furniture recreated in glass sculpture. Each of the three works – Crib, Cradle and Sideboard with Blue China – represents a particular moment and defining ties to the objects through societal conventions.

From the Four Corners of the Globe
John and Mable Ringling Museum of Art
Sarasota, FL
www.ringling.org
Through September 7, 2015

This exhibition features printed advertising that was the dominant medium for circuses of the 19th and early 20th centuries, offering a glimpse into how American attitudes evolved.



W.W. Cole: *The Marvels of Many Nations*, circa 1881. Strobridge Lithographing Company. Tibbals Collection.

Royal Taste: The Art of Princely Courts in 15th-Century China

John and Mable Ringling Museum of Art
Sarasota, FL
<http://www.ringling.org>
October 9, 2015–January 10, 2016

Artifacts that rarely leave China are on loan from museums around Hubei Province in the eastern region of the country. Objects include jewelry and gemstones found in tombs.



Pair of Gold Hairpins in Phoenix Shape, overall (each): 9 13/16 × 2 13/16 × 9/16 in., 0.3 lb. (25 × 7.1 × 1.5 cm, 0.1 kg); mid-16th century. Loan from Hubei Provincial Museum, People's Republic of China. © Hubei Provincial Museum.

This exhibition features recent finds of court treasures from the tombs of provincial princes of the early Ming Dynasty (1368–1644), showcasing the life at provincial courts in 15th-century South China. Through decorative and sculptural works, it also explores the patronage of the early Ming emperor Yongle and his princes on Daoist and Tibetan Buddhist art, as well as the state sponsorship of the voyages of General Zheng He to India and East Africa.

The 15th century witnessed Chinese material culture before Europe caught up with China via the Renaissance and the voyages of discovery.

The exhibition is organized in association with the **Hubei Provincial Museum** and is supported in part by the **E. Rhodes and Leona B. Carpenter Foundation, Ting Tsung and Wei Fong Chao Foundation Endowment, and Arthur F. and Ulla R. Searing Endowment.**

Women, Art and Social Change: The Newcomb Pottery Enterprise

Wolfsonian/Florida International University
Miami Beach, FL
www.wolfsonian.org
Through August 30, 2015

One of the most significant American art potteries of the 20th century, **Newcomb** works were inspired by the flora and fauna of the Gulf Coast of Louisiana. Each piece is one of a kind.

In 1895, the **Harriott Sophie Newcomb Memorial College**, the women's college of Tulane University, established **Newcomb Pottery in New Orleans** as part artist collective, part social experiment and part business enterprise initiative under the auspices of an educational program. The art school faculty incorporated the philosophies and tenets of the English Arts and Crafts movement into the curriculum to teach Southern women self-reliance through education and financial independence through the sale of their wares. The pottery thrived until 1940.

Women, Art and Social Change showcases Newcomb pottery, metalwork, bookbinding and textiles with new scholarship to explore the history of the pottery and its role as a social and artistic experiment.



Plate, underglaze painting of Southern coast violet design; Margaret H. Shelby, decorator; Jules Gabry, potter. Diameter: 8". ca. 1896. Newcomb Art Collection, Tulane University, New Orleans, LA.

The exhibition is organized by the **Newcomb Art Gallery** at Tulane and the **Smithsonian Institution Traveling Exhibition Service**; supported by grants from the **Henry Luce Foundation** and the **National Endowment for the Arts**; and made possible by **Myrna Daniels, Michelle Diener** and **Jill Glazer.**

Indiana

Tiffany, Gorham and the Height of American Silver, 1840-1930

Indianapolis Museum of Art

Indianapolis, IN

www.imamuseum.org

Through January 4, 2016

Tiffany, Gorham and the Height of American Silver, 1840-1930 will present more than 60 pieces from the IMA's and private collections that represent the advancements by **Tiffany & Co.** and **Gorham Manufacturing**.



Edward C. Moore (American, 1827-1891) (designer and maker) for Tiffany & Co. (American, est. 1837), beer pitcher, about 1857. Promised Gift of Martin K. Webb and Charles L. Venable.

Kentucky

Teatime Chic: Ceramics 1900-1960

Speed Art Museum/Local Speed

Louisville, KY

www.speedmuseum.org

Through July 25, 2015

The tea and coffee services in this exhibition illustrate changing definitions of "modern" over the course of 60 years. Set designers treated ceramics as a sculptural medium with which to create distinctive shapes and as an empty canvas. Purchasing a tea or coffee set was a bold personal choice, since most consumers during the first half of the 20th century preferred traditional, floral-decorated ceramics.

Maryland

American Crazy Quilts

Baltimore Museum of Art

Baltimore, MD

<https://artbma.org>

Through November 29, 2015

American Crazy Quilts feature seven quilts from the late 1880s in silks, velvets and brocades, embroidered with colorful threads and embellished with paint, ribbons and beads.

Making a crazy quilt gave women an opportunity to produce articles for the home that were artistic as well as morally and spiritually uplifting. Crazy quilts' asymmetrical patterns were carefully planned and took a lot of time to create. "It was commenced July 24th, 1883 while staying at Grand Ma's, Mt. Holly," wrote Marylander **Augusta Adele Smith Jones** about her quilt in the exhibition. "Finished February 13th, 1888 at my home, 1911 Eutaw Place."

Massachusetts

Made in the Americas: The New World Discovers Asia

Museum of Fine Arts, Boston

Boston, MA

www.mfa.org

August 18, 2015-February 15, 2016

Nearly 100 objects are on view in this examination of the influence of Asia on the arts of the colonial Americas, including works from the MFA as well as loans from public and private collections.

These objects relay the story of how craftspeople throughout the hemisphere adapted Asian styles. Objects made in Mexico City, Lima, Quito, Quebec City, Boston, New York and Philadelphia, dating from the 17th to the early-19th centuries. These works reflect the beginnings of globalism, when ships carrying explorers, and later goods, connected the world as never before; the first era when Europe, Asia and the Americas were interconnected through trade on a large scale.

The exhibition marks the five-year anniversary of the museum's opening of the Art of the Americas Wing and marks the 450th anniversary of the Galleon trade between the Philippines and Mexico, which was inaugurated in 1565 and lasted for two-and-a-half centuries, until 1815.

A number of works explore the trade routes that connected Asia and the Colonial Americas, including a pair

of 12-foot+ Japanese screens, titled "The Southern Barbarians Come to Trade" (attributed to **Kanō Naizen**, ca. 1600, private collection) that depict the arrival of Portuguese traders in Japan and China, and are shown fully restored for the first time.

Among the earliest objects made in the Americas in a distinctly Asian style were large-scale folding screens – called *biombos* – based on imported Japanese and Chinese examples. One of the earliest surviving Mexican screens, "Scenes of the Conquest of Mexico/View of the City of Mexico" (mid-17th century, **Vera da Costa Autrey Collection**, Mexico City), shows the *plaza mayor* (main plaza) of Mexico City and a scene of the Spanish conquest. *Biombos* were made with techniques more commonly found in Mexican art, including *enconchado* – a technique of painting over mother-of-pearl inlay, as well as traditional European oil painting, gesso and gilding.

The fashion for Asian art as a decorative style, today known as *chinoiserie* ("in the Chinese taste"), reached its height by the mid-18th century. In the Americas, the style manifested itself in painted and decorated interiors, ornate furniture, and ceramic objects in the style of Chinese blue-and-white porcelain. In Catholic Latin America, *chinoiserie* was found in religious contexts, such as interior church architecture and furnishings. It also appeared in the embroidered textiles of the Ursuline nuns of Quebec, including the Dove of the Holy Spirit altar frontal (ca. 1700, **Musée des Ursulines de Québec**).

Among the most rare pieces of furniture on view is a desk and bookcase (mid-18th century, **Ann and Gordon Getty Collection**) from Mexico, with an interior displaying *chinoiserie*-style painting in gold on a red background. Recalling early colonial maps drawn by indigenous artists, the inside of the doors show views of a hacienda in Veracruz drawn in an indigenous style.

The fashion for *japanning* – a painted imitation of Asian lacquerwork on furniture and wall paneling using layers of varnish, gold paint and sometimes metallic powders – also spread throughout New England, New Spain, the Caribbean and parts of South America during the 18th century. Bos-

ton became a major center of the production of japanned furniture—where over a dozen japanners worked before 1750 – but it was also made in Mexico, Guatemala, Brazil and other port cities in the British colonies, such as New York, Philadelphia and Port Royal, Jamaica. Objects featuring this technique include the MFA's high chest of drawers (about 1730–1740), acquired more than 80 years ago.

The indigenous lacquer of western Mexico and South America—laca (or maque) and barniz de Pasto (or mopa mopa) – was transformed by the introduction of Asian lacquerware and their European imitations. Native artisans developed new painting styles and techniques using local materials for decorated boxes, cabinets of drawers and large *bateas* (trays). Lacquerware from the Mexican cities of Peribán, Uruapan and Pátzcuaro exhibited motifs adapted from European and Asian sources.

Furniture-making in Peru featured precious materials, as demonstrated by a group of furniture inlaid with mother-of-pearl and tortoiseshell. Described in Spanish as *enconchado* (shellwork), the objects recall the Japanese shell-inlaid lacquers or fine inlaid furniture imported from India, Korea and other parts of Asia. A pair of *enconchado* writing cabinets (first half of the 18th century, **Colección Patricia Phelps de Cisneros**) from Alto Peru (modern-day Bolivia) show that this interest in shell-inlaid woodworking extended into rural South America. The cabinets probably were made by indigenous artists for the Jesuit mission churches in this remote region.

Southeast of Mexico City, along the trade route that brought Asian goods overland from Acapulco, a ceramics tradition in the town of Puebla flourished based on imported Chinese blue-and-white porcelains. Native craftsmen covered earthenware pottery with a thick, white tin glaze, decorating it with expensive cobalt blue. In some of these ceramics, known as Talavera Poblana, artists used local imagery – native quetzals – instead of Chinese phoenix, as seen in a talavera jar (1700–1750, MFA). Puebla potters also adapted traditional Chinese forms, such as broad-shouldered jars (*tibors*), gourd-shaped

vessels and thin-necked wine jars. Talavera is still made in Puebla today.

Colonial silver was also an important part of chinoiserie style in the Americas. A number of American craftsmen produced silver vessels in an Asian style to satisfy the demand for a host of specialized vessels, including teapots, hot-water urns, tea caddies, strainer spoons, creamers and sugar bowls, many of which are on display. Colonial silversmiths such as **John Hurd** produced vessels based on Chinese and English examples. Among the earliest and rarest expressions of chinoiserie style in American silver is a set of candlesticks and snuffer stand (ca. 1705, **Metropolitan Museum of Art**, New York), made by New York silversmith **Cornelius Kierstede**. The bases are engraved with gesturing figures and oversized plants and flowers, characteristic of chinoiserie designs in English silver.

Chinese silks, as well as Persian and Indian textiles, were also prized in the Americas. A Peruvian cover (late 17th or early-18th century, MFA) is one of very few surviving examples showing the influence from Chinese export

textiles, with imagery taken directly from Chinese silk embroideries of the Ming and Qing Dynasties exported in the 17th century – peony flowers, paired phoenix birds and the mythical qilin, with flora and fauna indigenous to Peru. The prominent use of red in the background – an auspicious color in China – is made using cochineal, a carmine dyestuff made in Peru from cochineal beetles harvested from cacti.

The exhibition is accompanied by an illustrated catalog.

The exhibition is supported by the **Terra Foundation for American Art** and made possible in part by the **National Endowment for the Humanities**, with additional support from the **Huber Family Foundation** and the **Jean S. and Frederic A. Sharf Exhibition Fund**. Support for the accompanying publication is provided by the **Andrew W. Mellon Publications Fund**.

Fashioning a Legacy: The 50th Anniversary of the Helen Geier Flynt Textile Collection
Historic Deerfield
Deerfield, MA

Desk-on-stand, lacquered and polychrome wood with painted decoration in chinoiserie style with exotic-looking buildings and weeping willow trees picked out in gold paint on black background. 18th century, Hispanic Society of America. From workshop of José Manuel de la Cerda (Mexican), lacquer painter of noble Indian lineage. On loan from Hispanic Society of America, New York, NY. Courtesy Museum of Fine Arts, Boston.



www.historic-deerfield.org
Ongoing

This exhibition is part of the celebration of the 50th anniversary of the museum's Fabric Hall, which opened when **Historic Deerfield** was known as the **Heritage Foundation**.

Fabric Hall was the dream of **Helen Geier Flynt** (1895–1986) who founded Historic Deerfield with her husband, **Henry N. Flynt** (1893–1970). Fabric Hall let her display a range of items in the collection, from more exotic and opulent textiles to historic fashions and textiles demonstrating esthetic or technical excellence. The collection included clothing, needlework and domestic textiles.

The exhibit includes the first item of the **Helen Geier Flynt Textile Collection**, a ca. 1800 wholecloth, blue and white, resist-printed cotton and flax blend quilt with a repeating pattern of stylized vases and flowers. The quilt is indicative of similar examples made in the Rouen area of France, northwest of Paris.

Also on view is a wool cloak made and worn in New England during the early 19th century, made from a tartan check probably from the **William Wilson and Son** firm (Bannockburn, Scotland, between Glasgow and Edinburgh). Made before the advent of synthetic, high-tech performance fleece, the high-quality wool provided warmth and some water resistance.

Restoring a Legacy: Rothschild Family Treasures
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org
Through July 5, 2015



Carnet de bal, agate, gold, enamel; probably English, about 1765 (left). Gift of the heirs of Bettina Looram de Rothschild.

This exhibition celebrates recent gifts to the **MFA** (see News) that tell a story of a European collection that

was looted during the Nazi era and ultimately restored to its rightful owners (see News). The collection of 186 objects, originally owned by **Baron and Baroness Alphonse and Clarice de Rothschild** of Vienna, includes European decorative arts, furniture, and personal objects such as jewelry and jeweled objects, miniatures, and rare books.



Bonbonniere mounted with a timepiece, agate and gold, probably by John and George Hannett, about 1765 (right). Gift of the heirs of Bettina Looram de Rothschild.

Restoring a Legacy offers a sample of the objects that represent what was once known as *le goût Rothschild* or “the Rothschild taste” through nearly 80 objects, including jewelry mostly from the 19th and early 20th centuries, including a diamond necklace/tiara (1920s) with nine pear-shaped diamonds and an Art Deco Brooch (Austrian, about 1937) incorporating two emerald beads that originated in Colombia and were cut in India. It was a gift from the baron to the baroness on their 25th wedding anniversary in 1937.

Furniture in the exhibition includes a commode with corner cupboard (*commode à encoignures*) attributed to **Claude Charles Saunier** from about 1770–1780, which has a shaped front that incorporates a circular Japanese lacquer panel. Designed with open shelves at either end, the cabinet is in the English taste—a popular fashion in France during the reign of Louis XVI.

Objets de vertu made of materials such as gold, agate, lacquer, enamel and gemstones include snuffboxes and *etuis* (cases) that would have been meant for holding ground tobacco, personal grooming tools (toothpicks, needles, scissors and files), dance cards, and spyglasses or timepieces, or used as costume accessories.

Portrait miniatures were initially made for a royal or aristocratic market, frequently using costly materials such as ivory, gold and jewels. A Swiss-made oval snuff box with miniature of Catherine the Great (about 1775) recalls the tradition of presenting boxes with royal portraits as diplomatic gifts. Affluent individuals would assemble large collections of these miniatures, which were often passed down, with successive generations adding new works.

The exhibition addresses how to trace the provenance, or ownership history, of works of art.

New Jersey
Of the Best Materials and Good Workmanship: 19th-Century New Jersey Chairmaking
Morven Museum & Garden
Princeton, NJ
<http://morven.org>
Through October 18, 2015

Slat backs, finials and folding-chair frames that were popular in Bergen County; patented plywood seats made in Hunterdon County; and the Trenton tradition of painted fruit motifs are among the features of this exhibition. The show evolved from research into records maintained by descendants of chair suppliers and markings of little-known New Jersey makers, as well as records of elite customers such as the Greenbrier resort (WV) and Cunard cruise-ship line.

The exhibition explores the craft of chairmaking in New Jersey from the 1790s through the end of the 19th century, when chairmakers worked actively in virtually every corner of the state, from large cities and towns to small crossroad communities. Hundreds of craftsmen are known today through census records, business directories, account books and research conducted by furniture students and local historians.

The 35 examples of documented New Jersey chairs show the range of seating furniture produced in all parts of the state. They are accompanied by chairmaking tools and equipment, portraits, photographs, advertisements, and plates from sales catalogs.

Part of the exhibition introduces visitors to the process of making 19th-century chairs. Most of the equipment and tools displayed have been drawn from the collection assembled in the late 1920s by **William H. MacDonald** of Trenton.

Special items include an authentic chairmaker's bench, patterns used in Monmouth County, a rotating stand for weaving rush seats, color grinders used in Allentown for preparing paint, and decorative stencils from several shops in the Allentown and English-town areas. Photographs illustrate how many of these items were used.

Additional galleries show examples of Windsor chairs, common or slat-back chairs with rush seats, fancy chairs, and factory-produced chairs. Eight Windsor chairs made in New Jersey between 1790 and 1835 include examples from Trenton, Pemberton and Moorestown, as well as Salem and Monmouth counties, made by **Ezekiah Hewes, William Bowen, Samuel Jaques, Samuel Roberts, William McElroy, Ebenezer P. Rose** and others, ranging in form from fan-back and bow-back to rod-back styles, some with bamboo-shaped turnings popular in the early 19th century. Brands stamped on the underside of the seats provide identifications to specific craftsmen.

A wide range of common and fancy chairs were made throughout the 19th century in all parts of New Jersey, with 15 examples highlighting this diversity. Seven were produced by the **Ware** family of South Jersey, who made slat-back, rush-seated chairs in the Delaware Valley tradition in Cumberland and Salem counties – 19 members of the family over four generations engaged in chairmaking, from the late 18th century to the 1940s. The techniques passed down in the family remained so similar that it is often difficult to tell the work of one from another.

After the Civil War, chair production in New Jersey shifted from small shops to factories. Three of the most prominent were the **Gardner Manufacturing Company** (Glen Gardner, Hunterdon County); **Tunis R. Cooper** chair factory (Bergenfield, Bergen County); and **Collignon Brothers** (River Vale, Bergen County). The exhibition presents 12 examples that display the special characteristics developed by each factory.

The title of the exhibit is taken from an 1828 newspaper advertisement of **J. D. Humphreyville**, a chairmaker from Morristown.

New York

Collection

Alling Coverlet Museum

Palmyra, NY

<http://www.historicpalmyrany.com/allingintro.htm>

Ongoing/Rotating

The **Alling Coverlet Museum** is named for **Mrs. Merle Alling**, a

Rochester, NY, resident and coverlet collector, and is in a 1901 building that originally housed a newspaper printing office. The collection represents all styles of handwoven coverlets from 1820 to 1880. It takes more than six years to rotate the entire collection. Included are a Quilt Room, looms, spinning wheels and other assorted weaver's tools.

Mr. and Mrs. John D. Rockefeller 3rd Collection

Asia Society Museum

New York, NY

<http://asiasociety.org>

Occasional view

The formation of the **Mr. and Mrs. John D. Rockefeller 3rd Collection** began in earnest after the establishment of the **Asia Society** in 1956. With the help of the scholar of Asian art **Sherman Lee**, John D. Rockefeller 3rd and **Blanchette Hooker Rockefeller** chose classical masterpieces of Asian art rather than building a historical survey.

The collection served as a primary impetus for the building of the society's headquarters. First exhibited in two parts in 1970 and 1975, and given to the society on the death of Rockefeller in 1978, the collection was shown in its entirety in 1981 when the new building opened. It now includes the works given in 1978, acquisitions made since then and a number of objects from the estate of Blanchette Hooker Rockefeller.

The collection includes objects from cultures stretching from Pakistan to Japan to Java that date from the 11th century BCE to the 19th century CE. It has particular strengths in Chinese ceramics of the Song and Ming periods, Chola-period Indian bronzes, and Southeast Asian sculptures.

Philippine Gold: Treasures of Forgotten Kingdoms

Asia Society Museum

New York, NY

<http://asiasociety.org>

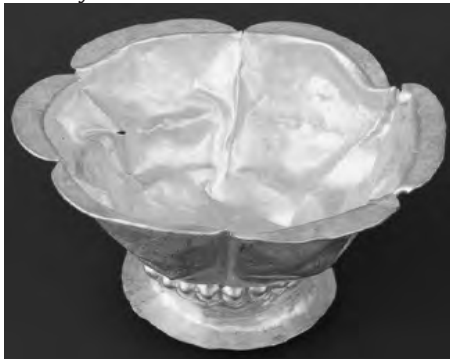
September 11, 2015–January 3, 2016

This exhibition of more than 100 gold objects focuses on the wealth of the golden age of Butuan (pronounced *boot' wan*), a polity on the southern Philippine island of Mindanao that rose to commercial prominence in the



Original handpainted crest rail detail, depicting a compote of berries on a Windsor side chair, Ebenezer P. Rose, Jr. (Trenton, NJ), ca. 1815–1825.

10th century and declined in the 13th century.



Goblet, gold. H: 1.25 inches; D: 3 1/6 in. (3.1x7.8 cm), ca. 10th–13th century, Surigao. Ayala Museum Collection. Photo by Neal Oshima. Image courtesy of Ayala museum.

Works from ancient polities beyond Butuan, such as those on the islands of the Visayas and Luzon, bear witness to the early use of gold throughout the Philippines. A selection of objects from a 1981 discovery – now in the collection of the **Ayala Museum** (Makati City) and on view in the United States for the first time – forms the core of *Philippine Gold: Treasures of Forgotten Kingdoms*. The exhibition also includes loans from public and private collections, such as the **Central Bank of the Philippines**.

Featuring gold necklaces, chains, waistbands, bangles, ritual bowls, implements and ceremonial weapons, the exhibition showcases the artistry and material wealth of Butuan and related island polities.

Ennion and his Legacy: Mold-Blown Glass from Ancient Rome

**Corning Museum of Glass
Corning, NY**

www.cmog.org

Through January 4, 2016

Ennion and His Legacy is composed of mold-blown master works by **Ennion** and other Roman glassmakers, drawn from the **Corning Museum's** collection of Roman glass.

At the end of the first century BC, glassmakers working around Jerusalem discovered that glass could be inflated at the end of a hollow tube. This technical achievement – glassblowing – made it easier to produce glass vessels and to do so more quickly, and let glassmakers develop new shapes and decorative techniques. They used a technique of inflating glass in molds carved with

decorative and figural designs to create multiple examples of a variety of vessel shapes with high-relief patterns.

Ennion, the first glassmaker to sign his objects by incorporating his name into the inscriptions that formed part of the mold's design, worked in one of the earliest workshops to design and create mold-blown glass.

Ennion: Master of Glass
Corning Museum of Glass
Corning, NY

www.cmog.org

Through October 19, 2015

This companion exhibition celebrates Roman glass master **Ennion** with 24 of the 50 known pieces of his works. The exhibition comes to the **Corning Museum of Glass** from the **Metropolitan Museum of Art** (New York, NY) and includes other pieces on loan from around the world.

From Sèvres to Fifth Avenue: French Porcelain at the Frick Collection

Frick Collection
New York, NY

www.frick.org

Through April 24, 2016

Between 1916 and 1918, **Henry Clay Frick** purchased several pieces of porcelain to decorate his New York mansion. Made at **Sèvres**, the 18th-century French porcelain manufactory, the objects – including vases, pot-pourris, jugs and basins, plates, a tea service, and a table – were displayed throughout Frick's residence. **From Sèvres to Fifth Avenue** brings them together, along with a selection of pieces acquired at a later date, some of which are rarely on view, and presents a new perspective on the collection by exploring the role Sèvres porcelain played in 18th-century France and during the American Gilded Age.

The exhibition is made possible by **Sidney R. Knafel** and **Londa Weisman**.

Living Large: Wilna Hervey & Nan Mason

Historical Society of Woodstock
Woodstock, NY

www.historicalocietyofwoodstock.org

Through September 6, 2015

This exhibition features works by **Wilna Hervey** (1894–1979) and **Nan Mason** (1896–1982), an artist

couple who lived, worked and socialized in Woodstock in the heyday of the Woodstock art colony. Items include Valentines, candles and other decorative objects, including signature works in enamel.

The exhibition includes personal memorabilia from the Historical Society collections and a recently acquired archive from **Doris and Edouard Blatter**, supplemented by loans from **Arthur A. Anderson**, **Dan Gelfand** and **Paul Jaffe**.

Treasures and Talismans:

Rings from the Griffin Collection
**Metropolitan Museum of Art/
The Cloisters**

New York, NY (Fort Tryon Park)

www.metmuseum.org/visit/visit-the-cloisters

Through October 18, 2015

Worn by women and men, finger rings are among the oldest and most familiar forms of jewelry. In addition to their use as personal adornments, rings can serve as declarations of status, markers of significant life events, expressions of identity and protective talismans.

Some three dozen ancient, medieval and later examples are in **Treasures and Talismans: Rings from the Griffin Collection**, a collection named after the mythical part-lion/part-eagle creature. In medieval lore, the griffin was often a guardian of treasure and was known for seeking out gold in rocks.

The rings are displayed alongside two dozen related works in a range of media, including illuminated manuscripts and goldsmith work spanning the late second to third century AD to the 16th century, from the Metropolitan's departments of Greek and Roman Art, European Sculpture and Decorative Arts, Medieval Art, the Cloisters, and the **Robert Lehman Collection**.

Exploring the making of rings from raw material to finished product and from goldsmith to owner, the exhibition highlights rings as both physical objects and works of art. The significance of rings in the lives of medieval and Renaissance people is a featured topic and encompasses the connection of rings to religion, superstition, love, marriage and identity.

The exhibition features short videos on making rings: cutting stones, creating settings and designing rings.

The exhibition is made possible by the estate of **Eldridge Greenlee**.



Scenes from the Life of Saint Augustine of Hippo (detail), oil, gold and silver on wood. Master of Saint Augustine, Netherlandish. Flanders (Bruges), ca. 1490. Cloisters Collection, 1961.

China: Through the Looking Glass
**Metropolitan Museum of Art/
 Costume Institute**

New York, NY
www.metmuseum.org
Through August 16, 2015

From the earliest period of European contact with China in the 16th century, objects and imagery from the East have inspired fashion designers from **Paul Poiret** to **Yves Saint Laurent**. Through the “looking glass” of fashion, designers combine stylistic references into a pastiche of Chinese esthetic and cultural traditions.



Evening dress, Shanghai collection, 2013, Valentino SpA (Italian, founded 1959). Courtesy of Valentino SpA. Photo: © Platon.

This exhibition, a collaboration between the **Costume Institute** and the Department of Asian Art, explores the impact of Chinese esthetics on Western fashion.

The exhibition features more than 140 examples of haute couture and avant-garde ready-to-wear alongside Chinese art, with items of fashion juxtaposed with Chinese costumes, paintings, porcelains and other art, including films, that reflect Chinese imagery.

**Hungarian Treasure: Silver from
 the Nicolas M. Salgo Collection**
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through October 25, 2015



Chalice, silver, partly gilded, glass, semiprecious stones, with filigree and other enameling; overall, 8 1/2 x 5 3/16 in. (21.6 x 13.1 cm); diam. of cup, 4 7/16 in. (11.2 cm). Mid-15th century, possibly made in Hungary. One of two Gothic chalices from Salgo gift that were both in the collections of Baron Nathaniel de Rothschild in Vienna and Thomas F. Flannery in Chicago. Most similar vessels still part of ecclesiastical treasuries. Repairs to and replacements were inevitable due to its age and delicacy of enamel and other fragile materials. A fall may have damaged upper part, including gilded pierced border above basket, as well as cup, which no longer fits perfectly. Hungarian mark dating from 1800 to 1828 could have been made by goldsmith who restored the chalice. Gift of Salgo Trust for Education, New York, in memory of Nicolas M. Salgo, 2010.

This exhibition celebrates the gift

of the major part of the silver collection assembled over three decades by **Nicolas M. Salgo** (1914–2005), a Hungarian native and former United States ambassador to Budapest.

Salgo was fascinated by the art of the goldsmith in Hungarian culture and formed his own “treasury” by collecting pieces that are individual and unique. This collection of silver – about 120 pieces, most dating from the 15th to the late 18th century – includes a variety of types with refined appearance and high levels of craftsmanship that represent Hungarian silver at its best. The earliest works are two rare medieval chalices ornamented with filigree enamel that were made for once-prosperous local aristocratic dynasties.

**Discovering Japanese Art: American
 Collectors and the Met**
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through September 27, 2015



Sagejū (Portable Picnic Set) with Chrysanthemums, Foliage Scroll and Tokugawa Family Crest, lacquered wood with gold, silver hiramaki-e, gold and silver foil application on nashiji lacquer ground; H. 8 5/8 in. (21.9 cm); W. 5 in. (12.7 cm); D. 9 1/2 in. (24.1 cm), Edo period (1615–1868), 18th century. Bequest of Stephen Whitney Phoenix, 1881.

The **Metropolitan Museum of Art** takes the 2015 centennial of its Department of Asian Art as the opportunity to explore the history of the museum’s collection of Japanese art. Showcasing more than 200 works in every medium, the exhibition tells the story of how the museum built its collection beginning in the early 1880s; explores the trends that shaped art collecting and the

reception of Japanese art in the United States; and sheds light on American collectors and curators with a passion for Japanese art.



O-daiko (Membranophone-double-headed barrel drum), wood, metal, cloisonné, hide, silk, padding; H. of drum, 48.3 cm (19 in.), Diam. 55.88 cm (22 in.), H. of stand, 73.7 cm (29 in.); total H. +/- 158 cm. L. of drum +/- 53 cm, D. of heads +/- 43 cm. ca. 1873, attributed to Kodenji Hayashi (Japanese, Nagoya 1831–1915), Tohshima, Aichi Prefecture, Japan. Photo: Crosby Brown Collection of Musical Instruments, 1889.

Elaborate Embroidery: Fabrics for Menswear before 1815

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

**www.metmuseum.org
Through July 19, 2015**

This installation features lengths of fabric for an unmade man's suit and waistcoat, as well as a selection of embroidery samples for fashionable menswear made between about 1760 and 1815.

During this period, France was the epicenter of the European fashionable world. The installation features a copy of *L'Art du Brodeur (The Art of the Embroiderer)*, which was published in Paris in 1770 and contains detailed descriptions about subjects such as preparing fabric to be embroidered and the variety of threads used in a

workshop, as well as illustrations of designs for men's suits.



Embroidery sample for a man's suit, silk embroidery on silk velvet; L. 13 1/4 x W. 11 1/8 in. (33.7 x 28.3 cm). 1800–1815, French. Gift of United Piece Dye Works, 1936.

Sumptuous: East Asian Lacquer, 14th–20th Century

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

**www.metmuseum.org
Through August 9, 2015**

For more than two millennia, lacquer has been a primary medium in the arts of East Asia. This installation explores the many ways in which this material has been manipulated to create designs by painting, carving or inlaying precious materials such as gold or mother-of-pearl.

Drawn from the permanent collection, this display celebrates the artistry and creativity needed to work this demanding material while illustrating both the similarities and differences found among the lacquer arts of China, Korea and Japan.

Japanese Kōgei | Future Forward

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

**www.madmuseum.org
October 20, 2015–February 7, 2016**

This exhibition showcases the work of 12 established and emergent

kōgei artists, and examines the changing role of this discipline in Japanese culture today. Kōgei is a genre of traditional art that may be roughly translated as “artisan crafts – a means of highly skilled artistic expression, both in form and decoration, associated with specific regions and peoples in Japan.

The artists in *Japanese Kōgei | Future Forward* are organized into five general kōgei techniques or practices: two-dimensional/ceramic painting, surface treatment/lacquer techniques, three-dimensional/figurative expression, chawan (tea bowls) and other cultural utensils/vessels, and transcending decoration. Their work is also considered in five themes:

- Decoration inspired by current Japanese trends such as animation, anime and manga
- New applications of traditional techniques
- Individualistic expression in the manner of contemporary art
- New and unusual forms for traditional use
- Working within convention to extend the legacy to new audiences by training new generations and teaching abroad

Japanese Kōgei | Future Forward

is curated by **Yuji Akimoto**, director of the **21st Century Museum of Contemporary Art** (Kanazawa, Ishikawa Prefecture, Japan). The exhibition is accompanied by a fully illustrated, full-color catalog.

Japanese Kōgei is co-organized by the **Agency for Cultural Affairs (TBC)** and **21st Century Museum of Contemporary Art, Kanazawa** (Kanazawa Art Promotion and Development Foundation), and is made possible by support from **Tokuda Yasokichi IV, Nana Onishi and Onishi Gallery, Errol Rudman, Shinichi Doi, the Japanese Agency of Cultural Affairs, Marcia and Alan Docter, Mary & James G. Wallach Foundation, the Consulate General of Japan in New York, and Deborah J. Buck.**

Wendell Castle Remastered

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

**www.madmuseum.org
October 20, 2015–February 28, 2016**

Wendell Castle Remastered

examines the digitally crafted works of furniture maker, designer, sculptor and educator **Wendell Castle**, now in the sixth decade of his career.

In this exhibition, Castle creates a new body of work that revisits his achievements of the 1960s through a contemporary lens. He produces new works through his latest practice of combining handcraftsmanship – such as carving, rasping and finishing – with digital technologies, including 3D scanning, 3D modeling and computer-controlled milling.

Castle's innovations include the first use of stack lamination in furniture, creation of volumetric forms with a sculptural presence in the round, a vocabulary of organic shapes and the invention of new furniture hybrids.

Wendell Castle Remastered is accompanied by a fully illustrated, full-color catalog.

Support for *Wendell Castle Remastered* is provided by **Friedman Benda**, the **Anne and Ronald Abramson Family Foundation**, **Ann F. Kaplan and Robert Fippinger**, **Susan Steinhauer and Dan Greenberg**, **Jane and Leonard Korman**, **Fleur Bresler, Anita and Ronald Wornick**, and the **University of Rochester-Memorial Art Gallery**.

Pathmakers: Women in Art, Craft and Design, Midcentury and Today
Museum of Arts and Design
New York, NY
www.madmuseum.org
Through September 30, 2015

Pathmakers: Women in Art, Craft and Design, Midcentury and Today considers the contributions of women to modernism in postwar visual culture. In the 1950s and '60s, women had considerable impact in alternative materials such as textiles, ceramics and metals. The women achieved success and international recognition.

Featuring more than 100 works, *Pathmakers* focuses on a core cadre of women – including **Ruth Asawa**, **Edith Heath**, **Sheila Hicks**, **Karen Karnes**, **Dorothy Liebes**, **Alice Kagawa Parrott**, **Toshiko Takaezu**, **Lenore Tawney** and **Eva Zeisel** – who had impact and influence as designers, artists and teachers, using materials such as clay, fiber and metals in innovative ways.

The group came to maturity along with the **Museum of Arts and Design** itself, which was founded in 1956 as the center of the emerging American modern craft movement.

The exhibition also highlights contributions of European émigrés, including **Anni Albers** and **Maija Grotell**. The inclusion of Scandinavian designers such as **Rut Bryk**, **Vuokko Nurmesniemi** and **Vivianna Torun Bülow-Hübe** emphasizes parallels between women creating work in Scandinavia and the United States.

A section of the exhibition presents works by contemporary female artists and designers that reflect and expand upon the work of the earlier generation. International and United States-based artists and designers featured in this section include **Polly Apfelbaum**, **Vivian Beer**, **Front Design**, **Christine McHorse**, **Michelle Grabner**, **Hella Jongerius**, **Gabriel A. Maher**, **Magdalene Odundo** and **Anne Wilson**.

Everything in Design: The Work of Paul Rand

Museum of the City of New York
New York, NY
www.mcny.org
Through July 19, 2015

This exhibition presents works by **Paul Rand** (1914–1996), the 20th-century advertising art director and graphic designer known as the Picasso of graphic design and called one of the 10 best art directors of all time by the **Museum of Modern Art** (New York, NY).

The exhibition presents highlights



Predictive Dream XII (kōgei), porcelain, 9¼ x 4 7/8 x 9 in. (23.5 x 12.3 x 23cm), Katsuyo Aoki, 2010. Courtesy 21st Century Museum of Contemporary Art, Kanazawa. Photo: Mareo Suemasa.

of his six decades of work in chronological order through magazines, book covers, containers and more, along with books he wrote about principles of design.

Behind the Curtain: Collecting the New York Fairs

Queens Museum

Queens, NY

www.queensmuseum.org

Through October 31, 2015

Behind the Curtain: Collecting the New York Fairs reveals little-known artifacts and souvenirs from national and regional private collections, as well as the museum's own. Loans from the 1939–1940 fair include a **Kan-O-Seat** signed by Billy Rose, George Burns and Gracie Allen, Rudy Valle, Abbott and Costello, J. Edgar Hoover, and others; the guest book from the British Pavilion with the signatures of King George VI and Queen Elizabeth of England; and a member's badge from the Society of American Magicians.

From 1964–1965, a newly restored **Cushman** three-wheeled scooter joins a baby brontosaurus from the family that resided in GM's Futurama; mold-a-rama machines that produced plastic vacuum-formed unispheres; and the only known Picturephone from the Bell System Pavilion.

Recent acquisitions from the museum's collection include two photo albums from the 1939 fair; and a Boy Scout jacket and ephemera from a boy's week working at the 1964 Boy Scouts of America pavilion.

Global Fashion Capitals

Museum at FIT

New York, NY

www.fitnyc.edu/museum.asp

Through November 14, 2015

Through more than 80 objects, ***Global Fashion Capitals*** explores the history of the established fashion capitals, and the emergence of 16 new fashion cities.

The globalization of fashion has given rise to new fashion cities that now annually host hundreds of fashion weeks around the world. Each city's cultural identity and particular economic, political and social circumstances combine to elevate its designers to international attention.

The exhibition opens with a digital-style map that locates the fashion capitals geographically, then continues city-by-city, starting with Paris, represented by designs from **Charles Frederick Worth, Gabrielle Chanel, Christian Dior** and the emerging couturier **Bouchra Jarrar**.

Collecting Paradise: Buddhist Art of Kashmir and its Legacies

Rubin Museum

New York, NY

www.rubinmuseum.org

Through October 19, 2015

Collecting Paradise traces the art of Kashmir in the Western Himalayas for over a millennium, beginning with the carved ivory and metal sculptures from Kashmir that were brought to the Western Himalayas in the 7th–12th centuries; highlighting the notion of Buddhist art in motion; and concluding with examples from the 15th–17th centuries, when Kashmiri esthetics were revitalized in an economic and religious revival in West Tibet.

Kashmir, a region extending between present-day Pakistan, India and China, was a center of cultural exchange where Buddhism flourished. Western Himalayan pilgrims to Kashmir "collected" art there and installed it in their new monasteries at home; they invited Kashmiri teachers and artists, and worked together to create a new Buddhist culture. Over time, the Buddhist art of Kashmir became embedded in the cultural identity of Western Himalayan Buddhists.

Collecting Paradise celebrates Western Himalayan Buddhists as agents of their own cultural production and the role they played in collecting and preserving the art of Kashmir. The exhibition is accompanied by a catalog of the same title.

The exhibition is co-organized by the **Mary and Leigh Block Museum of Art**, Northwestern University (Chicago, IL). Support was provided in part by the **Ellen Bayard Weedon Foundation**. The exhibition was curated by **Rob Linrothe** for the Block Museum.

Ohio

Masterpieces of Japanese Art

Cincinnati Museum of Art

Cincinnati, OH

cincyart.org

Through August 30, 2015

The exhibition features approximately 100 Japanese masterpieces from the permanent collection of the museum that provide a better understanding of Japanese art and its esthetics, and a regional perspective through the history of the collection.

Pennsylvania

Silver to Steel: The Modern Designs

of Peter Muller-Munk

Carnegie Museum of Art

Pittsburgh, PA

www.cmoa.org

November 21, 2015–March 14, 2016

Silver to Steel places **Peter Muller-Munk** (1904–1967), a German émigré to the United States, among the influential designers of his generation. With more than 120 works of hand-wrought silver and popular mid-century products, supported by drawings, multimedia interviews and period advertising, the exhibition presents the story of a man who rose from anonymity as a young silversmith at **Tiffany & Co.** to become a postwar designer and founder of a design consultancy in America: **Peter Muller-Munk Associates** (PMMA).

Beginning with Muller-Munk's Art Deco silver, the exhibition also features his best-known designs – the Normandie pitcher and Waring Waterfall blender – along with much of his previously undocumented work: cameras, radios, cocktail shakers, power tools and refrigerators, as well as total environments for gas stations, international expositions and mass-transit vehicles.

PMMA's contributions to public projects, such as the Unisphere for the **1964 World's Fair**, have been overlooked for decades. The firm counted Alcoa, Bayer, Bell & Howell, Bissell, Mellon Bank, Pittsburgh-Corning, Silex, SOHIO, Texaco, US Steel, Waring and Westinghouse among its national clients.

Texas

Habsburg Splendor: Masterpieces

from Vienna's Imperial Collections

Museum of Fine Arts, Houston

Houston, TX

www.mfah.org

Through September 13, 2015

Nearly 100 works and rare objects from the **Kunshistorisches Museum** (Vienna, Austria) are on display, including arms and armor, court attire, carriages, decorative arts, and antiquities, that tell the story of the rise and fall of the **Habsburgs** and their global empire.

Washington

Chihuly's Venetians: The George R. Stroemple Collection

Museum of Glass

Tacoma, WA

www.museumofglass.org

July 25, 2015–January 4, 2016

This exhibition features **Dale Chihuly's** contemporary versions of Italian Art Deco Venetian sculptures. The exhibition consists of 19 Putti Venetians – vessels each with hot-formed figurative sculptures of *putti* (cherubs) and mythological creatures in the design; nine Venetians (without *putti*); 42 Piccolo Venetians, the smaller but vessels originally based on traditional Venetian themes; and three Bottlestoppers, monumental vessels inspired by perfume bottles.



Gilded Mystic Blue Putti Venetian with Swan and Cherubs, glass; 19 x 15 x 15 inches; 1994; Dale Chihuly (American, born 1941). Courtesy George R. Stroemple Collection, a Stroemple/Stirek Collaboration. Photo courtesy George R. Stroemple Collection, a Stroemple/Stirek Collaboration.

Shirley Klinghoffer–CRT Revisited

Museum of Glass

Tacoma, WA

www.museumofglass.org

Through October 11, 2015

Shirley Klinghoffer–CRT Revisited

revisits a personal project that began in the 1990s. Klinghoffer created 18 glass sculptures inspired by the hospital armatures used as supports for women's bodies during radiation therapy. These transparent skins of glass use a technique known as "slumping" in which gravity helps to form the sculptures.

When Klinghoffer first chose to work in glass, she applied and received a scholarship to the **Pilchuck Glass School** (Stanwood, WA), where she worked with numerous forms of glass casting. She learned the slumping technique at **Urban Glass** (Brooklyn, NY).

The exhibition consists of two illuminated fields of slumped glass upper-body sculptures on large, reflective platforms; a slumped glass lower-torso sculpture; projected quotes from cancer patients titled "Voices"; a wall display of the original hospital armatures recovered from Memorial Sloan Kettering Cancer Center, Klinghoffer's inspiration for the glass sculptures; and an interactive area where viewers can write personal responses, share stories and exchange ideas.

Joseph Rossano: Vanity

Museum of Glass

Tacoma, WA

www.museumofglass.org

Through August 30, 2015

In **Vanity**, Pacific Northwest artist **Joseph Rossano** addresses issues of animal extinction in the art historical tradition of *vanitas*, but with a 21st-century version of *ut translatio natura* – "nature as metaphor."

The exhibition presents 11 extinct species in various ways, including sculpturally in specimen jars. The clear glass sculptures are submerged in oil to create a clouded glimpse of the portraits of these species. Viewers' reflections in the mirrored glass sculpture below the cabinets are meant as reminders that "this is our vanity, literally and figuratively."

International

England

Treasured Possessions from the Renaissance to the Enlightenment
Fitzwilliam Museum, Cambridge University

www.fitzmuseum.cam.ac.uk

Through September 6, 2015

This exhibition provides a journey through the decorative arts through 300 objects that represent the lust for goods imported from the East and the revolutions caused by New World products. The show explores how objects were made, marketed, acquired, personalized and valued.

I: A New World of Goods

The Renaissance to the Enlightenment period (about 1400 to about 1800) saw changes in the production and availability of goods and the emergence of new luxuries and technological innovations, importation and imitation of foreign artifacts such as porcelain and calico, use of New World substances like chocolate and tobacco, and the first stirrings of mass production that would transform the European home.

Some of the items on display are named and dated to commemorate important events; others show signs of wear and tear, and deliberate mending. Homemade items were created and handed down from one generation to the next.

The Renaissance witnessed an explosion of goods. Lists of household possessions give a sense of the clutter in prosperous homes – dinner services, glassware, furniture, linen, clothes, jewelry, ornaments and books, along with specialized items, such as hand-warmers or flower vases.

While local craftsmen honed their skills to produce the objects demanded by their clients, exotic foreign goods also entered the market.

II: Desiring and Acquiring Things

The Renaissance to Enlightenment period is often seen as an age of acquisitiveness.

In the 18th century, shopping became a pastime and leisure activity, especially for the rising middling classes. Shops appeared in many British and continental European cities, replacing market stalls and itinerant pedlars and offering a new experience for consumers. Street sellers were the subjects of printed illustrations and porcelain figures. Shopkeepers were also at the forefront of marketing innovation,

advertising in newspapers and through trade cards and bill heads on customer receipts.

III: The Irresistible

The “irresistible” – ebony from Africa, porcelain from China, chocolate and sugar from America, lustreware from Valencia, etc. – was linked to the expansion of Europe and the idea of the exotic. The **Medici** court in early Renaissance Florence desired the colorful and stylized designs of **Iznik** pottery and was the first European connoisseur of Chinese porcelain. New objects were created for and by the consumption of these new stimulants.

IV: The Fashionable Body

The Renaissance became visible to many through a new world of fashion as tailoring was transformed by new materials and refined techniques of cutting and sewing, as well as by the demand for a tighter fit, particularly for men’s clothing. Artistic representations of the clothed body proliferated and mirrors enticed people to experiment with their appearance.

Wearable goods included clothing, armor and accessories such as hats, hairpieces, feathers, toothpicks, rings, gloves, purses and shoes. An earthenware male figure of 1606 features an expensive, modish slashed suit with belt, buttons and a feathered hat.

V: At Home and on Display

During the period covered by this exhibition, front-opening cupboards, dressers and sideboards – props on which ornamental items could be positioned – replaced traditional chests. Cabinets containing small drawers let collectors order their objects, keep them under lock and key, and then show them to visitors.

By the 18th century, technological changes, the expansion of global trade networks and the growth of European markets broadened the opportunities for buying and displaying goods in the home to a wider group of people. Tea services were laid out on sideboards, inkstands on desks, vases on mantelpieces, and scent-bottles and patch boxes on dressers.

A range of ornamental porcelain items was available, as well as imita-

tions in cheaper earthenware. The sub-division of interiors into specialized spaces resulted in new kinds of furniture, such as the tea-table or *secrétaire*, used to both display fashionable objects and hide its owner’s secrets.

Balenciaga, Master of Lace **Museum of Fashion and Lace** **Calais, France**

**www.museeducostumeetdeladen
telle.be/en/home/
Through August 31, 2015**

Cristóbal Balenciaga (1895–1972), founder of the **Balenciaga** fashion house in 1937, was a Spanish designer based in Paris who used lace to decorate his designs, from jackets to cocktail dresses, tunics and accessories. He was often inspired by the convertible outfits of the 1920s, and created lace ensembles such as a short evening dress with a skirt that could be converted into a cape.

He was considered to have defined the fashion scene in the 1950s and 1960s.

Balenciaga used unusual treatments, such as lacquered and wool lace, transforming them with embroidery for added thickness or to resem-

ble bristles. Tulle panels were embroidered to resemble English needlepoint works, or decorated with gazar ribbons to reproduce the effect of lace patterns.

This exhibition presents 75 vintage items, some never on display before and many featuring lace from Calais, which is well-known for its lace manufacturing – the museum is in a former lace factory.

The exhibition highlights forgotten lace producers such as **Riechers Marescot** (founded in 1880), **Jean Dognin** (designer, late 1920s–late 1930s) and **Pierre Brivet**, and displays fabric samples with lace patterns painted by hand, or re-embroidered by specialists such as **François Lesage** (1929–2011).

Gold from the Sea – Newfound **Treasure from Caesarea**

Israel Museum
Jerusalem, Israel
www.imj.org.il

Through September 1, 2015

In February 2015, divers off the coast of Caesarea spotted a group of gold coins lying on the seabed. When marine archaeologists of the **Israel Antiquities Authority** conducted a salvage excavation, they recovered more than 2,580 coins of pure (24



Dresses by Cristóbal Balenciaga from, respectively, 1950 and 1967. Photos: courtesy of the Fundación Cristóbal Balenciaga Fundazioa (left); Fred Collier, courtesy Hubert de Givenchy Collection (right).

karat) gold weighing a total of 7.5 kg.

The coins date from the mid-9th to the early-11th century CE and were minted by the Fatimid caliphs of Egypt, who ruled over an empire stretching from North Africa in the west to Syria and Yemen in the east.

The treasure contains two types of coins: gold dinars weighing around 4 g each and gold quarter-dinars weighing 1 g – the most common coins of the period, as silver coins were rare and bronze coins were not used at all. Documents from the 11th-century Cairo Genizah indicate that the salary of a craftsman at that time was approximately two gold dinars per month. Based on the number of coins found so far, the treasure would have been the equivalent of 1,200 months' salary – a century of wages – or 5.5 million shekels based on the minimum wage in Israel today.

The display is a joint project with the Israel Antiquities Authority and **Caesarea Edmond Benjamin de Rothschild Corporation**.

Aristocratic Taste: Ancient Art from the Belfer Collection
Israel Museum



Hydria (water jar) depicting Peleus abducting Thetis, pottery, Attic black-figure, 47 x 38 cm. Athens, Greece, probably by the Leagros Group, Late Archaic Period ca. 520–510 BCE.

Jerusalem, Israel
www.imj.org.il
Through December 26, 2015

About 100 items from the recent gift to the museum from **Robert and Renee Belfer** (see News) are on display.

A promised gift to the museum in honor of its 50th anniversary, this collection of more than 300 ancient

Roman and Near-Eastern artifacts was previously kept in the Belfers' home in New York and has never been displayed to the public.

The exhibition showcases highlights from the collection – including glass vessels, pottery, sculptures and mosaics – and provides a glimpse into the life of ancient Roman nobles, whose villas were adorned with such objects.

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The Decorative Arts Society depends on our readers to provide information about events, acquisitions, people, news and exhibitions in the field.

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Pot-pourri "à Vaisseau," soft-paste porcelain, with later addition of gilt-bronze base, 17 1/2 x 14 7/8 x 7 1/2 in. (44.5 x 37.8 x 19 cm). Sèvres Porcelain Manufactory, ca. 1759. Henry Clay Frick bequest, 1916. See *Exhibitions*.

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Snuff box, gold, enamel decoration; marked by Jean-Baptiste Bertin, about 1770 (left). Magnifying glass, gold, agate, diamonds, English, about 1765 (right). Gifts of the heirs of Bettina Loram de Rothschild. In *Restoring a Legacy: Rothschild Family Treasures*, Museum of Fine Art, Boston (MA). See *Exhibitions*.

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