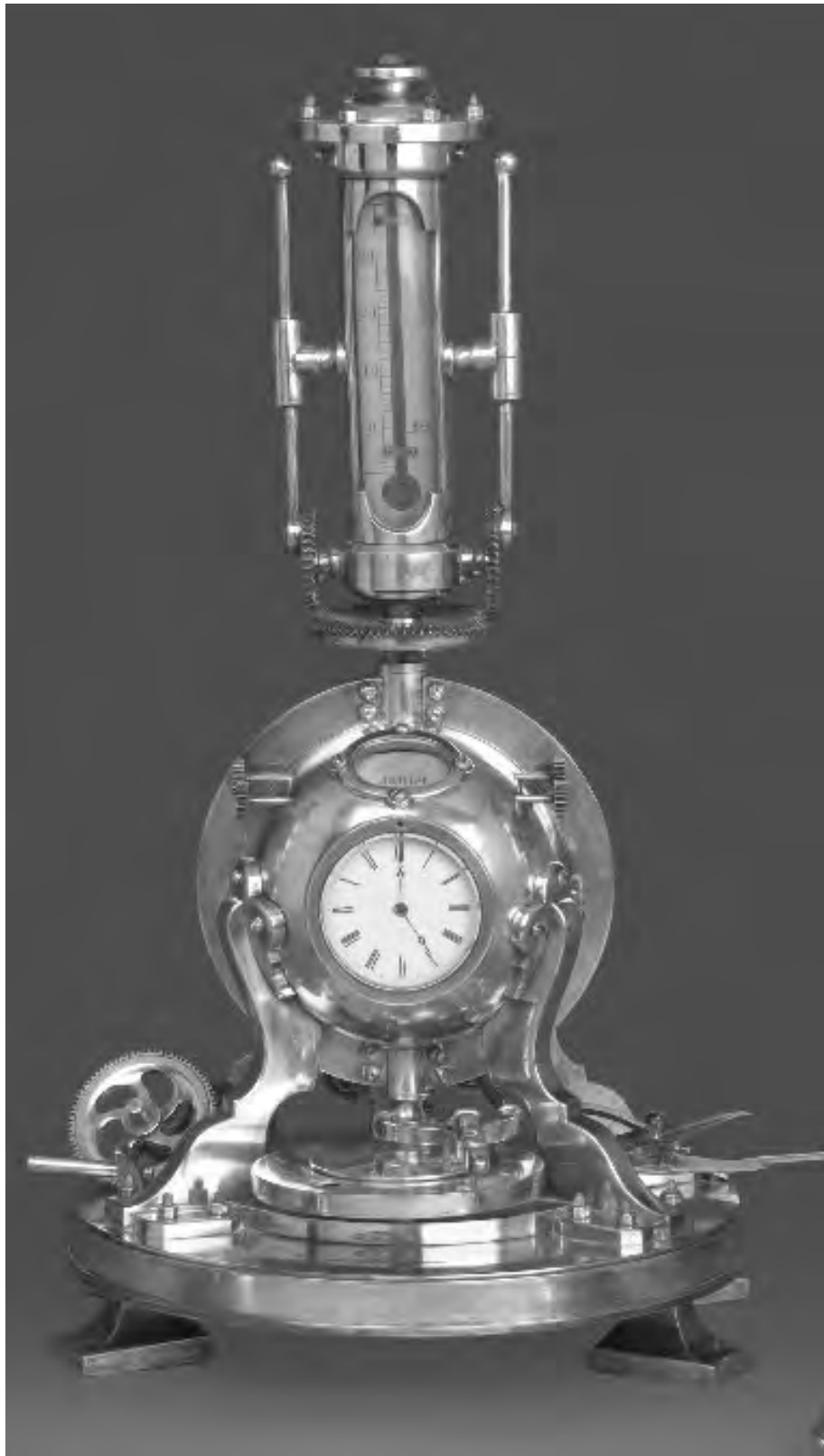


Decorative Arts Society



newsletter/spring 2017

Volume 25, Number 1

DAS

The DAS

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

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

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DAS Newsletter

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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 2017 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

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The DAS website may provide information about events that fall between issues.

Cover image:

Clock with thermometer and month calendar, newly made machine parts—nickel-plated metal, glass, paper, mercury; 15 1/2 x 8 x 8 in. (39.4 x 20.3 x 20.3 cm), Andre Romain Guilmet, manufacturer, Paris, France; part of five-piece clock garniture (set of decorative objects for display). Upper section with measurement in "Fahrenheit" on one side and "Reaumur" on other. Mid-section has large globe at top; small, rectangular glass window with month calendar printed in black ink on textile, text in French; turning mechanisms of mirrored, two small cog wheels on pins; beneath calendar, central section of globe comprises white clock dial with black roman numerals for hours and single hour and minute hand. Beneath are individual industrial tools such as tuning fork, hammer and compass, cog wheel. Whole on flat disc base with four protruding feet. Gift of Marcus S. Friedlander, by exchange, 2009. Photo: Brooklyn Museum. See coverage of DAS trip to Brooklyn Museum in next issue of DAS newsletter.

From the president

Greetings from new DAS president

By Susan Schoelwer, Robert H. Smith Senior Curator,
George Washington's Mount Vernon, Mount Vernon, VA

I am pleased to report that first months of 2017 have been busy ones for the DAS, with a smorgasbord of no less than four one-day programs—at **Sotheby's**, the **Cooper Hewitt Smithsonian Design Museum**, **Green-Wood Cemetery** and the **Brooklyn Museum**, and the **Morgan Library and Museum**. Many thanks to all those who organized, hosted, attended and reported on these not-to-be-missed expeditions (see the following pages for further details).

Two upcoming events are on the drawing boards. On **October 4**, the DAS has been invited to the **National Arts Club** (NAC; New York, NY) for a lecture on **Donald MacDonald** (1841–1916), who designed the glass dome ceiling in the **Tilden Mansion**, now the NAC clubhouse, by **Jennifer Thalheimer**, curator and collection manager of the **Charles Hosmer Morse Museum of American Art** (Winter Park, FL). Watch your mailbox for further details, possibly including dinner and a tour of the club.

Further afield is a trip to the **Corning Museum** and nearby points in upstate New York; information will be forthcoming from DAS program chair **Emily Orr**.

Programs such as these play a vital role in fulfilling the DAS mission of encouraging interest in, the appreciation of and the exchange of information about the decorative arts. I can report from personal experience that these events do much to convey knowledge, spark ideas and build connections. They enable us to broaden our purview by visiting sites and collections that we might not otherwise encounter, in the company of the curators, academics, collectors, dealers and other specialists who know these resources best.

Encounters with program hosts and attendees strengthen our indi-

vidual ties to a community of shared interest.

Another key DAS initiative is our awards program, which recognizes three categories of scholarship. The **Charles F. Montgomery Prize** recognizes the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar. The **Charles F. Montgomery Award** celebrates the most outstanding first major publication in the American decorative arts. The **Robert C. Smith Award** recognizes the best article about the decorative arts published in English.

The all-volunteer awards committees do a phenomenal job of reviewing the literature produced each year. They welcome suggestions of publications of note; please submit nominations (including self-nominations) to **Wendy A. Cooper**, curator emerita of Furniture, **Winterthur Museum**, chair of the **Montgomery Prize and Award Committee** (wendy.cooper.358@gmail.com), or **Jeannine Falino**, independent curator, chair of the **Smith Award Committee** (jeannine@jeanninefalino.com). The next Montgomery deadline is **September 15, 2017**, for books published in 2016; the next Smith deadline is **February 1, 2018**, for articles published in 2017.

As a nonprofit, all-volunteer organization, our DAS can only be as active and vibrant as participation by our supporters allows. To that end, I not only invite, but *urge*, your active engagement. Send in news of appointments, promotions, opportunities, programs, exhibitions, acquisitions and award nominations to newsletter@DecArtsSociety.org. Offer to review an exhibition or publication. Propose a program—I am particularly eager that we diversify our offerings geographically. Note that all programs are offered

at cost, with the goal of providing opportunities for those in entry-level positions or with limited incomes to meet and network with senior scholars, curators and collectors.

As I look toward the end of my first year as DAS president, I invite your comments and suggestions, at spschoelwer@mountvernon.org. If travel brings you to the nation's capital, I would be pleased to welcome you to **Mount Vernon**. In addition to having recently restored two rooms based on fresh forensic and documentary evidence, our award-winning exhibition, **Lives Bound Together: Slavery at George Washington's Mount Vernon**, features many of our decorative arts treasures, interpreted in the broader context of slavery.

In closing, I thank all DAS supporters for the generous contributions that support our newsletter and other activities. I look forward to hearing from you or seeing you at future events.



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Events

Before the 2'x4': New England Framing Options to the Mid-19th Century

**New England Forum Symposium
Historic Deerfield
Deerfield, MA
July 15, 2017**

Geared toward professionals practicing in all aspects of the preservation field and owners of historic structures, the symposium focuses on technology used in early building to the mid-19th century.

The symposium features lectures and presentations discussing framing and looks at the variety of ways to erect a structure that were practiced in New England, based on local tradition, expediency, efficiency and technology of the times.

Tad Baker explores archaeological and documentary evidence for early earthfast structures; Jim Garvin reviews myths and facts surrounding log and garrison construction; **Jack Sobon** discusses the move from scribe to square rule framing; **Jan Lewandoski** assesses vertical plank framing evolution; and **Bill Flynt** talks about the introduction of stack plank, or ribbon construction, in the second quarter of the 19th century.

There also will be an opportunity to inspect samples of some of these forms of construction at a reception after the presentations.

Registration is \$85 per person (\$75 for Historic Deerfield members) with an optional box lunch available for purchase. For the complete schedule and online registration, go to www.historic-deerfield.org/nef. To register by telephone, contact Julie Orvis at 413-775-7179.

Early American Furniture: Recent Research in Training, Technique and Lifestyle
**Historic Deerfield Decorative Arts Forum
Historic Deerfield
Deerfield, MA
www.historicdeerfield.org
September 15-17, 2017**

This year's forum examines current research in the study of early American

furniture from the workshop to parlor and chamber.

Speakers and demonstrators include **Tara Hingston Cederholm**, private curator and scholar; **Mack Cox**, collector and independent scholar (Richmond, KY); **Kevin Ferrigno**, vice president and general counsel, **DATTCO, Inc.** (New Britain, CT); **Bruce Hoadley**, professor emeritus, wood science and technology, University of Massachusetts, Amherst; **Peter Kenny**, co-president, **Classical American Homes Preservation Trust** (New York, NY); **Silas Kopf**, master woodworker and winner of the 2015 **James Renwick Alliance** of the **Smithsonian Institution's** Master of the Medium Award (Northampton, MA); **Ethan Lasser**, Theodore E. Stebbins Jr. Curator of American Art and head of the Division of European and American Art, **Harvard Art Museums** (Cambridge, MA); **Clark Pearce**, independent scholar (Boston, MA); **Christine Ritok**, associate curator, **Historic Deerfield**; **Christine Thomson**, conservator; **Christina Vida**, independent museum consultant (West Hartford, CT); **Gerald W.R. Ward**, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus, **Museum of Fine Arts, Boston** (MA), and **DAS** newsletter editor; and **Philip Zea**, president, Historic Deerfield.

Optional workshops focus on "Identifying Woods in American Antiques" with Hoadley; "Inlay and Marquetry Techniques: A Hands-on Demonstration

of Traditional Methods" with Kopf; and "The Furniture of Daniel Clay of Greenfield, Massachusetts" with Ritok.

Registration is \$385 and includes all lectures and demonstrations, admission to Historic Deerfield, two receptions, one lunch, and refreshments. **Friends of Historic Deerfield** receive a \$20 discount on registration.

The forum is sponsored by **Skinner, Inc.**

For the schedule and registration, go to www.historic-deerfield.org/fallforum.

56th Annual Seminar on Glass
**Corning Museum of Glass
Corning, NY
www.cmog.org
October 20 and 21, 2017**

The **56th Annual Seminar** at the **Corning Museum of Glass** highlights the artistry and innovation of **Louis C. Tiffany's** glass mosaics. **Tiffany's Glass Mosaics**, an exhibition and companion publication created by a partnership between the Corning Museum of Glass and the **Neustadt Collection** (Long Island, NY), breaks new ground in examining Tiffany's mosaics exclusively.

Recognizing the potential for richly hued and highly reflective glass, Tiffany established a new esthetic and introduced a uniquely American approach to mosaics. Speakers will explore the artistry and medium of Tiffany's mosaics, putting the work into context and presenting new scholarship on this topic.



Peonies, glass mosaic; Louis C. Tiffany. Corning Museum of Glass.

Tess Korobkin's work on "The Greek Slave and Materialities of Reproduction" earns Smith Award

The DAS has selected "The Greek Slave and Materialities of Reproduction," published in *Nineteenth-Century Art Worldwide*, Vol. 15, no. 2 (Summer 2016), pp. 1–24, by **R. Tess Korobkin**, a PhD candidate in art history at Yale University, as the recipient of its **Robert Smith Award** for work published in 2016. Korobkin specializes in American art and visual culture. Her dissertation examines how American figurative sculptors of the 1930s re-



sponded to the era's societal turbulence and new esthetic possibilities.

"Selected from a very competitive group of fine articles, this one clearly and cogently cast fresh light on the subject of reproductions," said independent curator **Jeannine Falino**, chair of the **Robert Smith Award Committee**.

"The author's essay was one of a group dedicated to **Hiram Powers's** 'The Greek Slave' and published in *Nineteenth-Century Art Worldwide*, Vol. 15, no. 2 (Summer 2016). Tackling the mechanical, reproductive aspect of 'The Greek Slave,' Korobkin has interrogated the various ways in which the sculpture was reproduced inexpensively for the middle-class home, and where it resided as a central cultural artifact of Christian modesty. Her contributions consider the shortcomings of the ideals expressed by Powers.

"She traces incongruities of its place in American society; where its whiteness played into the ideas of racial theorists; and where, as a desirable raffle prize, it shared newspaper space in 1854 with announcement of a slave auction. In a world where Frederick

Douglass owned a copy and hoped for a better future for slaves of all nations, Korobkin reminds us of the fundamental role slavery paid for the rise of modernity itself."

Korobkin was recently a curatorial research assistant and contributing author to the catalog for the 2016 exhibition *Sculpture Victorious: Art in an Age of Invention, 1837–1901* at the **Yale Center for British Art** (New Haven, CT); **Tate Britain** (London, England). Currently, she is a Joan Tisch Teaching Fellow at the **Whitney Museum of American Art** (New York, NY). In September, she will begin a year-long pre-doctoral fellowship at the **Smithsonian American Art Museum** (Washington, DC).

To see the special issue of the journal, go to <http://www.19thc-artworldwide.org/past-issues>.



Furniture exhibition at Yale gallery reveals uses of historic evidence

By David F. Wood, Curator, Concord Museum (Concord, MA)

The DAS took advantage of a nearly perfect autumn day in 2016 to enjoy a visit to the exhibition *Art and Industry in Early America: Rhode Island Furniture, 1650–1830* with **Patricia Kane**, Friends of American Arts Curator of American Decorative Arts at the **Yale University Art Gallery**.

The study of American decorative arts may be fairly said to have cut its teeth on the topic of the late Baroque furniture of Rhode Island. Subjects such as attribution, regionalism, shop structure and quality first raised in the scholarly literature using examples attributed to Newport (and sometimes



Providence) have never gone out of consideration. In this current exhibition may be clearly seen some of the uses to which the evidence is presently being put.

We heard from Kane that behind the 130 objects in the exhibition are

the 4,000 objects (with 2,000 more on the way) are the 2,000 cabinetmakers (or related woodworkers) of the **Rhode Island Furniture Archive** (<http://rifa.art.yale.edu/>). This initiative, based on the model of Kane's Colonial Massachusetts Silversmiths and Jewelers but born digital, again puts Rhode Island's experience at the heart of a more general consideration of the American experience.

The exhibition itself was a unique opportunity to see such sights as the five kneehole block-front bureaus signed by five different makers. There

Continued on next page.

also was compelling visual evidence supporting the consideration of Providence as the site of the creation of some of the iconic objects (such as the **Garvan** six-shell desk and bookcase) that have, for generations, been regarded as quintessentially Newport.

One interesting thread woven through the entire chronology of the exhibition was the fielded panel, seen first on the Field family chest—one of the few surviving pieces of 17th-century Rhode Island furniture—and still evident in pieces from the early-19th century.

An excellent catalog, *Art and Industry in Early America: Rhode Island Furniture, 1630–1830*, augments the exhibition and repays careful attention.

Lunch was a buffet at Mory's; the salmon, braised tofu and squash soup with toasted pumpkin seed garnish were all savory and pleasantly seasonal. Kane and DAS treasurer **Stewart Rosenblum** teamed up to deliver a vest-pocket history of Mory's; both the place and the institution. Lunch was an opportunity to catch up with some colleagues and to meet others for the first time.

Susan Schoelwer, curator of **George Washington's Mount Vernon** (VA), officially took the helm as the incoming new DAS president with a heartfelt appreciation to Kane, not just for the concise and informative tour she had given us, but also for her myriad contributions to the field through decades of exemplary practice. Susan thanked **David Barquist** for his tenure as the past president of the DAS for the past 10 years.

The group heard briefly from **Emily Orr**, assistant curator of Modern and Contemporary American Design at the **Cooper-Hewett** and incoming DAS Program chair, and had an opportunity to thank **Nicholas Vincent** of the **Metropolitan Museum of Art** (New York, NY) for his five years' service in that post.

After lunch, Kane took us to the furniture storage area, where we considered some further examples of Rhode Island furniture in detail. References to fleshy bulges and webbed feet were rife. We heard as well some of the plans for the forthcoming relocation of the furniture study area. Orr lost no time in proposing that the DAS return to Yale to appreciate the new space when it opens.



Array of bannister-back chairs (above); Halyburton card table (below), mahogany, mahogany veneer, primary light and dark wood floral inlay, secondary maple and pine inlay. Now attributed to James Halyburton: tables such as this, which descended in a family from Warren, RI, originally attributed to Allie Burton based on this one's published history; since no one by that name appears in Rhode Island records and there was a cabinetmaker named James Halyburton (1705—at least 1800), family oral history assumed to have turned Halyburton into Allie Burton. Peter and Daphne Farago Purchase Fund, 1986..





Posthumous portrait of Rabbi Raphael Hajim Isaac Karigal (1733–1777), born in Hebron, Palestine. Friend Reverend Ezra Stiles, minister of Second Congregational Church and later president of Yale College, attended service he led at Touro Synagogue; description of clothing is similar to portrait.



Bureau table, mahogany (primary), chestnut, eastern red cedar, eastern white pine, yellow poplar, poplar—possibly aspect (secondary); probably 1765, Newport, RI. Inscription suggests made by Thomas Townsend (American, 1742–1827), son of Jacob Townsend, Sr., when still working in his father's shop after father died in 1765. Shells similar to those of Edmund Townsend, with absence of bar under central element and ends of raised ridge around inner shell not tucked under as neatly. Diplomatic Reception Rooms, U.S. Department of State (Washington, DC).



Desk and bookcase, mahogany (primary), American black cherry, chestnut, eastern white pine (secondary); 1771–1795; made for John Brown (1736–1803). Made by Daniel Spencer, nephew of Newport cabinetmaker John Goddard and one of several makers who left Newport in late colonial period for Providence; carved shells and aspects of marking system are like those of Goddard.



Tour leader Patricia Kane describes drawer.

DAS enjoys visit to Cooper Hewitt

By Edward Styles, Cataloguer, Jewish Museum (New York, NY)



Catherine Acosta, MA student in Cooper Hewitt/Parsons program in History of Design and Curatorial Studies, presents her research on the Art Deco designs of E. F. Caldwell & Co. during DAS visit.

DAS hosts at Cooper Hewitt (left to right) Emily Orr, Acosta, Meg Caldwell, Elizabeth Broman and Kathleen Bennett.

About 20 contributors to the DAS joined **Emily Orr, Cooper Hewitt Smithsonian Design Museum** (New York, NY), assistant curator of Modern and Contemporary American Design, and **Sarah D. Coffin**, curator and head of Product Design & Decorative Arts, for a guided tour of the two-floor exhibition *The Jazz Age: American Style in the 1920s*.

The exhibition is a collaboration between the **Cleveland Museum of Art** (OH) and Cooper Hewitt, with the goal of bringing together and putting on display some of the 1920s and early 1930s holdings across media from both institutions. *Jazz Age* features more than 400 objects, nearly half from Cooper Hewitt's permanent collection, as well as objects on loan from private collections and museums internationally, many acquired by the institutions in the 1920s.

The exhibition began with two painted panels from the **Ziegfield Theater** (New York, NY) on loan from the **Collection of Richard H. Driehaus** (Chicago, IL), mounted in the main stairwell of the **Carnegie Mansion**. On the top floor, a brief introduction of the continued interest in historical styles



served as a counterpoint to the more distinctly modern and machine-age designs in the rest of the exhibition.

Highlights included a neon blue ceramic Jazz Bowl by **Viktor Schreckengost** commissioned by Eleanor Roosevelt, a host of skyscraper-inspired furniture by **Paul Frankl** and stunning ironwork from Cleveland's **Rose Iron Works**.

Following a casual lunch at nearby Zabar's, the group returned to Cooper Hewitt to review dozens of presentation drawings (of about 13,000) from the **Caldwell & Company** collection in the Cooper Hewitt Smithsonian Design library. **Edward F. Caldwell & Co.**, founded in the 1890s and based in New York, produced lighting fixtures and

other functional metalwork for private homes, public buildings, and places of worship and commerce across the USA during its four-decade existence.

Meg Caldwell discussed the pioneering electrical fixtures designed and supervised under her great-grandfather, and touched on the need for research and cataloguing that she hopes will continue in future years.

As evidence of such work already begun, **Catherine Acosta** from the master's program in the History of Design and Curatorial Studies, which is jointly hosted by Cooper Hewitt and the **Parsons School of Design**, discussed some of her favorite Art Deco-era designs by the firm and her research into these commissions.

DAS learns from Sotheby's Americana Week Program

By Emily Orr, Cooper Hewitt Smithsonian Design Museum (New York, NY) and DAS Program Chair

Contributors to the DAS attended the *Americana Symposium* at Sotheby's on January 17 at which Erik Gronning and Jason Busch of Sotheby's introduced Laura C. Keim, Andrew Richmond, Selby Kiffer, John Ward, Glenn Adamson, Alan Miller and Robert Trent, who provided insights into new research and offered varied perspectives on the field.

The following afternoon, participants enjoyed guided tours at Sotheby's, winding through the more than 750 lots divided up into six sales, driven by a number of private collections.

The tour began with the Iris Schwartz collection of American silver. Over the course of a few decades, Schwartz amassed a comprehensive survey of American silver from the colonial era to the present, with pieces by makers from Hull and Sanderson to Ubaldo Vitali and Michael Graves.

Busch and Ward selected highlights for in-depth examination, including a rare pair of candlesticks by the New York silversmith Myer Myers. An ice pail and an ice bowl and spoon by Gorham Manufacturing Company caught our eyes with their



American Silver Candlesticks, Myer Myers, New York, ca. 1750–1766. Silver candlesticks extremely rare in Early American silver, purview of only wealthiest of Colonists; sets of four even rarer. These sticks form set of four with pair in private collection. Original owners probably Jacob LeRoy and his second wife, Catherine Rutgers, who married in 1766. Only one other set of four candlesticks by Myers known, made for Catherine Livingston Lawrence, divided between Metropolitan Museum and Yale University Art Gallery.

arctic imagery. A Viking-style vase designed by Paulding Farnham for Tiffany & Co.'s display at the Pan-American Exposition in 1901 was striking in scale and in its rich visual composition of gems, enamel, Celtic knots, dragon heads and fox masks.

Next, we explored Americana,



Viking-style Vase, American silver, enamel and gem-set; Paulding Farnham for Tiffany & Co., 1901, for Pan-American Exposition (Buffalo, NY). Viking-style pieces were major feature of Tiffany's display. Farnham experimented with Celtic motifs for World's Fairs as early as 1893, as well as in silver and iron Viking punch bowl for Chicago, now in Metropolitan Museum (New York, NY); won gold medals at fairs of 1893, 1900 and 1901.

including property from the collection of Joan Oestreich Kend. We gathered around a six-lobed silver Brandywine bowl of dramatic proportions by Gerrit Onkelbag of New York that was reportedly used by George Washington, Alexander Hamilton and the Marquis de Lafayette.

A Rhode Island mahogany scalloped-top tea table, ca. 1765, which had descended in the Brown, Ives and Goddard families, was of interest.

The collection of Joyce Volk, former curator of the Warner House (Portsmouth, NH), contained early painted New England furniture from her 18th-century home.

The Americana collection of George S. Parker II from the Caxambas Foundation offered a chance to see examples from many of the leading colonial cabinetmaking centers. The sale included an example of a Queen Anne block-and-shell carved mahogany

block-front dressing table from Providence, RI, ca. 1765.

The E. Newbold and Margaret du Pont Smith Collection emphasized important examples of 18th-century Pennsylvania fine and decorative arts, including a Philadelphia carved and figured walnut Queen Anne armchair.

Lastly, we wound our way through folk art from the Ralph and Suzanne Katz Collection, comprising portraits and landscapes by leading 19th-century American painters. Grain-painted furniture, trade signs and hooked rugs joined works by Ammi Phillips, James Hope, Thomas Chambers and John Rasmussen.

Participants delighted in the opportunity to examine and learn more about the works, guided by Sotheby's experts, just days before the items crossed the block.



Queen Anne Carved and Figured Walnut Compass-Seat Open Armchair, highly figured walnut, Philadelphia, ca. 1760. Among most rare surviving examples of Philadelphia seating furniture in Queen Anne style. Represents variation of fiddleback chair pattern, with solid splat with paired volutes, shell and volute carved crest rail, open arms supported by shaped uprights terminating in scrolled handholds, compass seat rail, shell-carved knees, front cabriole legs terminating in claw-and-ball feet with finely articulated talons and stump rear legs that are oval in cross-section and curve backward.

Exhibition/Book review

NY Historical Society opens gallery of Tiffany lamps; publications provide further information

The Lamps of Tiffany Studios: Nature Illuminated, by Margaret K. Hofer with Rebecca Klassen, ISBN: 978-0-8478-4941-3

The New York Historical Society & Museum Library, Skira Rizolli New York

A New Light on Tiffany: Clara Driscoll and the Tiffany Girls, by Martin Eidelberg, Nina Gray and Margaret K. Hofer, ISBN: 978-0-916141-07-3, New York Historical Society, New York, in association with D Giles Limited, London

Reviewed by Eliza de Sola Mendes, Independent Decorative Arts Scholar

The New York Historical Society (NYHS; NY) unveiled its exciting, newly transformed fourth floor in April. The space includes a two-story gallery showcasing 100 illuminated **Tiffany** lamps from the society's collection in a 4,800-square-foot space. The gallery was designed by the renowned London-based Czech architect **Eva Jiricna**.

The structural highlight of the interior is the swirling glass steps of the **Norman S. Benzaquen** Grand Staircase (right). If you have been to the **Victoria & Albert Museum** (London, England), you know right away that something feels familiar as soon as you enter the space, and you would be right: The same noted architect first built their exhibition space for the **William and Judy Bollinger** Jewelry Gallery.

This bold use of space, enhanced with dramatic lighting, certainly makes sense for the society's Tiffany collection, which feels as if it has also hit the runway in high fashion for a 21st-century audience. It is all part of a \$35 million renovation of the 20,000-square-foot area of the **Luce Center** that took approximately two years to come to fruition.

The two-level exhibition space connected by the glass staircase is narrow, but sleek and dazzling. Each lamp is shown like a superstar, with all the lighting a Hollywood starlet or top model would expect. Combined with the sensuousness of the "electric" blue walls, lit by **DPA Lighting** of England, this is a winning combination of art and space.

Jiricna is known for her use of glass in her designs. She has works around



View of Norman S. Benzaquen Grand Staircase.

the globe and is considered the "grand dame" of British architecture. One only has to look at each of her groundbreaking projects to see the depths of her artistic merit in each element of her bold sculptural staircase designs, right down to the curious decorative patterns on the steps that appear like languages unknown and yet familiar.

In the grand staircase, the design patterns are repetitive linked waves in motion, etched on the glass and adding to the sense of kinetic form of the winding stairs, giving an energy in the whole of the room reminiscent of the Art Deco glamor in a Fred Astaire and Ginger Rogers film set of **Van Nest Polglase** and **Carroll Clarke**.

Also quite innovative, on the **John L. and Sue Ann Weinberg** Mezzanine is an exhibition table with a lamp study sample. Visitors can play with the colors on panels to change its appearance with light. Under the table are drawers that one can open to see samples of the opalescent glass that **Louis C. Tiffany** (1848–1933) gave the trade name of "Favrile."

This kind of active "yes, please do touch" approach to exhibition design has also recently been seen at the **Museum of Art and Design** (New York), where drawers under exhibition tables and on wall displays can be opened to discover contemporary jewelry works protected by glass.

Under the lamps are LED bulbs made by the German company **Segula**. They have a visible filament that resembles the early Thomas Edison bulbs (patented in 1880) and gives off a soft, warm light that approximates early incandescent bulbs but emits little heat. (Together with Edison, Tiffany produced the first electric stage lighting in the world, for New York's Lyceum Theater.)

Publications precede exhibition and event

A catalog is usually produced simultaneously with the opening of an exhibition, but in this case, two definitive publications came first: *The Lamps of Tiffany Studios: Nature Illuminated* came out in 2016 and *New Light on Tiffany: Clara Driscoll and The Tiffany Girls*, the exhibition catalog for the museum's 2007 show—the project's inspiration.

In the new space, there are echoes of the 2007 exhibition in the panels of the early photos of the Tiffany studios and the reflection on the history of **Clara Pierce Driscoll** (1861–1944), one of the most important creative artists in the **Louis C. Tiffany Studios**. Historians found documentation of her critical role in the firm in correspondence in 2005.

The name Tiffany Studios was one of a succession of firms under Louis C.



Tiffany lamps and vases on display.



Tiffany. He was the son of the celebrated jewelry and silver retailer **Charles L. Tiffany** (1812–1902) and opted to pursue his artistic calling rather than work for Dad. He trained first as a landscape painter; then went into interior design. The new installation showcases not only the lamps, but other Tiffany items as well, including the famed Favrite glass bowls; vases, cups, plates, candlesticks and bronze candelabras; desk sets; and the quite-rare pottery.

The books are quite different in approach, but provide equally fascinating material. Serving different purposes, both publications “shed light” on the collection and are complementary. *The Lamps of Tiffany Studios: Nature Illuminated* is specifically about the **Neustadt Collection**. Listed and photographed beautifully by **Colin Cooke** are 80 of the total 132 pieces.

The museum collection was formed when, in 1984, Dr. **Egon Neustadt** (1878–1984) donated 132 lamps to the NYHS. Neustadt, a New York orthodontist and real estate developer (Candlewood Lake, CT), and his wife **Hildegard Steininger Neustadt**

(1911–1961) began collecting Tiffany glass shortly after their marriage in 1935. While looking for “affordable” furnishings for their Queens home, they found a “strange, old-fashioned” Daffodil lamp in a Greenwich Village antique shop for \$12.50. (Egon Neustadt, *The Lamps of Tiffany*, New York: Fairfield Press, 1970, p. 5). Since some of the lamps when first made cost up to \$750, that was already a significant bargain. That purchase began their collection, with eventually more than 200 lamps.

Neustadt also created a foundation in 1969 that has additional Tiffany glass holdings.

A New Light on Tiffany: Clara Driscoll and the Tiffany Girls focuses less on individual lamps and more in depth on historical background, particularly in relating Driscoll’s fascinating story.

The designer and artisan who was to play a major role in the Tiffany Studios was born in Tallmadge, OH, and was only 12 when her father died. She was raised primarily by women—her mother, aunt and sisters. She started at the **Metropolitan Museum Art School** (New York, NY). The catalog has remarkable photos of old New York—the studios, the women and their work, and the streets of the city—and tells the colorful tale of the life of a trail-blazing woman of her time.

Starting in 1888, Driscoll would

have three periods of employment with Tiffany and work with her “Tiffany girls” on many of the most prestigious commissions for leaded windows and mosaics. She would design some of the most iconic models, including the Dragonfly, Wisteria and Poppy.

Driscoll’s success led to a 1903 attempt by the unionized male workers to close her department. It failed, but with a compromise agreement that she would limit the number of her all-female staff, while she won the right to design lampshades and small luxury goods. She was proud of making a relatively substantial salary.

This is a great read for those who love the romantic 1970 cult classic novel *Time and Again* by Jack Finney and want to feel truly as if they have walked back in time to old New York. Driscoll’s life story is full of drama and a reads like a novel itself.

Only 30 of the NYHS’s 132 Tiffany lamps were on display at the time of the 2007 exhibition; until the new installation, the lamps were in visual storage and only a portion of the collection could be seen and were lit.

Book review

Ceramics book is evocative tour de force

By Marcia Feinstein, principal, *Vintage Interiors II* (Washington, DC)

Ceramics: 400 Years of British Collecting in 100 Masterpieces by Patricia F. Ferguson. 2016. London, New York: Philip Wilson Publishers

C*eramics: 400 Years of British Collecting in 100 Masterpieces* can be justly described as a tour de force—a magisterial anthology of ceramics in the British National Trust properties. Titles evocative of an intriguing moment in social or decorative arts history announce each object's one-page description—"Splendiferous Color of a Chimneypiece," "A Loyal Courtier's Homage," "For a Royal Court in Exile," "A Noble Etruscan Trophy": These and scores of other tempting titles lead the reader into a crisp, stimulating critique of origin, form and provenance.

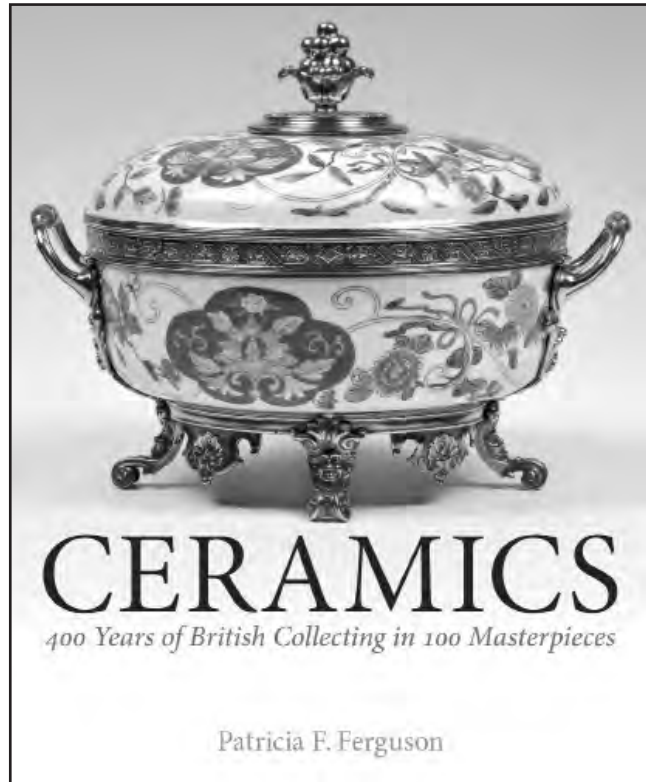
In all, *400 Years* eloquently documents the British quest for beauty, from its maritime journeys to the Orient to the royal and aristocratic French *Sèvres* collections presciently acquired by voracious British purchases during and after the French Revolution, to the ceramic triumphs of Britain's own factories and beyond.

Author **Patricia Ferguson** includes multiple examples of Chinese Export, Japanese, English, Dutch, and French, with a representation of Italian and **Meissen**, all within six sections denominating the historic focus of British collecting. And collect they did—exotic, sumptuous treasures from the far corners of the globe.

Chinese Export is richly represented by entries such as the monumental Jingdezhen jars at **Petworth**, the huge Ming Garniture at **Knole** and the exquisite Ming jug described in "From Far Cathay to a Tudor Table."

The extraordinary inventiveness of Meissen and **Bow** figurines is delightfully described in "Bringing the World to the Table," "When Shall I Marry," "To Go Naked is the Best Disguise" and others.

There are palettes for every taste: glorious examples of the Chinese Ming and Delft blue-and-white; the translucent greens of *famille verte*; *famille rose*; the magnificent blue grounds of **Vincennes**, *Sèvres*, **Worcester** (*bleu*



nouveau, bleu lapis); Mazarin blue; and the highly prized *bleu celeste* of *Sèvres* and **Minton**.

The author began the book before the great fire at **Clandon** in 2015, and several objects destroyed by the fire are included. Lost, and poignantly described, are the elegant Chinese Export cranes in "Immortal Cranes Unexpectedly Felled."

Contemporary enthusiasts might consider visiting the National Trust Houses most often cited: **Knole**, **Saltram**, **Sudbury Hall**, **Wallington** and the recently restored **Shugborough**, or to concentrate on visiting trust properties to compare garnitures or punch bowls.

There are scores of *Sèvres* masterpieces (and French faience and soft paste); scrumptious dinner and dessert services; and many ceramic inventions by **Wedgwood**, Britain's first ceramic marketing genius.

Ferguson's extensive study of garni-

tures is especially rewarding. Garnitures were the must-have acquisitions of aristocrats and collectors to dramatically signify their status, success and taste. From the "Luminous Greens" at **Erddig** to the "Splendiferous Colour" at **Belton** and the aforementioned **Charles Sackville's** monumental jars with their panoramic views at **Knole**, to the exuberant **Delft** at **Kingston Lacy**, readers will savor their favorites and just might celebrate with their own grand tour of Trust houses.

Ferguson has included a useful glossary and extensive footnotes. Photographs by **Robert Morris** eloquently capture the vitality of this tactile art form and are supplemented with historic photos of original settings. "When Walpole Went Shopping" will whet your appetite for more.

This is a book for a beguiling moment or an evening's pleasure, compiled by a formidable ceramic scholar.

Acquisitions



PWV #357, blown and cased glass, Mark Peiser (American, b. 1938), 1981. Legno Vase, fused and blown murrine glass, Yoichi Ohira (Japanese, b. 1946), late 1990s. Lace Cage Bowl, pâte de verre, Etsuko Nishi (Japanese, b. 1955), 1992. Gifts of Daniel Greenberg and Susan Steinhauser, 2016. Photo: Ed Pollard, Chrysler Museum of Art.

• The **Chrysler Museum of Art** (Norfolk, VA) has received 46 works of glass art from the collection of **Daniel Greenberg and Susan Steinhauser**, consisting mainly of Studio Glass movement and contemporary glass from the 1970s through the 2000s. Additional examples represent the mid-20th century, including studio and mass production from glass factories.

The 29 artists whose works are included **Gabriel Argy-Rousseau, William Bernstein, Fulvio Bianconi** (for **Venini & C.**), **Dan Dailey, Simon Gate and Edvard Hald** (each for **Orrefors Glasbruk**), **Jiří Harcuba, Brian Hirst, David Hopper, Silvia Levenson, Martin Lipofsky, Harvey Littleton, Per Lutken** (for **Holmegaards Glasvaerks**), **Joey Kirkpatrick and Flora Mace, Paul Marioni, William Morris, Joel Philip Myers, Etsuko Nishi, John Nygren, Yoichi Ohira, Mark Peiser, Colin Reid, Therman Statom, Bertil Vallien, Janusz Walentynow-**

icz, Steven I. Weinberg, Ann Wolff, and Mark Zirpel.

About one-third were not yet represented in the Chrysler collection, though several of the artists had come to the museum's **Perry Glass Studio** for working visits to teach and to create. Additional objects by **Harvey Littleton, Joey Kirkpatrick and Flora Mace, Fulvio Bianconi, William Morris, and Ann Wolff** will expand existing holdings by these artists.

The Los Angeles-based collectors first became involved with glass in the 1970s when the Studio Glass movement was just beginning. At the **Los Angeles County Museum of Art** (LACMA; CA), they played a role in the development of the studio and contemporary glass collection in the 1980s. Steinhauser also served on the board of trustees at **Pilchuck Glass School** (Seattle area, WA) for 13 years.

In 2012, to mark the 50th anniversary of the beginning of the American

Studio Glass Movement, the couple began donating selections from their glass collection to institutions such as the **Corning Museum of Glass** (NY), **LACMA, Minneapolis Institute of Arts** (MN), **Museum of Fine Arts, Boston** (MA) and **Museum of Fine Arts, Houston** (TX).

The couple also made 2004 and 2008 donations to help the Chrysler acquire works by kilnworker **Klaus Moje**, who died in 2016.

• **Historic Deerfield** (MA) has acquired a 19th-century sewn woolen bed rug in textile polychrome six-ply woolen yarns on a light-blue plain weave wool ground that is marked "1801/Esther Packard." It is one of four similar rugs, at least two of which have been attributed to the Packard family of Massachusetts. This bed rug is the earliest of these and may have been the source of the design for the other three.

Esther (Porter) Packard was born in 1733 to Esther Ford and Jacob

Porter. She married Abel Packard in 1751. They apparently relocated to Cummington, MA, in the 1770s; her husband died in 1804 and she died there in 1812.

Acquisition of the bed rug comes with the 52nd anniversary of the Helen Geier Flynt Text Gallery.

• The **Leeds Art Foundation** (Pittsburgh, PA) has acquired the Lotus Table made by **John Scott Bradstreet** for **James Ford Bell** of Minneapolis, MN. There are at least known five examples with round tops, all largely repeating the same design and motifs, but this model is quite different, with a top surface carved with lotus blossoms, vines, tendrils and a turtle—the Japanese symbol of longevity. Although some other tables have come to the market with non-original coatings obscuring the jin-di-sugi surface of the cypress, this table retains deep color and texture.

The foundation recently donated a Bradstreet armchair with original blue finish, from the same suite, to the **Columbus Museum (GA)**.

• The **Metropolitan Museum of Art** (New York, NY) has received a promised gift from **Charles and Valerie Diker** of 91 works of Native American art—a selection of masterworks from the collection they assembled over more than four decades. Joining another 20 works already given by the Dikers, these examples range in date from the 2nd to the early 20th century, and represent artists from many cultural traditions across the North American continent working in a variety of esthetic forms and media.

The collection will be displayed starting with an exhibition in fall 2018, marking the Met's decision to display art from the first Americans within its appropriate geographic context.

Highlights of the gift include a dance mask (ca. 1900) with representations of a spirit, seal, fish and bird held in a human hand, made by a Yup'ik artist from Alaska; ceramic jar (ca. 1895) with a portrayal of the Butterfly Maiden spirit being, created by Hopi-Tewa potter **Nomeyo**, from Arizona; basket (1907) integrating form and design, by Washoe artist **Louisa Keyser** (also known as **Datsolalee**), from Nevada; and black-dyed porcupine quill embroidered shoulder bag (ca. 1820) by an

Ojibwa artist from Ontario, Canada.

Selected works from the collection were on view at the museum in the recent exhibition **Native American Masterpieces from the Charles and Valerie Diker Collection**, which followed a national tour of **Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection**, a larger exhibition organized by the **American Federation of Arts**.

The Dikers have been involved at the Met as donors and lenders of Native American works of art since the 1990s. Three works given by the Dikers in 2016—a Haudenosaunee pouch and a Pomo basket by unrecorded artists, and a jar by **Maria and Julián Martínez** of the San Ildefonso Pueblo—are currently on display in American Wing.

The Dikers donated additional examples of Native American art between 1999 and 2008, and an earlier exhibition of selected works—**Native Paths: American Indian Art from the Collection of Charles and Valerie Diker**—was shown in 1998–2000, curated by **David W. Penney**, associate director of museum scholarship at the **Smithsonian Institution's National Museum of the American Indian**.

The Dikers were founding chairs of the Smithsonian's National Museum of the American Indian and the **George Gustav Heye Center** (New York, NY). He has served as president of the **American Friends of the Israel Museum** and as a member of the Visiting Committee of the **Harvard University Art Museums**.

The 2018 exhibition will comprise more than 100 works, including outright and promised gifts. **Gaylord Torrence**, Fred and Virginia Merrill Senior Curator of American Indian Art at the **Nelson-Atkins Museum of Art** (Kansas City, KS), is guest curator.

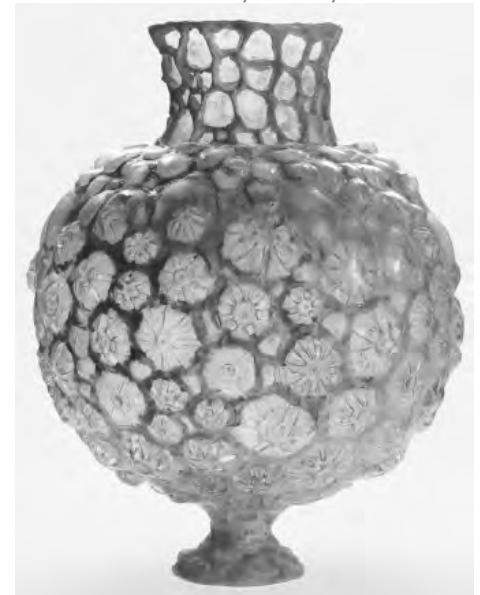
The exhibition will be accompanied by a publication by Torrence and others, to be published by the Met and distributed by Yale University Press.

The Met also received a promised gift from the **Leeds Art Foundation** (Philadelphia, PA) in honor of **Jacqueline Loewe Fowler**, including works by **Rebecca Cauman**, **Robert Riddle Jarvie**, **Horace E. Potter**, **Gertrude S. Twichell** and the **Saturday Evening Girls**, and **Marie Zimmermann**.

• The **Rhode Island School of Design (RISD) Museum's** department of Decorative Arts and Design has acquired more than 40 pieces of Arts and Crafts silver, representing American designers and workshops of the 20th century such as the **Kalo Shop**, **Horace Potter, Lebolt and Company**, and **Peer Smed**. The department has also acquired its first work by artist **Shari Mendelson**: Round Blue/Green Vessel, inspired by both ancient and modern pieces in the glass collection.



Compote, silver, 1929; the Kalo Shop, manufacturer, American, 1900–1970. Elizabeth T. and Dorothy N. Casey Fund.



Round Blue/Green Vessel, plastic bottle pieces, hot glue, resin, acrylic polymer and paint, 2015; Shari Mendelson, American, b. 1961. Helen M. Danforth Acquisition Fund.

• The **Stedelijk Museum Amsterdam** (The Netherlands) has Cabinet no. 70, a monumental combined cabinet, table and dresser, by Italian designer **Ettore Sottsass**, who was known for his Postmodern Memphis furniture of the 1980s (see Exhibitions/International-the Netherlands).

News

• The **Brooklyn Museum** (NY) and **Bard Graduate Center** (New York, NY) have launched a collaborative, multi-phase project to rethink the presentation and study of American decorative arts. Starting in fall 2017, Bard faculty and sThis will launch a series of courses on American decorative arts at the Brooklyn Museum, led by **Kevin Stanton**, curator emeritus, among others.

The course is open to all students enrolled in the Bard Graduate Center's MA and PhD programs in decorative arts, design history or material culture. It will lead to redesigning the gallery display of the decorative arts collection.

Students and conservators will examine individual objects through the lens of the center's Andrew W. Mellon Foundation-supported "Cultures of Conservation" initiative. Students will continue their collections-based work through summer internships.

The project will culminate in an exhibition at the museum, curated in part by students, on the work of Brooklyn craftspeople, makers, artisans and artists, and their place in the history of decorative arts and design.

An array of period rooms, spanning 1675–1929, provides context for the collection.

The **Luce Center for American Art** displays additional objects from the collection.

• The **Chrysler Museum** (Norfolk, VA) has released *Glass: Masterworks from the Chrysler Museum of Art*, edited by Carolyn and Richard Barry Curator of Glass **Diane Wright** (a former DAS board member), with 75 entries on works from the glass collection.

• The **Corning Museum of Glass** (NY) is taking its glassmaking demonstrations on the water. The **GlassBarge** is a new mobile glassblowing venture that will host free public demonstrations by the hot glass team and guest artists.

The project has received more than \$275,000 in state economic development awards for testing the concept in three 2017 events along the Erie Canal, with an expanded schedule in 2018 that would replicate the move of the **Brooklyn Flint Glass Works** to Corn-

ing along the canal more than a century ago.

The **GlassBarge** will be in Seneca Falls in July and Syracuse in September.

• The College of Charleston (SC) has received a \$1 million endowment in support of the **Halsey Institute of Contemporary Art** as a gift from **Deborah Chalsty**, a member of the Halsey's Advisory Board, in honor of her mother, **Jennifer A. Chalsty**.

• More than 1,650 pieces and sets from the **Museum of the City of New York** (NY) collection of New York silver are now digitized, catalogued, publicly accessible and fully searchable via the museum's online Collections Portal (<http://collections.mcny.org>). The collection dates from colonial settlement until the first decades of the 20th century and includes approximately 2,600 pieces of civic, domestic, religious and presentation hollowware, flatware and accessories made by New York silversmiths and designers, and owned by notable New Yorkers.

The project was made possible through support from the **Institute of Museum and Library Services** (IMLS), **Henry Luce Foundation**, and **Louis and Virginia Clemente Foundation**.

For access to the collection, go to: <https://collections.mcny.org/Explore/Featured/Silver%20Collection/>

• A bowl dating from about 1770 and considered the "Holy Grail" of American ceramics as the earliest known example of American hard-paste porcelain was on display at the **New York Ceramics and Glass Fair** in January and is now on display at the **Museum of the American Revolution** (Philadelphia, PA).

Workers found the bowl at the museum site in 2014 along with about 85,000 items. Initially thought to be stoneware, it was found to be porcelain and probably made in Philadelphia, using the Chinese hard-paste technique. Documents have indicated that such porcelain had been made in America, but no examples had been found until then.

• **Kevin Ferrigno**, an indepen-

dent researcher who has worked with Connecticut institutions as a board, collection committee and advisory council member, discovered a 270-page ledger kept by cabinetmaker **Lemuel Adams** (Hartford, CT; 1769–1850) that provides a record of the cabinetmaking business in Hartford during the 1790s.

Through the ledger, **Historic Deerfield** (MA) associate curator **Christine Ritok** and Ferrigno are leading a long-term study of the interrelationships among Hartford area craftsmen, including Adams, his partner **Samuel Kneeland**, and **Aaron Chapin, John Porter, Aaron Colton, John I. Wells, Julius Barnard, Erastus Grant** and **Daniel Clay**.

The ledger contains the daybook—or record of daily transactions—of the shop of Adams and Kneeland, who were in partnership between 1792 and 1795. It details the establishment of their business; identities and tenures of their journeymen and apprentices; full range of their wares; and output by form, date, price and customer. Research is underway using the ledger to trace objects now known to have been made in the Kneeland and Adams shop.

The ledger also provides insights into the relationships between Kneeland and Adams and their competitors in the Connecticut River Valley, such as cabinetmakers **Chapin, Barnard** and **Wells**, as well as clockmakers **Daniel Burnap** and **Timothy Cheney**.

The ledger documents the dues that Kneeland and Adams paid to the **Hartford Society of Cabinetmakers**, and that they purchased—in partnership with other cabinetmakers—the pattern book *Cabinetmaker's and Upholsterer's Guide* by **George Hepplewhite**, suggesting that Hartford cabinetmakers collaborated on furniture design to an extent previously unknown. The ledger also details the purchases by Kneeland and Adams of large quantities of imported mahogany, which they milled for sale to their competitors in addition to using it their own projects.

The ledger also contains previously unknown personal information

about Adams. A detailed genealogy dated 1792 reveals that he was born in Milton, MA; Kneeland was his first cousin; and their uncle and possible master was Dorchester Lower Mills cabinetmaker **Stephen Badlam**.

The ledger devotes several pages to a letter book, kept by Adams as a record of his correspondence with family and friends over 20 years, that documents his evolving career as a cabinetmaker, merchant, lawyer and distiller, and suggest the pressures that influenced all craftsmen during the Federal era.

Ritok and Ferrigno have assembled a team of researchers, including **Christina Keyser Vida**, former curator of the **Windsor Historical Society** (CT); researcher **Carol L. Loomis**; and **Kevin Tulimieri** of **Nathan Liverant & Son Antiques** (Colchester, CT).

While a larger publication and exhibition are in the planning stages, they anticipate publishing a series of articles about their findings. They would like to examine privately owned

furniture labeled or signed by Adams, Kneeland or the partnership, as well as account books, diaries and letters related to Adams's competitors and customers. Any DAS newsletter readers with access to such resources may contact Ritok at critok@historic-deerfield.org. All responses will remain confidential.

Yvette Yurubi of the Special Collections division of the University of Miami Libraries assisted in making the ledger available, and Miami-based historian and researcher **Eduardo Adam-Rabel** provided research and reproduction of the ledger.

• The **Newark Museum** (NJ) has received a \$750,000 grant from the **Henry Luce Foundation** to expand and reinterpret its permanent galleries of American art and document the collections through two new publications.

The two-year grant will support the collections in the museum's recently renamed Seeing America galleries, previously named Picturing America. Works from the Native American collection and a selection of African-American, Latin

American and European-American art will have new interpretation in fully renovated galleries.




• The **Glass in New England** exhibit at **Old Sturbridge Village** (Sturbridge, MA) is getting a facelift as it turns 60 this year. **Amy Griffin**, 2016–2017 Americana Foundation Curatorial Fellow, has undertaken the reinstallation as her main project. Basic upgrades will be made to signage and cases; faded fabrics of orange, yellow and maroon have been traded in for light, neutral upholstery.


With the new installation, glass made using a variety of techniques is shown together to facilitate comparisons, illustrate the development of style over time and introduce new contexts for these artifacts.

Features such as the glassblowing vignette and the **Glastenbury Glass Company** archaeological materials, now supplemented by research on the history of the Glass Building and its importance to the history of Old Sturbridge Village, remain on view.

DECORATIVE ARTS SOCIETY, INC.

Welcome



Welcome to the Decorative Arts Society, Inc.

We are pleased to present the **Decorative Arts Society, Inc. (DAS)** website. The DAS is a non-profit 501(c)(3) organization founded in 1993 for the encouragement of interest in, the appreciation of and the exchange of information about the decorative arts. To achieve its purposes, the DAS sponsors speaking programs, exhibits, tours, gifts, a newsletter and the **Decorative Arts Society** museum. **DAS** sponsors collectors and those who...

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When the Decorative Arts Society receives notice of programs, exhibitions or events that occur between issues of the DAS Newsletter, we list them here as a...

Newsletter

The newsletter of the **Decorative Arts Society, Inc.** serves as a forum for communication about research, exhibitions, publications, conferences, events...

Awards

DAS awards — an important recognition of the Society's...

www.DecArtsSociety.org

People

Appointments

• **Maria Balshaw** is the new director of the **Tate Museums**, overseeing the **Tate Modern** and **Tate Britain** (London, England), **Tate Liverpool**, and **Tate St. Ives**, effective June 1. For the past 10 years, she has been director of the **Whitworth** (Manchester, England) and also has been director of the **Manchester Art Gallery** since 2011.

Balshaw succeeds **Nicolas Serota**, who has led the Tate for almost 30 years and will work part-time with the Arts Council, a public arts funding body.

• **Jason T. Busch** has been appointed as director of the **Jason Jacques Gallery** (New York, NY). He will collaborate with gallery owner Jacques on exhibitions, publications and sale strategy for programs in Modern and contemporary ceramics and design.



Busch was curator of decorative arts at the **Wadsworth Atheneum Museum of Art** (MA) and **Minneapolis Institute of Art** (MN); chief curator, **Carnegie Museum of Art** (Pittsburgh, PA); deputy director, **St. Louis Art Museum** (MO); and division director, decorative arts, **Sotheby's** (New York, NY).

Busch holds a master of arts degree from the Winterthur Program at the University of Delaware and BA in American studies from Miami University. In 2013, he was a fellow at the Center for Curatorial Leadership (New York, NY).

• **Brandy S. Culp** is now the Richard Koopman Curator of American Decorative Arts at the **Wadsworth Atheneum Museum of Art** (Hartford, CT). She served previously as curator of the **Historic Charleston Foundation** (SC), Andrew W. Mellon Curatorial Fellow in the American art department at the **Art Institute of Chicago** (IL), and in curatorial positions at the Bard Graduate Center and **Metropolitan Museum of Art** (New York, NY).



Photo: Allen Phillips for Wadsworth Atheneum.

At the Historic Charleston Foundation, she led projects for the conservation and interpretation of its collection of fine and decorative arts.

Culp graduated *summa cum laude* from Hollins University and received her master of arts degree with an emphasis in American decorative arts from the Bard Graduate Center. Her thesis was on the 18th-century Charleston silversmith **Alexander Petrie** and the Carolina silver trade, and the topic of metalwork remains one of her greatest interests.

• **Christine De Leon** has been named associate curator of U.S. Latino design, a newly created position supported by the **Latino Initiatives Pool**, which is administered by the **Smithsonian Institution**, at **Cooper Hewitt, Smithsonian Design Museum** (New York, NY). She is responsible for researching Modern and contemporary U.S. Latino design and developing

exhibitions, public programs and digital content that raises awareness of Latino design.

De Leon previously served as associate curator of the **Americas Society** (New York, NY), conducting curatorial research and helping organize exhibitions of 19th-century Modern and contemporary design.

• **Ulysses Grant Dietz** will step down from his position at chief curator and curator of decorative arts at the **Newark Museum** (NJ) at the end of 2017 after 37 years at the institution. He will become curator emeritus. Three reinstallations of exhibitions will feature objects he helped bring to the collections (see Exhibitions).



Dietz joined the museum in 1980 as its curator of decorative arts, after receiving degrees from Yale University and the University of Delaware's **Winterthur Program**.

The first exhibition Dietz curated for the museum was **A Festival of Quilts** in 1980. Since then, he has curated more than 100 exhibitions and installations that showcased themes in the decorative arts such as art glass, studio ceramics, 19th-century furniture, three centuries of American silver and Newark's jewelry industry. He was named chief curator in 2012. Throughout his career, he has maintained a strong interest in the 19th century; it has since grown to

encompass the 20th and 21st centuries. His newest passion is jewelry.

An exhibition that combined these interests is *The Glitter and the Gold: Fashioning America's Jewelry* (1997); Newark was the center of solid-gold jewelry manufacturing from the 1850s to the 1950s and made 90 percent of the 14-karat jewelry produced in America.

Other examples include the establishment and 2015 reinstallation of the **Lore Ross Jewelry Gallery** and the exhibitions *Jewelry from Pearls to Platinum to Plastic*; *City of Silver and Gold from Tiffany to Cartier*; and *Hot, Hotter, Hottest: 300 Years of New Jersey Ceramics*.

Dietz's legacy may be best seen in the museum's Gilded Age mansion, the **Ballantine House**, built in 1885 for **John and Jeannette Ballantine** of the Newark brewing family.

Designated as a National Historic Landmark in 1985, the Ballantine House was completely restored and reinterpreted between 1992 and 1994. *House & Home* presents it as a case study for the idea of "home" in the 1890s in America.

• **Melissa Ho** has joined the **Smithsonian American Art Museum** (Washington, DC) as the curator of 20th-century art.



She was a curator at the Smithsonian's **Hirshhorn Museum and Sculpture Garden** (Washington, DC) from 2011 to 2016. Her recent exhibitions include *Shirin Neshat: Facing History* (2015), co-curated with **Melissa Chiu**; *Salvatore Scarpitta: Traveler* (2014); and *Barbara Kruger: Belief+Doubt* (2012).

She earned a master's degree from the University of Pennsylvania in 2005

and completed coursework for her doctorate.

• **Brooke Hodge**, previously deputy director of **Cooper Hewitt, Smithsonian Design Museum** (New York, NY), is now director of architecture and design at the **Palm Springs Art Museum** (CA).



• **Tristram Hunt** has resigned as a member of Parliament to serve as director of the **Victoria and Albert Museum** (London, England).

• **Barbara Jatta** has been named director of the **Vatican Museums** (Italy), the first woman to hold that position. She succeeds **Antonio Paolucci**, who served as director since 2007. The museums include the Sistene Chapel.

Jatta is professor of history of graphic arts at the University of Naples and has been curator of graphics at the Vatican since 1996, as well as head of the Cabinet of Prints in the Vatican Apostolic Library.

• **Anne Lanning** has been promoted to senior vice president at **Historic Deerfield** (MA).

Lanning began at the museum in 1986 as assistant curator of interpretation. She has held the positions of curator for interpretation, chair of the Curatorial Department and vice president of museum affairs. She received an undergraduate degree in history from the College of New Rochelle and a master's degree in History Museum Studies from the **Cooperstown Graduate Program**. Before joining Historic Deerfield, she was director of the **Patterson Homestead** and director of education at the **Montgomery County Historical Society** (Dayton, OH).



• **David E. (Ned) Lazaro** has been promoted to curator of textiles at **Historic Deerfield** (MA). In that role, he continues to oversee the textile, clothing and embroidery collections at Historic Deerfield. He holds a master's degree in fashion and textile history from the University of Massachusetts, Amherst, where he focused on 18th- and early 19th-century clothing construction. He has lectured and published on 18th-century fashion, 19th-century undergarments, and 20th-century dress design and marketing.



• **Sarah Newman** has joined the **Smithsonian American Art Museum** (Washington, DC) as James Dicke Curator of Contemporary Art. She was curator of contemporary art at the **Corcoran Gallery of Art** (Washington, DC) from 2008 to 2014, where she developed "NOW at the Corcoran," a series of com-

missioned exhibitions and performances by emerging and midcareer artists.



Most recently, she was a guest curator at the **National Gallery of Art** (Washington, DC), where she is organizing *Theaster Gates: The Minor Arts*, and at the **Katzen Arts Center** at American University.

Newman earned a bachelor's degree from Williams College, and a doctorate from the University of California, Berkeley in 2005.

- **Eran Neuman**, formerly director of the David Azrieli School of Architecture (Tel Aviv, Israel) is the new director of the **Israel Museum** (Jerusalem).

Former director **James S. Snyder** is now director emeritus and international president, a new position.

- **Nancy Spector** has returned to the **Guggenheim Museum** as chief curator and artistic director after leaving the museum to lead the curatorial team at the **Brooklyn Museum** (NY).

- **Stephanie Stebich**, executive director of the **Tacoma Art Museum** (WA) since 2005, has been named the Margaret and Terry Stent Director of the **Smithsonian American Art Museum** (Washington, DC), effective April 3.

Stebich was assistant director of the **Minneapolis Institute of Arts** (MN; 2001–2004) and **Cleveland Museum of Art** (OH); served on the board of the **Association of Art Museum Directors** (AAMD); and currently serves on the board of the **American Alliance of Museums** (AAM).

As head of the Tacoma Art Museum for almost 12 years, Stebich raised funds for a major renovation that doubled the museum's exhibition space and developed and implemented a strategic plan

as well as a 10-year collection plan. She increased the collection by 2,000 works of art, including the Haub Family Collection of Western American art and art of the Northwest. She added major pieces to form the largest collection of works in glass by Tacoma native Dale Chihuly on view in a museum. She also developed, through gifts and purchases, a major collection of studio art jewelry by artists from the Northwest and a premier western American art collection. More than 100 exhibitions opened during her tenure.

As a trustee of the AAMD, Stebich chaired the membership committee and led an effort to enhance diversity in museum leadership. As a trustee of the AAM, she chairs the global steering committee and is the incoming national program chair.



Stebich received her bachelor's degree from Columbia University and her master's degree at New York University's **Institute of Fine Arts**. She has a certificate in nonprofit management from Case Western Reserve University in Cleveland and is a graduate of the Getty Leadership Institute (Los Angeles, CA). She was a fellow at the **Guggenheim Museum** and studied at the University of London's University College.

- **Kevin Tucker** is now the chief curator at the **High Museum of Art** (Atlanta, GA), directing its curatorial program; overseeing installation, interpretation, research and development of the permanent collection; and working with the executive staff and curatorial departments to develop plans for a re-installation of the permanent collection

galleries in 2018 and organize a schedule of special exhibitions.

Tucker most recently served as founding director of the **Museum of the American Arts and Crafts Movement** (St. Petersburg, FL), working with the **Two Red Roses Foundation** and its architects and designers to develop plans for a 137,000-square-foot facility dedicated to the interpretation and preservation of the foundation's collection of early-20th-century works.

From 2003 to 2015, Tucker served as Margot B. Perot Senior Curator of Decorative Arts and Design at the **Dallas Museum of Art** (DMA; TX), where he led national and international collaborations to develop the museum's program of modern and contemporary design. He organized more than 20 exhibitions, including *Modern Opulence in Vienna: The Wittgenstein Vitrine* (2015), *Form/Unformed* (2013), *Gustav Stickley and the American Arts and Crafts Movement* (2010), and *Modernism in American Silver: 20th-Century Design* (2005). Including catalogs for those exhibitions, he has published and lectured extensively on modernist and early-20th-century design.

Tucker oversaw a development program for acquisitions and exhibitions, launching collection support groups and spearheading projects such as the 2011 presentation of *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*, which inaugurated the expansion of the DMA's fashion and jewelry program. He conceived and oversaw reinstallation of the museum's American decorative arts holdings. He also more than doubled his department's acquisitions endowment.

Before joining the DMA, Tucker was chief curator and deputy director of the **Columbia Museum of Art** (CMA; SC) from 2002 to 2003, where he previously was the curator of decorative arts. He was responsible for the most significant growth in the decorative arts collections in the museum's history.

Tucker served as curator of decorative arts at the **Owens-Thomas House** at the **Telfair Museum of Art** (Savannah, GA) from 1999–2000.

Tucker earned master of arts and bachelor of arts degrees in history from the University of South Carolina and was the recipient of a 2007 Winterthur

Research Fellowship for his work on “Gustav Stickley and the American Arts and Crafts Movement.” He has served on committees for various regional and national professional organizations, including the **Association of Art Museum Curators** (AAMC), **American Alliance of Museums** (AAM) and **Southeastern Museums Conference** (SEMC).

• **Robin Veder** is new the executive editor of *American Art*, the **Smithsonian American Art Museum’s** peer-reviewed journal for new scholarship. Veder was a tenured associate professor of humanities, art history and visual culture at Pennsylvania State University from 2010–2016 and an assistant professor from 2004–2010.

American Art is produced by the museum’s **Research and Scholars Center** and co-published with the University of Chicago Press.

Awards

• **Jonathan Fairbanks**, who hosted the DAS on a trip to the **Fuller Art Museum** (Brockton, MA), received the 10th anniversary **Art & Design of the 20th & 21st Century** (AD 20/21) Lifetime Achievement Award at the gala preview of the AD20/21 show in April for his career in art, design and creative vision as a curator, educator, museum administrator, artist, historian and writer.



Photo: Ian Justice.

Fairbanks was named to his current position as director of the Fuller Craft Museum in 2012, where he advocates for American crafts and decorative arts,

and has expanded the museum’s staff, programming and collection.

Fairbanks founded the department of American decorative arts and sculpture at the **Museum of Fine Arts, Boston** (MFA; MA) and was its curator from 1970–1999. He brought American decorative arts to international attention by curating numerous exhibitions, including *Paul Revere’s Boston*; *Frontier America*; *Witness to America’s Past*; *New England Begins: The Seventeenth Century*; *The Art that is Life: The Arts and Crafts Movement in America*; and *Glass Today*. He also inaugurated the “Please Be Seated” program, and has served on White House and State Department committees.

From 1961–1971, Fairbanks was associate curator for conservation at Winterthur and is credited with building its conservation research wing.

Fairbanks earned his BFA from the University of Utah, MFA from the University of Pennsylvania and **Pennsylvania Academy of the Fine Arts**, and MA from the **Winterthur Museum** and University of Delaware.

• **Daniel H. Weiss**, president of the **Metropolitan Museum of Art** (New York, NY) since 2013, has been appointed president and CEO of the Met. He has been serving as president and interim CEO since February 2017, when **Thomas Campbell** announced that he would step down as director and CEO.

Weiss has a PhD from Johns Hopkins University in western Medieval and Byzantine art and an MBA from the Yale School of Management. He earned his BA at George Washington University and an MA in art history from Johns Hopkins. He joined the art history faculty at Johns Hopkins; in six years rose to full professor and chair of the department; and, three years later, was appointed to dean of the Krieger School of Arts and Sciences at Johns Hopkins. From 2005 to 2013, he served as president and Professor of Art History at Lafayette College. In 2013, he became president of Haverford College.

Weiss is the author or editor of five books and numerous articles, and has published and lectured widely on topics including medieval and Byzantine art.

• **Philip Zea**, president of **Historic Deerfield, Inc.** (MA), since 2003, has received the **Old Sturbridge Village**

President’s award for work that brings meaning, relevance and inspiration to the public by exploring New England life and history, and making an impact on the museum field through his or her scholarship.

Zea has been chief curator at **Old Sturbridge** (Sturbridge, MA) for 18 years, vice president for museums and collections at **Historic New England** (formerly the **Society for the Preservation of New England Antiquities**) between 2001 and 2003, and curator of furniture at the **Colonial Williamsburg Foundation** (VA) starting in 1999.

Zea earned a degree in history from Wesleyan University and participated in the Summer Fellowship Program of Historic Deerfield. He had a one-year internship at Old Sturbridge Village in 1974 through the **National Endowment for the Humanities** program for aspiring museum professionals. He then earned a master’s degree from the **Winterthur Program in Early American Culture** at the University of Delaware.

He also was been on the staff of the **New Hampshire Historical Society** and is now on its board of trustees, as well as as a trustee of the **Decorative Arts Trust, Old Salem Museum and Gardens** (MA), and the **Deerfield Land Trust** (MA).

Zea has been a consultant to numerous museums on topics such as early furniture, clocks, engraved powder horns and historical interpretation. His books include *Clock Making in New England, 1725–1825: An Interpretation of the Old Sturbridge Collection* (1992, with **Robert C. Chesney**); *The Dunlap Cabinetmakers: A Tradition in Craftsmanship* (1994, with **Donald Dunlap**); and *Rich and Tasty: Vermont Furniture in 1850* (2015, with **Jean Burks**, for the **Shelbourne Museum** [VT]).

• The third class of fellows for the **Andrew W. Mellon Undergraduate Curatorial Fellowship Program** has been chosen. The initiative provides training in the curatorial field to students who exemplify historically under-represented minorities and other undergraduates who are committed to promoting inclusive, pluralistic museums.

Decorative arts fellows and their mentors include:

√ **Art Institute of Chicago—Alejandra Vargas, School of the Art In-**

stitute of Chicago; curatorial mentor, **Leslie Fitzpatrick**, assistant curator of European decorative arts.

✓ **High Museum**—**Kéla Jackson**, Spelman College; curatorial mentors, **Katherine Jentleson**, Merrie and Dan Boone Curator of Folk and Self-taught Art, and **Carson Keith**, Georgia State University; curatorial mentor, **Sarah Schleunig**, curator of decorative arts and design.

✓ **The Los Angeles County Museum of Art**—Lauren Churchwell, Pitzer College; curatorial mentor, Megan O'Neil, associate curator in art of the Ancient Americas.

✓ **Nelson-Atkins Museum of Art**—Hayk Badalyan, University of California, Los Angeles; curatorial mentor, **Gaylord Torrence**, Fred and Virginia Merrill Senior Curator of American Indian Art; and **Kathryn Cua**, University of Missouri; curatorial mentors, **Catherine Futter**, director; curatorial affairs, and **Aimee Marcereau De-Galan**, Louis L. and Adelaide C. Ward Senior Curator of European Arts.

• New artists in the Artist Studios Program of the **Museum of Art and Design** (MAD; New York, NY) are **Lucia Cuba**, **Camille Hoffman**, **Ariel Jackson**, **Adam Ledford**, **Yoshiyuki Minami**, **Rachel Rader** and **Lauren Skelly Bailey**; Hoffman is the Van Lier Fellow.

Obituaries

• Architectural historian and genealogist **Abbott Lowell Cummings**, who was best known for his study of New England architecture, has died at 94.



Cummings studied American art and architectural history at Oberlin College and received his doctoral

degree from Ohio State University in 1950. He joined the **Society for the Preservation of New England Antiquities** (SPNEA, now **Historic New England**) as a teenager, and spent many hours in the Southington, CT, town clerk's office, tracing the titles of his ancestors' colonial structures.

From antiquarian and collector **Elmer Keith** (Wallingford, CT), he learned how to deconstruct a building to see behind repairs and additions.

His graduate school thesis was on 17th-century Massachusetts buildings, and his dissertation was on Federal architect **Asher Benjamin**.

Cummings taught at Antioch College but lost that position in 1951, when colleges began cutting staff due to the Korean War. He became an assistant curator in the American Wing of the **Metropolitan Museum of Art** (New York, NY). In 1955, **Bertram K. Little**, then SPNEA director, asked Cummings to join SPNEA as assistant director and editor of *Old-Time New England*. He accepted, and succeeded Little as director in 1970.

At SPNEA, Cummings continued to lecture and teach. He served as an instructor in the **New York State Historical Association's** summer program in American material culture (Cooperstown, NY). In 1971, he helped to establish Boston University's New England and American Studies Program. In 1982, he taught a course at Yale University on New England architectural history. In 1984, he was appointed Yale's Charles F. Montgomery Professor of American Decorative Arts, a position he held until retiring in 1992.

Cummings's publications include *Architecture in Early New England* (1958); *Bed Hangings: A Treatise on Fabrics and Styles in the Curtaining Of Beds, 1650–1850* (1961); *Rural Household Inventories: Establishing The Names, Uses and Furnishings of Rooms in the Colonial New England Home, 1675–1725* (1964); and *The Framed Houses of Massachusetts Bay, 1625–1725* (1979), which received the 1979 L.L. Winship/PEN New England Award.

Cummings received the DuPont Award in 2001 for *Descendants of John Comins: (Ca. 1668-1751) and His Wife, Mary, of Woburn and Oxford, Massachu-*

setts, and Windham County, Connecticut: (Male Lines Traced to the Ninth Generation) (Newbury Street Press). He received the Ralph J. Crandall Award for Lifetime Achievement in Genealogy of the New England Historic Genealogical Society (NEHGS) and the Donald Lines Jacobus Award from the American Society of Genealogists.

In 2013, NEHGS held a symposium about his contributions to the study of New England history as part of a celebration and appreciation of his work for his 90th birthday.

• **Patty Gorelick**, who, with her husband **Bill**, helped found the **Mint Museum of Craft + Design** (Norfolk, NC) and was a charter member of its Founders' Circle, died in January 2017.



She served on the Mint's board, as president of the Founders' Circle in 2003 and as a member of the **Mint Museum Auxiliary** from 1990–2006.

Gorelick was responsible for many acquisitions, including the Royal Blue Mint Chandelier by **Dale Chihuly**, Threshold by **Danny Lane** and works by many other artists. In 2005 and 2006, her collection of **Bakelite** jewelry was featured in the *Thirties Glamour and the Allure of Bakelite* exhibition at the museum.

• Decorative arts scholar **Lorraine Pearce**, first curator at the **White House**, has died at 92. She is credited with inventing the job of White House curator—cataloging period furniture, paintings, statues and antiques, and writing the first guidebook to the building's furnishings. She came to the White House in March 1961 and worked with First Lady Jacqueline Kennedy to restore the interiors to their early historic character from the mod-

Exhibitions

California

Peter Olson: Photo Ceramica
American Museum of Ceramic Art
Pomona, CA

www.amoca.org

Through August 27, 2017

Photo Ceramica is the first major

exhibition of photographer and ceramicist Peter Olson. Olson's photographs are printed, repeated and collaged to encase each ceramic piece. When fired, the prints burn away, leaving permanent, rusty-red images from the iron oxide in the ink.

ern look of a renovation under Harry Truman.

Pearce graduated from City College of New York; studied in Strasbourg, France, as a Fulbright Scholar; and earned a master's degree in early American culture from the **Winterthur Program** of the University of Delaware and **Winterthur Museum**. While working at the White House, she also taught private classes, illustrated by slideshows, on the decorative and fine arts. In the 1980s, she started an antiques business.

• Modernist designer **Jens Risom** has died at 100. He was known for bringing midcentury modern design to the U.S. through his work with the **Knoll Studio**. His signature piece was an armless, affordable 1942 chair, one of the first mass-produced pieces of modern furniture in the U.S. rather than Europe. The chair is still in production and now available through Knoll and **Design Within Reach**.

Risom items are in the permanent collections of the **Museum of Modern Art**, **Brooklyn Museum** and **Cooper Hewitt, Smithsonian Design Museum**.

Risom was born in Copenhagen and attended the **Danish Design School** (formerly the **Royal Danish Academy of Fine Arts**) for cabinetry makers. Among his teachers was **Kaare Klint**, considered the father of Danish modernism. He emigrated to the U.S. and started working at a small textiles firm, where he met **Hans Knoll**.

He was drafted and served in Europe with the Third Army as an interpreter for General George S. Patton, using his spare time to redecorate the barracks. Returning to New York after the war, he rejoined Knoll, but left in 1946 to found **Jens Risom Design**. His residential and office furniture pieces were featured in advertising campaigns by Richard Avedon. He developed a long-lasting partnership with furniture dealer **Ralph Pucci**.

What became Risom's classic chair design featured simple wooden legs and surplus parachute straps for the upholstery, reflecting the lack of materials of a war era.

Risom served two terms as a trustee of the **Rhode Island School of Design**. He was knighted in Denmark by Queen Margrethe II.



Vases, ceramics with encased photos, Peter Olson.

• Designer **Lella Vignelli** died at 82 in December 2016. She was trained as an architect and, with her husband **Massimo**, designed products and corporate brands. She was said to add a third dimension to the graphic-design perspective of her husband. Their shared esthetic focused on modernist lines.

Highlights of the Vignellis' work include the American Airlines logo, Bloomingdale's brown paper bags, melamine dishware for **Heller**, stacking Handkerchief fiberglass chairs for **Knoll**, the Serenissimo line of glass-topped tables on cylindrical legs for **Acebis** and more.

Vignelli met her future husband at an architecture convention and they enrolled at the University of Venice School of Architecture to be together. They moved to the U.S. when Massimo accepted an offer to work in design;

Lella was accepted as a special student at the MIT School of Architecture.

They returned to Italy and opened an architecture and design firm in Milan. She finished her architecture degree at the University of Venice in 1962. They went back to the U.S. in 1965 and joined **Ralph Eckerstrom**, vice president of the Container Corporation of America; graphic designer **Bob Noorda**; and others to form the design consulting firm **Unimark**, which eventually had 11 offices around the world.

The couple founded their own company, **Vignelli Associates**, in 1971, with offices in New York, Milan and Paris.

The Vignellis donated their archives to the **Rochester Institute of Technology** (NY), which launched the **Vignelli Center for Design Studies** in 2010. Massimo died in 2014.

After more than 35 years as a photographer, Olson learned how to throw on the wheel at the **Clay Studio** (Philadelphia, PA) five years ago and has been working with clay ever since.

Approximately 40 ceramic works and photographs are on exhibit.

The Mettlach: Folklore and Fairy Tales American Museum of Ceramic Art Pomona, CA
www.amoca.org
Through July 31, 2017

Folktales have been found in cultures throughout the world. Many emerged simultaneously and independently of one another, suggesting that cultures shared parallel narratives. The invention of the printing press by Johannes Gutenberg around 1440 improved the speed of printing books. The Industrial Revolution and advancements in printing technologies increased the quantity of books and reduced the cost of producing books. These innovations enabled writers such as Jacob and Wilhelm Grimm to collect, document, and share classic folklore and fairy tales with a much larger audience.

The Mettlach: Folklore and Fairy Tales exhibition includes 140 objects based on such stories.

In 1748, **François Boch** began manufacturing ceramic dinnerware in France. In 1809, the **Boch** family purchased a former Benedictine abbey in Mettlach, Germany, on the Saar River near the border of France. **Jean-François Boch**, François Boch's grandson, designed many of the machines used to improve production at the new facility.

In 1791, **Nicholas Villeroy** acquired an earthenware factory in Germany. Villeroy brought in specialists from England and France to modernize production and around 1815 they developed a printing process to create decals that could be fired onto clay (prints under glaze.)

The two families merged their ceramic companies in 1836 to create **Villeroy and Boch** (V&B). The Mettlach factory reached its peak about 1880 but began to decline around in the early 1900's due to a downturn in the economy and World War I. V&B continues to produce bathroom wares, tableware and other ceramics.

Colorado

Mi Tierra: Contemporary Artists Explore Place
Denver Art Museum
Denver, CO
www.denverartmuseum.org
Through October 22, 2017

Mi Tierra: Contemporary Artists Explore Place presents experiences of contemporary life in the American West through media including fiber constructions and ceramics.

Connecticut

Simply Splendid: Rediscovering American Design
Wadsworth Atheneum
Hartford, CT
wadsworthatheneum.org
Through August 13, 2017

This exhibition brings paintings together with more than 90 works of ceramics, furniture, glass, metalwork and textiles from the **Wadsworth Atheneum's** collection of American decorative arts to tell stories of 300 years of design innovation. The exhibition reintroduces the museum's American collection and includes objects that have not been on public view in years.

The selections highlight the intersections of the artifacts themselves, the museum's legacy, and particular episodes in American and Hartford history, with works from several sub-collections (including the **Wallace Nutting Collection of Colonial American Furniture and Ironwork**, **Philip Hammerslough Silver Collection**, and **Stephen Gray Collection of Arts and Crafts**).

Simply Splendid presents works of art considered icons of their eras: Governor Prentice's Plymouth Colony court cupboard (1665-73), an example of early Americana, is on equal footing with lesser-known works, including one of the earliest known American tea tables and a panel from a rare mid-17th century crewelwork bed furnishing set.

Other cultural chapters in **Simply Splendid** include the early Colonial and Federal eras; mid-19th century through a regional lens; Arts and Crafts movement; Art Deco; and Mid-Century Modern, with **Eero Saarinen's** Womb Chair (c. 1948) arranged with a **George Nakashima** Walnut "Lounge" Chair (c. 1950).

A final grouping concludes at the

height of Mid-Century Modern and segues to the adjacent show **Hand-Painted Pop! Art and Appropriation, 1961 to Now**.

District of Columbia

June Schwarcz: Invention and Variation
Renwick Gallery/Smithsonian Institution
Washington, DC
americanart.si.edu
Through August 27, 2017

The designs and technical innovations of enamelist **June Schwarcz** (1918-2015) transformed 20th-century enameling. Schwarcz created a body of work in a career spanning more than 60 years, breaking ground by developing new processes and incorporating unorthodox influences.

The exhibition features nearly 60 artworks, including pieces never displayed in public before. The exhibition is organized by guest curators **Bernard N. Jazzar** and **Harold B. "Hal" Nelson**, scholars of 20th-century enamels and co-founders of the Los Angeles-based nonprofit **Enamel Arts Foundation**.

Schwarcz was a pivotal figure of the craft community that emerged in the U.S. after World War II. She was introduced to enameling in the 1950s and was among the first to combine electroplating with other industrial processes, beginning her experiments in the 1960s. She used the process to create more-varied surfaces, build greater depth and construct three-dimensional sculptural forms.

Schwarcz also broke with convention in her esthetics. She was a member of artistic circles that included **László Moholy-Nagy**, **Ludwig Mies van der Rohe**, **Kay Sekimachi**, **Voukos**, **Lillian Elliott** and others. Her passion for Japanese art and design; African, pre-Columbian and Oceanic art; Romanesque architecture; and costuming and textiles found expression in her surfaces and use of color and form.

Schwarcz was designated a California Living Treasure in 1985, earned a Lifetime Achievement Award from the **Enamelist Society** (Norcross, GA) in 1991 and received the Masters of the Medium award of the **James Renwick Alliance** in 2009.

A catalog published by the **Smithsonian American Art Museum** in-

cludes a foreword by **Elizabeth Broun**, director emerita of the museum, and an essay by Jazzar and Nelson.

The exhibition is organized by the **Renwick Gallery** with support from **Ruth M. Borun, Dorothy Tapper Goldman**, and the **Elizabeth Broun Curatorial Endowment, Margot Heckman Endowment for Craft and Decorative Arts**, James Renwick Alliance, **Rotasa Foundation, Share Fund**, and **Elizabeth B. and Laurence I. Wood Endowment**.

Florida

Eternal Offerings: Chinese Ritual Bronzes from the Minneapolis Institute of Art
John and Mable Ringling Museum of Art
Sarasota, FL
ringling.org
Through September 10, 2017



Celestial horse, bronze, 44 7/8 x 34 1/2 x 14 1/2 in. (113.98 x 87.63 x 36.83 cm); Han dynasty, 1st-2nd century CE. Gift of Ruth and Bruce Dayton, 2002. Photo: Minneapolis Institute of Art.

Eternal Offerings presents nearly 100 Chinese bronze objects from the **Minneapolis Institute of Art** (MN), the first time these objects have toured. The works span millennia, with the earliest piece from the 13th century BCE and the latest from the 19th century, revealing the evolution of bronzes in Chinese society.

The exhibition highlights the many uses of these objects, including their role in ancestral rites and as symbols of power and supremacy, vessels for burial, and luxury items and art objects. *Eternal Offerings* also looks at how inscriptions on bronzes can uncover information about Chinese history and the nature of rituals.

Support for the exhibition is from the **Blakemore Foundation, E. Rhodes and Leona B. Carpenter Foundation, National Endowment for the Humanities: Exploring the Human Endeavor, Bei Shan Tang Foundation, Henry Luce Foundation**, and **Christie's**.

Amazing Acts of the Greatest Show on Earth
John and Mable Ringling Museum of Art
Sarasota, FL
www.ringling.org
Through September 11, 2017

This exhibition features original posters spanning the history of the Ringling Circus brand—"the Greatest Show on Earth." The exhibition is made possible through **Howard and Janice Tibbals, the Howard Tibbals Collection**, and the **Howard Tibbals Endowment**.

Skyway: A Contemporary Collaboration
John and Mable Ringling Museum of Art
Sarasota, FL
www.ringling.org
Through October 15, 2017

This exhibition celebrates artistic practice in the Tampa Bay area, shared between three institutions: the **John and Mable Ringling Museum of Art; Museum of Fine Arts** (St. Petersburg, FL); and **Tampa Museum of Art** (FL). Curators from these institutions provide context for the diversity of art being made in Hillsborough, Manatee, Pinellas and Sarasota counties.

Works in the exhibition have been selected from an open call by museum curators and a visiting juror.

Georgia

Modern Living: Giò Ponti and the 20th-Century Aesthetics of Design
Georgia Museum of Art
Athens, GA

<https://georgiamuseum.org>
Through September 17, 2017

Giò Ponti (1891–1979) is often called the father of modern Italian design. Over nearly 60 years, he created works of architecture (including the first skyscraper in Italy), furniture, decorative art and industrial products, using both traditional and modern materials and techniques.

Ponti participated in Italian and other international design exhibitions and served as the editor of and frequent contributor to the magazines *Domus* and *Stile*.



Distex armchair, model 807, walnut with skai and chintz fabric "La Legge Mediterranea" (modern reprint of Giò Ponti's original fabric design), 32 11/16 x 43 5/16 x 27 inches; Giò Ponti (Italian, 1891–1979); made by Cassina, 1953.

Through these venues, he promoted new concepts of modern living and public taste through examples of his own work and that of his contemporaries in Europe and the United States. He supported Italian traditions of craftsmanship, promoting the artistic design of industrial products and helping the country modernize its manufacturing processes.

This exhibition presents more than 50 objects, including furniture and decorative items, from the beginning of Ponti's career in the 1920s through the 1950s. Objects on display have been borrowed from American museums and private collections. A fully illustrated exhibition catalog is the first major work in English on Ponti's career.

Perri Lee Roberts of the **University of Miami** is the curator.

The exhibition is sponsored by the **Casati Gallery, Dudley Stevens, Furthermore: a program of the J.M. Kaplan Fund, the W. Newton Morris Charitable Foundation**, and **Friends of the Georgia Museum of Art**.

Indiana

Elegance from the East: New Insights from Old Porcelain

Indianapolis Museum of Art
Indianapolis, IN
<http://www.imamuseum.org>
Through October 22, 2017



In *Elegance from the East*, guest curator **Shirley M. Mueller, MD** connects the past to the present, relates science to art, and illustrates the similarity of human feeling and motivation across time by featuring a variety of Chinese porcelain objects made for export to Western consumers in the 17th and 18th centuries. Chinese artists customized their traditional forms and decoration for European and American commercial tastes.

Elegance from the East: New Insights from Old Porcelain explores the popularity and variety of Chinese porcelain objects made for export to Western consumers in the 17th and 18th centuries. The exhibition reveals the effects of these efforts to translate consumer demand from half a world away. Most of the objects on display were made for use in the home.

Maryland

Timeless Weft: Ancient Tapestries and the Art of Louise B. Wheatley

Baltimore Museum of Art
Baltimore, MD
<https://artbma.org>
Through July 30, 2017

This exhibition celebrates the 40-year career of Maryland artist **Louise B. Wheatley**, some of whose works recall

the composition and methods of Coptic textiles, including border designs, the use of slanted wefts and flying needle techniques.



Seed Manta, Louise B. Wheatley, 1999. Lilian Sarah Greif Bequest Fund.

Massachusetts

Be Thoreau
Concord Museum
Concord, MA
www.concordmuseum.org
September 29, 2017–January 21, 2018



Desk, painted pine, iron; 34¼ x 29½ x 22; about 1838. Gift of Cummings E. Davis (1886).

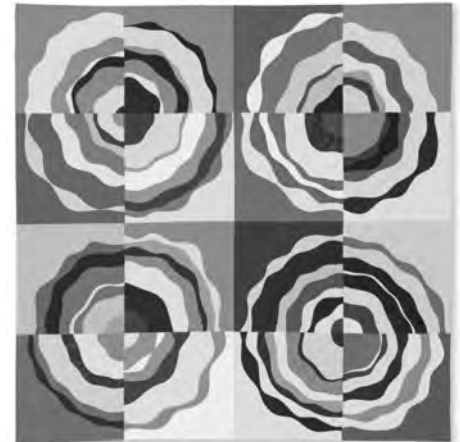
This exhibition is part of the **Concord Museum's** year-long celebration of the bicentennial of Henry David Thoreau's birth, beginning at the **Morgan Library & Museum** (New York, NY; through September 10, 2017), and presenting Thoreau as "the most sophisticated material cultural historian at work in the mid-19th century."

Objects include personal items that have never left Thoreau's hometown before, such as the desk at which he wrote his journal, made when Thoreau established a school and taught with his brother John; he kept it with him for the rest of his life and wrote his most-influential works at it, including *Walden*.

Circular Abstractions: Bull's Eye Quilts

Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through October 22, 2017

Artists from Australia, New Zealand, Canada, South Africa, the U.S. and other countries—41 in all—contributed to the project that is the basis for this exhibition, which pushed expectations for modern quilting and set the bar to a new level. The touring exhibition is curated by fine-arts quilt-maker **Nancy Crow**, who has made more than 300 quilts during her career.



Bull's Eye #5: Naples Botanical Gardens, 100% commercial cottons, machine-pieced by artist, machine-quilted, 74.25" high x 74" wide; Beth Markel. Photo: Aron Gent.

The exhibition features 25 quilts. The participating artists improvised four-quadrant patterns with a bull's eye at the center of each quarter. Crow's goal for the project is to see what can be accomplished for machine-pieced quilts—a new appreciation for an ancient craft and possibilities yet explored.

Quilts in the exhibition were created by **Patricia Altenburg, Anne Anderson, Sharon Anderson, Kathy Anso, Marina Baudoin, Catherine Beard, Nancy Cordy, Sue Cortese, Cheryl Costley, Stefani Danes, Maria Elkins, Valerie Maser-Flanagan, Diana Fox, Kerri Green, Ruth Harmelink, Carol Hazen, Maren Johnston, Beth Markel, Brenda McPartlin, Sue Ritter Milling, Kathy Mishima, Gael O'Donnell, Dale Tomlinson** and **Susan K. Willen**.

Circular Abstractions: Bull's Eye Quilts is organized by the **Muskegon Museum of Art** (MI) and sponsored by the **Caroline R. Graboys Fund** and **Bayer Crop Science**. It travels to the **Schweinfurth Art Center** (Albany, NY).

**Why We Collect: Recent Acquisitions
at Historic Deerfield, 2010–2017**

**Historic Deerfield
Deerfield, MA**

www.historic-deerfield.org

Through February 11, 2018

**Why We Collect: Recent Acquisitions
at Historic Deerfield, 2010–2017**

presents more than 20 highlights from the collection that have been acquired in the past seven years and explains how these objects help understand everyday life, work and culture in New England's past, as well as why the museum's staff added them to the collection.



Chinese paint box, lacquerware, ca. 1850.

Using three thematic categories, this exhibition showcases a variety of media, from furniture and clothing to manuscripts and architectural paneling.

"Coming Home to Deerfield" features several objects of art, culture and history made and/or owned on The Street in Old Deerfield and supported by the **Deerfield Collectors Guild**.

"Building Collections" features objects that have filled collection gaps and strengthened holdings in particular areas within early American decorative arts and related European and Chinese decorative arts, such as Connecticut Valley furniture; British pottery; Chinese export porcelain; European and American textiles, fashion and needlework; New England silver; and architectural

woodwork from western New England. "Objects and Education" explores collections acquired as teaching tools to illustrate process and technology, European or high-style comparisons, marketing techniques, change over time, adaptive reuse, repairs and replacements, and fakes and forgeries.

**Planed, Grained & Dovetailed:
Cabinetmaking in Rural
New England**

**Old Sturbridge Village
Sturbridge, MA**

www.osv.org

Ongoing

This exhibition examines stories of both individual cabinetmakers and local partnerships, looking at the people behind the workbench and their processes, products and clientele. Highlighting rarely seen objects from the Village's collection, the exhibition illustrates a wide range of objects created by rural cabinetmakers and explores the steps in producing a piece of furniture, from preparing and shaping the wood to construction methods and finishing techniques.

Featured objects include a tool chest and tools used by Mendon, MA, carpenter **William Torrey Metcalf**; a portrait of Hardwick, MA, cabinetmaker **Tilly Mead**; and an Empire-style sideboard with the inscription "Sturbridge 1828."

Planed, Grained and Dovetailed received support from the **Felicia Fund**, the **Americana Foundation**, and **Jim and Pat Goode**.

Ocean Liners: Glamour, Speed and Style
Peabody Essex Museum

Salem, MA

www.pem.org

Through October 9, 2017

Ocean liners were floating cities and showcases of opulence, technology and

social sophistication. This international exhibition, co-organized with the **Peabody Essex Museum** and the **Victoria and Albert Museum** (London, England), brings together nearly 200 works from the mid-19th century through late 20th century, including models, furniture, lighting, wall panels, textiles, fashion, posters and more to explore the design, engineering and cultural dynamics of an era when ocean liners ruled the sea and the popular imagination.

The exhibition is accompanied by a 288-page illustrated catalog.



Side chair, gilded wood, metal, and wool and silk tapestry; from grand salon on the *Normandie*, 1934, Jean-Maurice Rothschild, Baptistin Spade and Émile Gaudissart. © 2016 Peabody Essex Museum.

New Mexico

**Joseph Henry Sharp: The Life and
Work of an American Legend**

Couse/Sharp Historic Site

Taos, NM

http://couse-sharp.org

Permanent

This exhibition includes works of art, personal ephemera and Native American artifacts that **Joseph Henry Sharp** collected throughout his life, many of which appeared in his paintings.

Sharp was one of the founding members of the **Taos Society of Artists** (TSA; NM) and has called its "Spiritual Father." He was the first of the original members to visit Taos in 1893.

New York

Lucid Dreams and Distant Visions:

South Asian Art in the Diaspora

Asia Society



Model of *Queen Elizabeth*, white mahogany, gunmetal and brass, 1947–48; Bassett-Lowke Ltd. Gift of Cunard Line Ltd., 1970. © 2016 Peabody Essex Museum. Photography: Kathy Tarantola.

New York, NY
asiasociety.org

Through August 6, 2017

This exhibition, organized with support from the **Smithsonian Asian Pacific American Center**, looks at the work of 19 contemporary artists from the South Asian diaspora.

First proposed by **Jaishri Abidanchani**, founder of the **South Asian Women's Creative Collective**, the exhibition coincides with the 70th anniversary of independence of the Indian Subcontinent from the British Empire. The artists live in the United States and reflect the diverse demographics of South Asia.



The Present is a Ruin with the People, recycled textiles, wire mesh, wood, thread, embellishment, metal scraps, archival glue; with sound; H 81.75 x W 127.875 x 11.75 in. (207.6 x 324.6 x 29.8 cm), 2016, Ruby Chishti (b. 1963, Multan, Pakistan; lives and works in Brooklyn, NY). Courtesy of the artist.

Lucid Dreams and Distant Visions is made possible by support from the Smithsonian Asian Pacific American Center with funding by the **Burger Collection** (Hong Kong).

Make-Do's: Curiously Repaired Antiques
Boscobel House and Gardens
www.boscobel.org
Garrison, NY
Through October 1, 2017

Make-Do's: Curiously Repaired Antiques celebrates objects that were damaged, but deemed too precious to discard. From porcelain teapots with silver replacement spouts shaped like animal heads to glass decanters bound with iron staples, *Make-Do's* features more than 250 curious treasures, all broken and repaired more than 100 years ago.

These make-do's point to the human side of antiques—the people to whom they were useful or beloved, and

who invested in their (sometimes rather surprising) repairs.

Boscobel itself is a kind of make-do—the original 1804-08 Neoclassical mansion was partially demolished in 1955, but, thanks to preservationists, reassembled and repurposed as a museum.

An illustrated catalog with essays by curator **Jennifer Carlquist** and collector/designer **Andrew Baseman** accompanies the exhibition.



Repaired teapot, porcelain with metal and ratan replacement handle. Collection of Andrew Baseman.

Wendell Castle Remastered
Memorial Art Gallery
Rochester, NY
<http://mag.rochester.edu>
October 8–December 31, 2017



Blanket Chest, 1963.

This exhibition presents the digitally crafted works of **Wendell Castle** of the American art furniture movement. It features approximately 40 works of art, including several examples that inspired his latest achievements.

Age of Empires: Chinese Art of the Qin and Han Dynasties (221 BC-AD 220)

Metropolitan Museum of Art
New York, NY

www.metmuseum.org
Through July 16, 2017

This international loan exhibition examines ancient China's relationship with the outside world through more than 160 ancient Chinese works of art and synthesizes new research and archeological discoveries of the last 50 years. The exhibition explores the role of art in creating a Chinese cultural identity. Works include rare ceramics, metalwork and textiles, and are drawn from 32 museums and archeological institutions in the People's Republic of China; most have never been seen before in the West.

Ritual vessels, sets of musical instruments, lacquerware and silk textiles from the Han Dynasty are on display. A burial suit for a Han princess is made of more than 2,000 jade pieces (jade was believed to purify and preserve the body from corruption).

The final section of the exhibition reveals the diversity of art and material culture in the regions of the empire around the first century, especially in the border areas that were most directly influenced by the objects and people arriving from the rest of Asia and Europe. Decorative arts highlights include a fluted silver box and other objects that point to the influence of Persian and Hellenistic art.

Two gold belt buckles—one with granulation and the other ornamented with inlaid gems—and a gilt bronze horse frontlet with an animal in openwork were inspired by nomadic art of the northern steppes.

Maritime trade brought supplies of spices, gemstones, glassware and metalwork to China from south and southeast Asia. The exhibition illustrates this luxury trade with necklaces made of amethyst, aquamarine, beryl and rock crystal, as well as a group of

small animal figures in carnelian and multifaceted gold beads.

This section also demonstrates that, while Han rule extended nominally over a variety of ethnic groups in southwestern China, these groups retained their identities and regional traditions. The Dian people, living in present-day Yunnan Province, created distinctive and highly developed bronzes in the form of cowry shell containers and ornament plaques. Some works depicting scenes of festivals and sacrificial rituals are on view.

The exhibition closes with an examination of the world of deities, spirits and the afterlife, with images of the Queen Mother of the West and the half-human, half-serpent creator deities Fu Xi and Nu Wa that demonstrate Han religious practices. A bronze “money tree” on which coins “grow,” and a tall, painted pottery lamp with multiple branches holding birds, animals and supernatural beings provide glimpses of a heavenly world. These works predate the arrival of Buddhist concepts of paradise in China.

A large gilt-bronze mirror made at the peak of Han power is embellished with a raised design of dragons, birds and turtles amid clouds. An inscription expresses the spirit of the age, when people from all parts of the empire began to identify themselves as citizens of the Central Kingdom—the Chinese name for “China”—as their common homeland.

A fully illustrated catalog is made possible by the **Joseph Hotung Fund** and the **Andrew W. Mellon Foundation**, with contributions by Chinese and Western scholars.

A scholarly symposium will be held during the course of the exhibition.

The exhibition is made possible by **China Merchants Bank** with support from the Joseph Hotung Fund, **Ing Foundation**, **Henry Luce Foundation**, **Agnes Hsu-Tang** and **Oscar L. Tang** in honor of **Zhixin Jason Sun**, **E. Rhodes** and **Leona B. Carpenter Foundation**, **Estate of Brooke Astor**, and **National Endowment for the Arts**.

Carpets for Kings: Six Masterpieces of Iranian Weaving

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

**www.metmuseum.org
Through August 27, 2017**

Six small Iranian carpets of the 16th and 17th centuries, most from royal contexts, are the focus of this exhibition. They are examples of major classical types of Islamic carpets and recent conservation treatment that has made it possible to display them for the first time in decades. They were acquired by the museum between 1910 and 1951 and were formerly part of collections at the **Royal House of Saxony** and individuals such as **Robert Woods Bliss**, **H. O. Havemeyer**, **Mr. and Mrs. Isaac D. Tyson**, and **Charles Tyson Yerkes**.

One of two 16th-century animal combat carpets features a central medallion with a group of merry-makers seated around a duck pond. The style of the men’s turbans has made it possible to date this carpet to the second half of the 16th century. In the second carpet, a complex multi-animal motif appears 10 times in left-to-right and top-to-bottom repeats.

A prayer rug, also from the 16th century, incorporates Qur’anic inscriptions in different styles of Arabic script, along with delicate cloud bands, scrolling vines, and stylized flowers, all typical elements of Safavid court design. The three 17th-century “Polonaise” carpets, from the period of Shah ‘Abbas

the Great (1587–1629), are made of silk and precious metal threads.

Damage caused by a variety of factors over the past 400 to 500 years had made these six carpets too fragile for public viewing. Proceeds from the museum’s annual gala celebrating the Persian New Year, Noruz at the Met (2013), and the support of the Iranian-American community have made a conservation effort possible to address losses, remove old repairs and stabilize the structures.

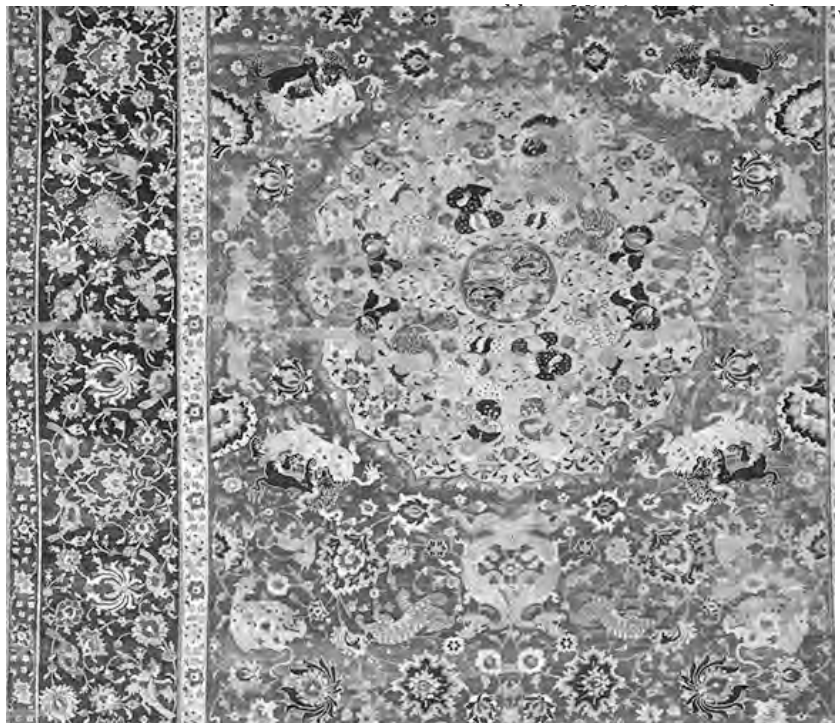
The exhibition is made possible by the **Hagop Kevorkian Fund**.

American Indian Art from the Fenimore Art Museum: The Thaw Collection

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

**www.metmuseum.org
Through October 8, 2017**

Drawn from the more than 870 pieces assembled by philanthropists **Eugene and Clare Thaw**, the 39 pieces in *American Indian Art from the Fenimore Art Museum: The Thaw Collection* attests to the esthetic traditions of North America’s Native peoples. Spanning the first millennium to the 20th century, it presents indigenous works in basketry, textiles, ceramics and other decorative arts. Highlights include a whelk shell gorget (ca. 1100–1400)



Carpet (detail), silk (warp), cotton (weft), wool (pile); asymmetrically knotted pile; second half of 16th century. Made in Iran. Bequest of Isaac D. Fletcher, 1917.

record (ca. 1880) painted on animal hide by Plains masters; nearly life-size Kwakwaka'wakw potlatch figure from the late 19th century; and waterproof Kamleika garment (parka) made of seal or other sea-mammal gut from the Arctic region.

Native artistic creations include an ancient Arctic carving of sea mammal ivory; painted ceramics and weaving from the millennia-long tradition in the Southwest; basketry from California and the Great Basin; and estheticized weaponry of the Eastern Woodlands.

Female basket weavers from California and the Great Basin region are represented in an award-winning basket by **Louisa Keyser (Dat So La Lee)**; signature work by her sister-in-law, **Scees Bryant Possock**; and monumental woven gambling tray for a dice game called huuchuish by the Yokuts weaver **Mrs. Dick Francisco**.

Plains Indian items include a rare 19th-century war record memorializing a battle between the Lakota and Crow (Apsa'looka) and a ledger book by **Black Hawk (Sans Arcs Lakota)** that illustrates hunting and dance scenes, with natural history drawings and depictions of warfare and ceremony.

The exhibition is made possible by the **Friends of the Department of the Arts of Africa, Oceania and the Americas**.

About the Thaws

The Thaws began acquiring indigenous American art in Santa Fe, NM, in 1987, assembly works produced by cultures throughout North America, from 500 BC to the present. They donated their collection to the **Fenimore Art Museum** (Cooperstown, NY), where it is on permanent view, in 1991.

This presentation celebrates their role as benefactors to New York City arts institutions including the **Morgan Library and Museum**, **Museum of Modern Art**, and **Metropolitan Museum of Art**, where he is an honorary trustee.

Coinciding with the exhibition is the publication of the second edition of the Thaw collection catalog raisonné, *Art of the North American Indians: The Thaw Collection at the Fenimore Art Museum*, a 520-page illustrated catalog published by the Fenimore Art Museum.



Original chatelaine with crystal rhinestones, 1967. Photo: Gary Mamay; courtesy Leiber Collection.

(Clare Thaw died at presstime; details will be in the fall 2017 issue.)

Judith Leiber: Crafting a New York Story
Museum of Art and Design
New York, NY
www.madmuseum.org
Through August 6, 2017

Judith Leiber: Crafting a New York Story pays homage to craftswoman, designer and businesswoman **Judith Leiber**, following her path from handbag apprentice in Budapest, Hungary, at the outbreak of World War II to female entrepreneur. It spotlights her best-known works while exhibiting both her more-traditional and experimental forms. The exhibition examines the practice and the person behind Leiber's clutches.

Leiber spent 65 years in the handbag industry. As the only female pattern-maker at that time, and with the ability to make a handbag from start to finish, she brought a European training and skill set to the United States, where handbags were made in assembly-line divisions.

Leiber's handbags range from finely crafted leather pieces and textile-based bags to **Swarovski** crystal-encrusted creations that use Art Deco-influenced hardware; materials such as Lucite and seashells; and references to the artwork of Piet Mondrian, Georges Braque and Sonia Delaunay. Leiber also collaborated

with visual artist **Faith Ringgold** on a collection of handbags inspired by Ringgold's quilts.

As Leiber's reputation grew, designers and suppliers offered materials, particularly textiles, so many of her handbags are constructed with obis from Japan, Parsi ribbons from India, and fabrics from Iran and Africa. Her minaudières came from a technique used to salvage a group of damaged metal frames.

The exhibition includes handbags that encompass the history of Judith Leiber Handbags, which she founded in 1963 at the age of 42, through 2004, when she designed her last handbag. The exhibition also explores the gendered significance of the handbag in 20th-century Western culture, and the centrality of immigrant entrepreneurship in the fabric of New York.

fashion after Fashion
Museum of Art and Design
New York, NY
www.madmuseum.org
Through August 6, 2017

fashion after Fashion presents the work of six designers who are thinking—and making others think—about fashion in new ways, producing work in the context of contemporary fashion, focusing on commissioned, site-sensitive installations, including pieces by **Eckhaus Latta**, **ensamble**, **Lucy Jones**,

Ryohei Kawanishi, Henrik Vibskov and *SSAW* magazine.

The exhibition's use of "fashion" in the lowercase signals a process that is not determined solely by commerce, the market and trends.

fashion after Fashion is co-curated by Dr. **Hazel Clark** and **Ilari Laamanen** in collaboration with the **Finnish Cultural Institute** (New York, NY) and **Parsons School of Design, the New School** (New York, NY).

Counter-Couture: Handmade Fashion in an American Counterculture
Museum of Art and Design
New York, NY
www.madmuseum.org
Through August 20, 2017

Counter-Couture celebrates the handmade fashion and style of the 1960s and '70s, often referred to as the hippie movement.

Counter-Couture exhibits garments, jewelry and accessories by American makers who crafted the reality that they craved, on the margins of society and yet at the center of an epochal shift. The works on display embody the ethos of a generation who fought for change by sewing, embroidering, quilting, patchworking and tie-dyeing their identities, helping to establish a folk sensibility in a seminal moment for the development of American Craft.

Counter-Couture is organized by the **Bellevue Arts Museum** (WA); curated by guest curator **Michael Cepress**; and made possible by the support of **Michele and Marty Cohen** and the **Chairmen's Council**, with public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**.

New York Silver Then and Now
Museum of the City of New York
New York, NY
www.mcny.org
July 28, 2017–June 2018

The exhibition, guest-curated by independent scholar and **DAS Robert Smith Award Committee** chair **Jeanine Falino**, illuminates the evolution of the ancient craft of metalsmithing and explores the potential of silver as an artistic medium. The 21st-century artists open a discourse with the work of their

predecessors and weave modern interpretations of historic issues, including the role of women in society and use of slave labor to mine this precious metal, into an artistic conversation between past and present.

Some of these modern creations—by artists such as **Kiki Smith, Chitra Ganesh, Laurene Leon Boym, Preston Jones** and more—seek to retain the function of their historical counterparts, while others are transformed to serve new purposes.

New York Silver, Then and Now presents a historical narrative on the use of silver as a reflection of time and culture. Silver was once at the center of a well-appointed home—it added to the elegance of the family dinner table; its material value provided owners with financial security in uncertain times; and it was used to mark important passages in life. The role of silver in daily life has evolved over the years as fashions and social usage have changed.



Pulque Pitcher, silver, gold; Preston Jones. Loaned by the artist.

New York Silver, Then and Now showcases 20 objects from the museum's collection alongside 25 never-before-seen contemporary creations. Examples of historical silver pieces and the modern works they inspired include:

- Ganesh's beaker, honoring the more than 1 million people buried in the pauper's field on Hart Island, inspired by a 1708 beaker made by **Hugues Lossieux** and **Joseph Leddel** with anti-Catholic engravings
- Honeycomb bracelet by **Smith**,

inspired by a **Tiffany & Co.** bonbonnière made of platinum, gold, pearls, diamonds and sapphires

- Hand-wrought spoon designed by **Sheila Bridges** and based on designs for ships used in the transatlantic slave trade, paired with late-17th-century silver spoon made by **Cornelius Vander Burch**

- ca. 1750 **John Hastier** porringer and a 21st century pillinger, reinvented for present-day medicinal purposes by **Constantine Boym**

New York Silver, Then and Now is made possible by the **John P. Strang Trust, National Endowment for the Arts**, and **Roy J. Zuckerberg Family Foundation**, and support from the **Barbara and Donald Tober Foundation, Michele and Marty Cohen, Jacqueline Fowler, the Mark E. Bryant Charitable Trust, the New York Silver Society, David Diamond and Karen Zukowski, Sarah Eigen, Joann Ryan, and Rita and Mark Kromelow**.

CHIHULY
New York Botanical Garden
New York, NY
<https://www.nybg.org>
Through October 29, 2017

Artworks by **Dale Chihuly** are on view in his first major garden exhibition in New York in more than 10 years. **CHIHULY**, presented by Bank of America, showcases more than 20 installations and includes drawings and early works that reveal the evolution and development of the artist's process.

Created specifically for the **New York Botanical Garden**, Chihuly's signature organic shapes blend in with live plants. The exhibition includes a monumental reimagination of his 1975 Artpark installation, while three new works in the water features of the Native Plant Garden and the Enid A. Haupt Conservatory Courtyard's Tropical Pool reflect the interplay and movement of color and light.

On CHIHULY Nights, the artworks are illuminated.

Pennsylvania
Phulkari: The Embroidered Textiles of Punjab from the Jill and Sheldon Bonovitz Collection
Philadelphia Museum of Art
Philadelphia, PA



Women's and men's ensembles, silk, hand and machine embroidery; Manish Malhotra, designed 2017. Modern silhouettes with phulkari embroidery, heavier velvets and textured silks.

www.philamuseum.org
Through July 9, 2017

This exhibition features embroidered “flower work” textiles from Punjab, a region straddling Pakistan and India, with examples from the **Jill and Sheldon Bonovitz Collection**, traditional phulkaris from the museum’s collection and high-fashion ensembles by **Manish Malhotra**, one of India’s leading designers.

Phulkari, meaning “flower work,” is a labor-intensive textile made of silk embroidery on a plain-woven cotton cloth. Rooted in Punjabi life before the 1947 Partition of India and Pakistan, which split the Punjab region, this tradition has become a symbol of Punjabi cultural identity.

Usually worn by women as large shawls on special occasions, phulkaris were also made as blankets or as furniture covers or hangings. Women of many religious groups—Muslims, Hindus, Christians and Sikhs (who consider the Punjab their holy land)—stitched phulkaris, with young girls learning needlework from older female relatives and friends. They often created the embroideries for their dowries, which they brought to their new homes when they married.

Some phulkaris depict animals and village scenes, while others display geometric patterns in bold colors conveying good fortune and social status. Whether

figural or geometric, all are rich in symbolism: after the 1947 Partition, phulkari textiles became a symbol for the new nation of Pakistan.

Over the past half century, phulkari techniques and patterns have experienced a revival, especially as a commercial art. As an emblem of pre-

Partition village life, phulkaris have been celebrated in popular music and videos. More recently, this folk tradition has entered the realm of high fashion through designers such as Malhotra, who recently created a phulkari-based couture collection.

Channeling Nature by Design
Philadelphia Museum of Art
Philadelphia, PA
www.philamuseum.org
Through July 16, 2017

This exhibition explores how designers have incorporated inspiration from the natural world into their work from the mid-19th century to the present. From handmade to machine-made, ***Channeling Nature by Design*** offers an in-depth look at the relationship with nature through works that range from the utilitarian to the extravagant.

The exhibition features examples of design from the Arts and Crafts movement and Art Nouveau, which flourished in the late-19th and early-20th centuries, to the recent vogue for biomorphic forms. Furniture, ceramics, glass, metalwork, textiles and posters from the collection are on view.

The teachings of the 19th-century



Secrétaire cabinet, native oak-leaf decoration, designed by George Washington Jack (American, active in England, 1955–1932), made by Morris and Company (London, 1861–1940). Illustrates Morris’s view that historic arts and natural beauty can work against the problems of industrialization.

British art critic **John Ruskin**, who believed that all beautiful things came from nature, provide a point of departure for the exhibition. Among the works on view from this period are a newly acquired 1855 secretaire by the French firm **Guéret Frères**, with elaborate carvings that evoke nature's abundance, as well as "Vine" (1873) and "Fruit (Pomegranate)" (1866) wallpapers designed by **William Morris**.

Also featured are Art Nouveau works, including designs by **Hector Guimard**, **Émile Gallé** and other key figures who saw nature as a counterpoint to the anxieties of modernity.

The taste for bringing nature into the home through designed objects gained momentum in the United States at the turn of the 20th century. Works from the Arts and Crafts movement demonstrate how American designers experimented with this esthetic. Highlights include a stained glass and metal casement window (1903-5) by **Frank Lloyd Wright** and a multicolored table lamp (1900) and stained glass chandelier (1905) by **Tiffany Studios**. A chest of drawers (1880) with decorative floral inlays of cherry, pine, poplar and cedar made by the **Herter Brothers** of New York is also on display.

Other works include American ceramics by the **Rookwood**, **Grueby** and **Teco** potteries. Although each pursued a different design philosophy, they shared a goal of providing alternatives to the character of mass-produced ceramics.

The streamlined style of the 1920s and 1930s, characterized by geometric or stylized forms and referred to as Art Deco, can be seen in the eclectic designs of **Alfred Latour**, **René Lalique** and **Jacques-Émile Ruhlmann**. Their works underscore the various ways in which designers developed innovative new forms and exploited "exotic" natural materials that become increasingly available in the Machine Age.

Design from the mid-20th century includes **Arne Jacobsen's** "Egg" Chair (1957), **Richard Schultz's** "Petal" End Table (1960) and the "Grasshopper" Chair (1946-1965) by **Eero Saarinen**. This section highlights how companies like **Knoll** defined modern design for American consumers by using metaphorical connections to nature to market new forms and materials.

Expressive works developed by contemporary designers like **Joris Laarman**, **Zaha Hadid**, **Ross Lovegrove**, **David Trubridge** and **Patricia Urquiola** also allude to the natural world, and underscore how today's designers grapple with the relationship between nature and technology.

Texas

Decorative Arts in the Age of Victoria
Museum of Fine Arts, Houston/Rienzi Houston, TX

www.mfah.org

Through July 30, 2017

Decorative Arts in the Age of Victoria features objects illustrating the dual drives of the British to both historicize and modernize their world during the reign of Queen Victoria. The exhibition includes porcelain, glass, jewelry, miniatures, wallpaper, furniture and more.

The 63-year reign of Queen Victoria (1837-1901) saw the British Empire reach its geographical, financial and industrial peak. The art, architecture and design created in those years were inspired by European artistic traditions as well as cultures across the globe. Decorative arts were shown in revivals of Classical, Renaissance and Rococo styles—sometimes copied quite closely,

but often combined or reinterpreted to create new forms and motifs. Historic decorative techniques also were adapted to modern manufacturing processes.

In the Studio: Craft in Postwar America, 1950-1970

Museum of Fine Arts, Houston/Rienzi Houston, TX

www.mfah.org

Through October 8, 2017

Featuring nearly 40 objects made from clay, wood, fiber and metal, **In the Studio: Craft in Postwar America, 1950-1970**, showcases artworks from the field of American craft when artists entered a period of experimentation, backed by the rise of support systems such as membership groups, exhibitions and publications. Their focus shifted to making objects by hand in the studio rather than working with industry, resulting in a new field of studio craft that embraced both functional and sculptural forms.

The objects on view are made by many of the masters who established new esthetics and modes of making in their media. These items provide a snapshot of craft across America. Complementing the works is a selection of ephemera and catalogs from the **Hirsch Library**.



Plate, soft-paste porcelain, 1853, Worcester Porcelain Manufactory. Gift of Mr. and Mrs. Harris Masterson III.

International

Christian Dior
Royal Ontario Museum
Toronto, Ontario, Canada
<http://www.rom.on.ca>
November 27, 2017–not known

In celebration of the **House of Dior's** 70th anniversary, **Christian Dior** explores Dior's creations, which revived the Paris haute couture industry after the Second World War. In 1947, the opening of the new couture house and its "New Look"—featuring soft shoulders, padded hips, and long, full skirts—swept away the wartime masculine silhouette.



Palmyre ball gown (detail), satin acetate textile by Robert Perrier embroidered with silver filé, sequins, pearls, jewels and bone. Christian Dior, Paris, Automne-Hiver 1952–1953. Ligne Profilée. Gift of Mrs. M. James Boylen.

Drawn from the museum's collection of Christian Dior couture and supported by loans from **Dior Heritage** (Paris, France), the exhibition focuses on the period from 1947 to 1957 and offers insights into the creative process and the mechanics of the Paris haute couture industry during the 1950s.

Through examples of daytime to evening wear for grand occasions, **Christian Dior** explores how and why Dior's iconic lines, such as the A and H-line, and his cuts, luxury textiles and embroideries laid the foundation for the success of the fashion house.

The exhibition is supported by the **Burnham Brett Endowment for Textiles and Costume**.

Plywood: Material of the Modern World
Victoria and Albert Museum
London, England
<https://www.vam.ac.uk>

July 15–November 12, 2017

Featuring works by **Alvar Aalto**, **Marcel Breuer**, and **Charles and Ray Eames**, alongside a wide range of objects, from planes to skateboards, this exhibition tells the story of how this often-overlooked material made the modern world.

Ettore Sottsass Retrospective
Stedelijk Museum
Amsterdam, The Netherlands
www.stedelijk.nl
Through August 2018

The work produced by this Italian maestro in the course of his 70-year-long career is the focus of renewed interest among young designers, partly because of a resurgence of interest in the 1980s and Postmodernism. The Stedelijk presents the first-ever Sottsass retrospective in the Netherlands, covering the entire range of his oeuvre.

Among the topics addressed are **Ettore Sottsass's** relationship with Modernism and Functionalism (which he initially embraced, later criticized and perhaps even parodied, but never completely rejected), the influence of other cultures, his experiments with

materials and form, the humanism and playfulness in his work, and his role as an inspirational figure for a younger generation.

Sottsass was active in jewelry, lighting and furniture, among other media. His work can illustrate and explain a variety of trends in the design history of the latter half of the 20th century.

The **Stedelijk Museum Amsterdam** Sottsass collection includes the Alessi table accessories, his Olivetti Valentine typewriter, furniture, lamps, the Memphis textiles and glass of the 1980s, and designs dating from both earlier and later periods in his career.

The relationship between the museum and the designer took off in 1968, when his work was included in the museum's **Vormgevers (Designers)** exhibition. Sottsass became one of the key figures in the design collection and his work was frequently featured in group exhibitions such as **Energieën (Energies)** in 1990. The Stedelijk has continued to follow Sottsass's development.

Recent acquisitions include 10 early ceramics and the monumental Superbox cabinet of 1966.



Cabinet no. 70, 2006, ebonized pear wood and acrylate. Ettore Sottsass, series of six from the Gallery Mourmans. Collection of the Stedelijk Museum Amsterdam. Photo: Erik & Petra Hesmerg.

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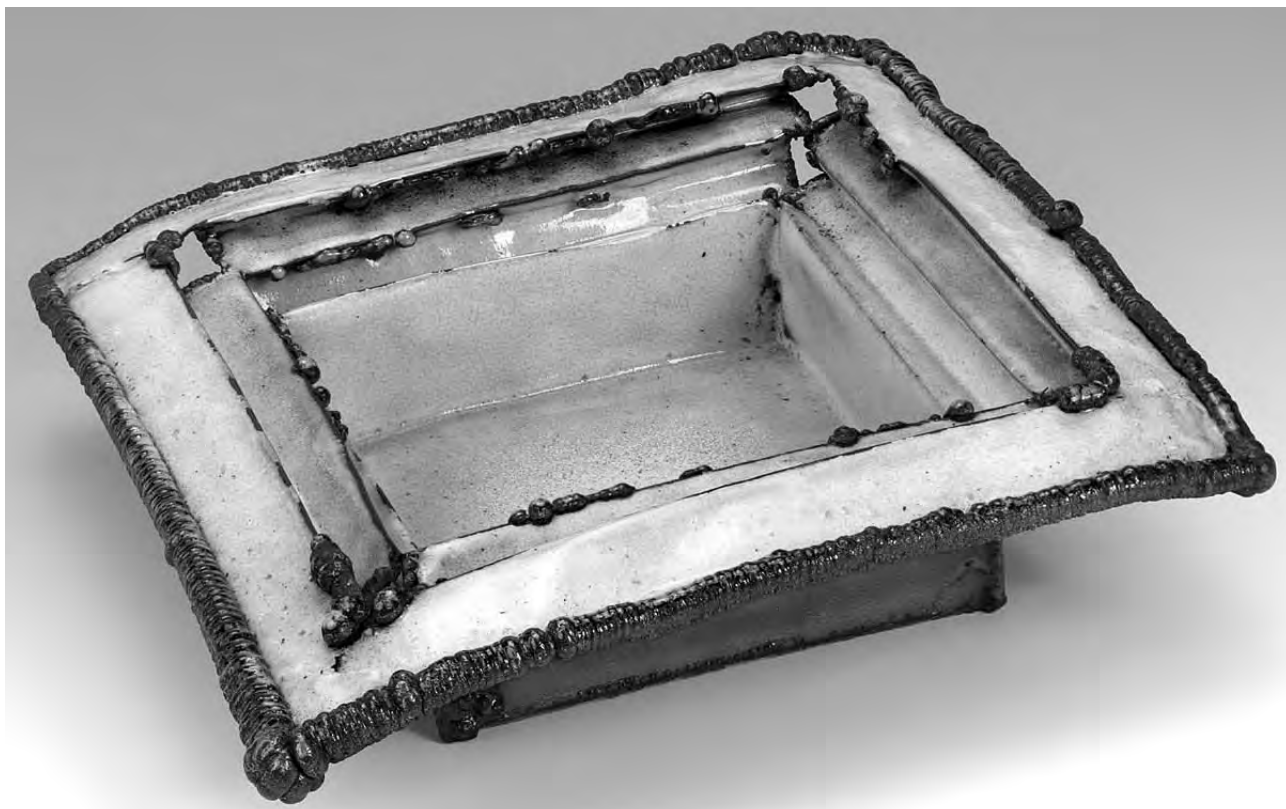
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Bowl, electroplated copper foil and enamel, 1970, June Schwarcz. Collection of Forrest L. Merrill. Photo: M. Lee Fatherree. See Exhibitions, *June Schwarcz: Invention and Variation*, Renwick Gallery/Smithsonian Institution, Washington, DC.

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Lohengrin's Arrival, plaque, handpainted ceramics; Mettlach. Gift of Colette and Robert Wilson. See Exhibitions, ***Mettlach: Folklore & Fairy Tales***, American Museum of Ceramic Art, Pomona, CA.

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