

Decorative Arts Society



newsletter fall 2012

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DAS Newsletter

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Fall 2012

The *DAS Newsletter* is a publication of the **Decorative Arts Society, Inc.** The purpose of the *DAS Newsletter* is to serve as a forum for communication about research, exhibitions, publications, conferences and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit materials for length or clarity.

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year at this time. Submission deadlines for 2013: **March 31** for the spring issue; **August 30** for the fall issue. Please send material to:

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

Cover image:

Vase, silver, enamel, citrines and garnets; 8 in. high x 4 in. diameter (20.32 cm x 10.16 cm). George Paulding Farnham, Tiffany and Company, 1901; made for the Pan-American Exposition, Buffalo, NY (*see News*).

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The DAS

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

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From the president

An exciting year of educational events

By David L. Barquist, DAS President

The **Decorative Arts Society, Inc.** (DAS) has continued through the summer and fall with an active schedule of study trips. In May, we offered a weekend visit to upstate New York, including Albany, Utica and Cooperstown. **Tammis Groft** of the **Albany Institute of History and Art** and **Anna D'Ambrosio** of the **Munson-Williams-Proctor Institute** deserve special thanks for their insightful tours, not only of their institutions but also of architectural sites and private collections in their cities.

The trip concluded with a visit to the amazing **Hyde Hall** in Cooperstown, led by **Gilbert Vincent**, architectural historian and uncle of DAS board member **Nick Vincent**.

On September 15, we offered a one-day trip to Monmouth County,

NJ, that gave participants privileged access to four historic houses, as well as the **Monmouth County Historical Association** (MCHA), under the superb leadership of MCHA curator **Bernadette Rogoff** (see page 3). DAS contributors **Peter and Leslie Warwick** were gracious hosts at their beautiful home, with its extraordinary collections of folk art and New Jersey decorative arts, and were also instrumental in creating the itinerary for this event.

These trips are intended to advance knowledge of and interest in the field of decorative arts, as well as to foster a spirit of camaraderie among the participants, and they certainly were extremely successful on both counts. Nick Vincent has done yeoman service in planning these trips, and I want to take this opportunity to thank him and all the DAS officers and board



members for everything they do as loyal volunteers to keep the DAS moving forward, in terms of membership, finances, website and, of course, this newsletter.

Looking ahead to 2013, we are planning a visit to the newly reopened **Yale University Art Gallery** (New Haven, CT) and its magnificent collection of American decorative arts on **March 2, 2013**. For the summer, we are considering a weekend trip after the galleries of European decorative arts at Boston's **Museum of Fine Arts** reopen, as well as sites on the North Shore, such as **Beauport** (the **Sleeper-McCann House of Historic New England**; Gloucester, MA), which was a major inspiration to **H.F. du Pont** in creating **Winterthur**.

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

DAS news

DAS awards are open for submissions

Submissions are open for the DAS awards programs, which recognize excellence in books and articles about the decorative arts.

The **Charles F. Montgomery Award** of the DAS is presented to the scholar(s) whose first major publication in the field of American decorative arts is judged the most outstanding such work published in the previous year. The award was first presented for works published in 1979.

The **Charles F. Montgomery Prize** of the DAS is awarded for the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the previous year. The prize was first presented for works published in 1982.

The **Robert C. Smith Committee** aims to recognize the best article on decorative arts published within a given year.

There are no formal deadlines for consideration. Self-nominations are permitted.

Nominations and copies of relevant works published in 2012 to be considered for the Montgomery award or prize may be sent to:

Gerald W.R. Ward, Senior Consulting Curator & Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115

Submissions for the Robert C. Smith Award for 2012 works may be sent to:

Thomas S. Michie, Russell B. and Andrée Beauchamp Senior Curator of Decorative Arts and Sculpture, Art of Europe
Museum of Fine Arts, Boston
465 Huntington Avenue
Boston, MA 02115

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DAS studies historic NJ decorative arts collections

By Monika Schiavo, DAS board member

Settled by the Dutch in 1664, Monmouth County, NJ, was the setting for a September 15, 2012, DAS study tour of decorative arts collections and historic homes, arranged by **Nicholas Vincent**. The fair fall weather allowed 23 DAS members to devote the day to the study of the region's indigenous architecture and decorative arts. Participants traveled by chartered motor coach between five historic house venues, starting at the private home of **Peter and Leslie Warwick**.

Long-standing members of the **American Folk Art Society**, collectors and authors, the Warwicks are recognized for their collection of 18th- and 19th-century furniture, paintings, needlework and ceramics, as well as their extensive scholarship in early American folk and decorative art.

The owners led DAS members on a tour of their ca. 1800 former farmhouse, offering details about the objects they have acquired over the past five decades. The husband-and-wife team discussed the historical significance of the items and offered their thoughts about the evolution of their collection. From the New Jersey stoneware arranged around the farmhouse hearth to the pictorial needlework on the walls, the arrangements revealed each object's distinctive form, color or texture, while adding humor and interest to the warm and inviting family home.

The group traveled next to **Marlpit Hall**, the ca. 1756 home of **Edward Taylor** and now a stop on the New Jersey Women's Heritage Trail, where they were joined by **Bernadette Rogoff**, museum curator for the **Monmouth County Historical Association (MCHA)**. Rogoff discussed the period furnishings in the two-story white clapboard farmhouse, noting that the home's displays changed numerous times over the years since the building was donated to the society in 1936.

Rogoff pointed out that the revisions in museum interpretation found at Marlpit Hall are examples of themes in the Colonial Revival movement, and highlight the advances in research and



Tour participants (above) examine ca. 1956 wainscot chair at MCHA museum (right).



Painted grisaille bouquets on kas at Holmes-Hendrickson House (left).

academic study that now form the starting point of present-day historic house museum plans.

The study tour continued on to the MCHA headquarters, which preserves and interprets the county's architectural and decorative arts through educational programs, archives and special exhibits. Rogoff gave DAS members a "behind-the-scenes" tour of some of MCHA's treasures, including a 1695 wainscot chair made by the Scottish immigrant **Robert Rhea**, believed to be the earliest documented piece of New Jersey furniture. **Emanuel Leutze's** painting of "Washington at the Battle of Monmouth" (1857) was the object of much discussion, as was a series of pastel portraits by the early American traveling artist **Micah Williams** (1782-1837).

Between 1819 and 1828, Williams produced portraits of local farmers, businessmen and their families, and

the museum is planning a 2013 exhibition of his work, including the gifts of two portraits by the Warwicks.

The day wrapped up with visits to two additional MCHA historic houses.

The **Cowenhoven House** (c.1753) served as headquarters for the British general Sir Henry Clinton before the Revolutionary War Battle of Monmouth in 1778. Originally built for a Dutch family who embraced an English architectural style, the house boasts a visually stunning upper room with its original painted surfaces. The bright blue-and-white patterns resemble the ceramics of the period and underscore the family's mid-18th century decorating preferences.

The final stop on the tour, the **Holmes-Hendrickson House**, continued the scholarly focus on early Dutch-American history. A kas, or moveable wardrobe, with painted grisaille bouquets on its two doors, was a highlight of that historic house.



Participants learn about Emanuel Leutze's "Washington at the Battle of Monmouth" (1857) at MCHA museum (left).



Detail of blue-and-white painted decoration on fireplace and mantel with nautical scene at Dutch Covenhoven House (above).



DAS tour-goers assemble at Marlpit House.

Leslie Warwick (left) and curator Bernadette Rogoff (right) display Micah Williams portraits donated by the Warwicks to the MCHA.



Events

50th anniversary of studio glass art in America

Art Alliance for Contemporary Glass Throughout the USA Through December 2012

To celebrate the 50th anniversary of studio glass art and recognize artists in the field, the **Art Alliance for Contemporary Glass (AACG)** has initiated glass demonstrations, lectures and exhibitions in museums, galleries and art centers across the country throughout 2012.

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

For added events, go to: <http://contempglass.org/2012-celebration>.

Sewell C. Biggs: New Perspectives on Boston Furniture: 1630–1860

Winterthur Furniture Forum Winterthur Museum, Gallery and Gardens

Winterthur, DE

<http://winterthur.org>

March 6–8, 2013

The 2013 *Sewell C. Biggs Winterthur Furniture Forum* is the inaugural event of *Four Centuries of Massachusetts Furniture*, a collaborative venture of the **Colonial Society of Massachusetts** (Boston, MA), **Concord Museum** (Concord, MA), **Fuller Craft Museum** (Brockton, MA), **Historic Deerfield**, **Historic New England** (Boston, MA), **Massachusetts Historical Society**, **North Bennet Street School**, **Old Sturbridge Village**, **Peabody Essex Museum**, **Winterthur Museum, Garden & Library**, and **Museum of Fine Arts, Boston** (MFA).

Topics and speakers include: “40 Years of Boston Furniture Scholarship: From Boston Furniture of the 18th Century to Today: A Reminiscence,” **Jonathan L. Fairbanks**, director, Fuller Craft Museum; “17th-Century Boston Furniture: Tools and Techniques,” **Peter Follansbee**, joiner, **Plimoth Plantation** (Plymouth, MA); “Early 18th-Century Boston Case Furniture,” **Edward S. Cooke, Jr.**, Charles F. Montgomery Professor of American



Decorative Arts, Yale University (New Haven, CT); “Boston Japanning: Case Studies,” **Christine Thomson**, private conservator (Salem, MA), and **Tara Cederholm**, curator, **Brookfield Arts Foundation** (Salem, NH); “Mrs. Oliver’s Chair: A Boston Classic,” **Gregory Landrey**, division director, Library, Collections Management and Academic Programs, Winterthur; “Boston and Its Craft Community, 1630–1860,” **J. Ritchie Garrison**, director, **Winterthur Program in American Material Culture**, University of Delaware (Newark, DE); “Such Ruins Were Never Seen in America’: The Looting of Thomas Hutchinson’s House at the Time of the Stamp Act Riots,” **John Tyler**, editor of Publications, Colonial Society of Massachusetts; “Boston or New York? Revisiting the Apthorp-Family and Related Sets of Queen Anne Chairs,” **Philip Zimmerman**, museum consultant and independent scholar (Lancaster, PA); “A Scotsman, Thomas Chippendale and the Green Dragon Tavern: Connecting the Dots,” **Kemble Widmer**, independent scholar (Newburyport, MA); “The Turret-Top Tea Tables and Card Tables of Boston”—Robert Francis Fileti Endowed Lecture, **Brock Jobe**, professor of American Decorative Arts, Winterthur, and **Allan Breed**, cabinet- and chairmaker (Rollinsford, NH); “Pigeonholes and Patriots: Desks in Colonial Boston,” **Gerald W. R. Ward**, Senior Consulting

Curator and the Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus, MFA, and **DAS** newsletter editor; “Windsor Furnituremaking in Boston: A Late but Innovative Center of the Craft,” **Nancy Goynne Evans**, independent furniture historian (Hockessin, DE); “Samuel Gragg, Chairmaker: New Discoveries,” **Michael Podmaniczky**, private conservator (Wilmington, DE); “The Mystery Card Table,” **Wendy A. Cooper**, Lois F. and Henry S. McNeil Senior Curator of Furniture, Winterthur; “The Best Workman in the Shop’: Cabinetmaker William Munroe of Concord,” **David F. Wood**, curator, Concord Museum; “The Federal Sideboards of Benjamin Bass, Jr.,” **Morrison Heckscher**, Lawrence A. Fleischman Chairman of the American Wing, **Metropolitan Museum of Art** (New York, NY); “Boston Classical Furniture: A (Nearly) 40-Year Reflection,” **Page Talbott**, principal, **Remer & Talbott** (Bala Cynwyd, PA); “Classical Excellence in Boston: The Work of Isaac Vose, 1815–25,” **Clark Pearce**, American arts advisor and independent scholar (Essex, MA), and **Robert Mussey**, conservator and independent scholar (Milton, MA); “Early Boston Pianomaking: The State of Scholarship,” **Darcy Kuronen**, Pappalardo Curator of Musical Instruments, MFA; “Boston Furnituremakers and the New Social Media, 1830–60,” **Kelly L’Ecuyer**, Ellyn McColgan Curator of Decorative Arts and Sculpture, MFA; “John Ellis & A. H. Davenport: Furniture Manufacturing in East Cambridge, Massachusetts, 1850–1900,” **Nancy Carlisle**, curator, Historic New England; “Boston Furniture for Public Spaces,” **Caryne Eskridge**, Lois F. McNeil Fellow, Winterthur Program, Class of 2013; and “Framing the Interior: The Entrepreneurial Career of John Doggett,” **Richard Nylander**, curator emeritus, Historic New England.

For more information on the forum and registration, call 800-448-3883 or go to <http://winterthur.org/?p=976>. The society plans to publish selected papers in a volume devoted to Boston furniture.

News

• Applications are open for the 2013 **American Ceramics Circle (ACC)** awards of up to \$5,000 for expenses associated with preparing scholarly papers based on original research in the history of ceramics. Grant recipients are required to offer completed papers for publication in the *ACC Journal* and may be invited to speak at an annual ACC symposium.

The application form and a statement of general principles pertaining to the grants process are available at www.amercercir.org. The deadline for completed applications is **April 1, 2013**.

Questions may be addressed to **Anne Forschler-Tarrasch**, ACC Grants Chair, Curator of Decorative Arts, **Birmingham Museum of Art**, 2000 Rev. Abraham Woods, Jr. Blvd., Birmingham, AL 35203-2278, or aforschler@artsbma.org.

• The **Museum of Fine Arts, Houston (MFAH; TX)**, and its research institute for Latin American art, the **International Center for the Arts of the Americas (ICAA)**, have established the **ICAA Peter C. Marzio Award for Outstanding Research in 20th-Century Latin American and Latino Art**, named for the late director of the MFAH, who founded the ICAA in 2001.

The award recognizes new scholarship in 20th-century Latin American and Latino art. A prize of \$2,500 will be granted to a graduate student, and \$1,000 to an undergraduate student, who each produces outstanding academic papers based on the newly published primary-source materials available from the digital archive. Documents of 20th-Century Latin American and Latino Art and its companion book series, *Critical Documents of 20th-Century Latin American and Latino Art*.

For eligibility and application materials, visit <http://icaadocs.mfah.org/icaadocs/en-us/publications/icaapetercmarzioaward.aspx>.

The MFAH also has forged an agreement to bring objects from a major collection of Islamic art to the MFAH on long-term loan. About 60 objects from the **Dar al-Athar al-**



The Stephen L. Wolf Collection of 12,000+ paint, varnish and color theory materials from the 16th century through the present.

Islamiyyah (Kuwait) will go on public display in the new **Arts of the Islamic World Gallery**. Items span the 8th through the 18th centuries and include ceramics, architectural panels, jewelry and illuminated manuscripts.

• The **Cooper-Hewitt National Design Museum** (New York, NY) has engaged **Diller Scofidio + Renfro** to design the gallery and visitor experience at its remodeled site, with **local Projects**, a design firm, on the team, as part of a \$64-million renovation project of its **Carnegie Mansion**. Museum programs are available at the **Cooper-Hewitt Design Center**, University Club and elsewhere until the museum reopens in 2014.

• The **Evansville Museum (IN)** has discovered that a work of glass art donated to the museum in 1963, cataloged as art inspired by a design for a **Pablo Picasso** painting, kept in storage for almost 50 years and credited to a supposed artist named Gemmaux, was actually created by Picasso. Gemmaux is the plural for “gemmail,” which is the type of glass used in “Seated Woman with Red Hat.”

• The **Stephen L. Wolf Collection**, a more-than-12,000-title private

library on paint, varnish and color theory dating from the 16th century onward that was bequeathed to **Historic Deerfield (MA)** when Wolf died in 2008, is available to researchers interested in interior decoration, carriage painting, japanning, color theory, wall treatments, dyeing, enameling, glazing, theatrical set design, art restoration, varnishes, gilding and the manufacture of paint.

Bibliographic records for the Wolf Collection can be searched in an online catalog: <http://library.historic-deerfield.org>.

• The **Princeton University Art Museum (NJ)** has received a \$5-million gift from alumni **Nancy A. Nasher** and **David J. Haemisegger** to endow the directorship of the museum as the Nancy A. Nasher-David J. Haemisegger, Class of 1976, Directorship. **James Steward**, a lecturer with the rank of professor in Princeton’s Department of Art and Archaeology, is the first to hold the named directorship. He joined Princeton in 2009 after 11 years as director of the **University of Michigan Museum of Art**.

Nasher is a member of the advisory council of the Princeton University Art Museum, and serves on the board

of advisers of the **Nasher Museum of Art** at Duke University. Haemisegger is a member of the board of trustees of the **Dallas Museum of Art**.

With their children, Nasher and Haemisegger established the Patsy R. and Raymond D. Nasher Lecture Series at the **College of Visual Arts & Design** at the University of North Texas in 1998, in honor of Nasher's parents.

The museum also has received a \$4.5-million gift from **Allen R. Adler**, Princeton 1967, and his wife, **Frances Beatty Adler**, to endow a curatorship, a lectureship, and programs and exhibition funds.

The gift's two funds will focus on European art from the medieval to post-Impressionist periods. The Allen R. Adler, Class of 1967, Distinguished Curatorship at the Princeton University Art Museum and Lectureship in the Department of Art and Archaeology, and the Adler Curatorial Leadership Fund will support a curator-educator to study, preserve, interpret and enhance Princeton's collections and to mount exhibitions.

Allen Adler serves on the Advisory Council of the museum and previously endowed a program fund at the Princeton University Art Museum in support of its schedule of exhibitions and scholarly publications. Frances Beatty Adler has a PhD in art history from Columbia University and is chair of the board of the **Drawing Center** (New York, NY).

- The **Louvre** (Paris, France) has opened its new galleries of Islamic art. The museum received \$20 million from Prince Walid bin Talal to support the new galleries, which will encompass more than 32,000 square feet on two levels and house 2,500 objects from the 7th–19th centuries. The galleries were designed by **Mario Bellini** and **Rudy Ricciotti**, and draw from the collections of the Louvre and the **Musée des Arts Décoratifs**.

- The city of Seattle, WA, celebrated the 50th anniversary of its hosting the World's Fair in part by establishing the **Chihuly Garden and Glass at Seattle Center** display, which it is calling the "first comprehensive and permanent survey" of **Dale Chihuly's** work in glass.

- The **Art Institute of Chicago** (IL) has reinstated its **Arthur Rubroff Paperweight Collection** (see Exhibitions). Rubroff donated 1,100 paperweights from his collection; in the 1930s, another donor provided 300 pieces, primarily antique French paperweights.

- The **Fine Arts Museums of San Francisco** (FAMSF; CA) and Louvre have created an exclusive agreement to collaborate on a series of exhibitions and exchanges during the next five years, including sharing works of art from both museums' collections of decorative arts. The loans may include whole exhibitions or single objects that

could augment parts of permanent collections.

Representatives from the two museums will meet once a year to determine the exhibitions, pieces from their collections or educational programming to be exchanged.

Royal Treasures from the Louvre: Louis XIV to Marie-Antoinette is the first step in this collaboration (see Exhibitions).

- The **Corning Museum of Glass** (NY) has unveiled the preliminary design for an expansion to create a new wing for its collection of contemporary works in glass and one of the world's largest facilities for glassblowing demonstrations and live glass-design sessions.

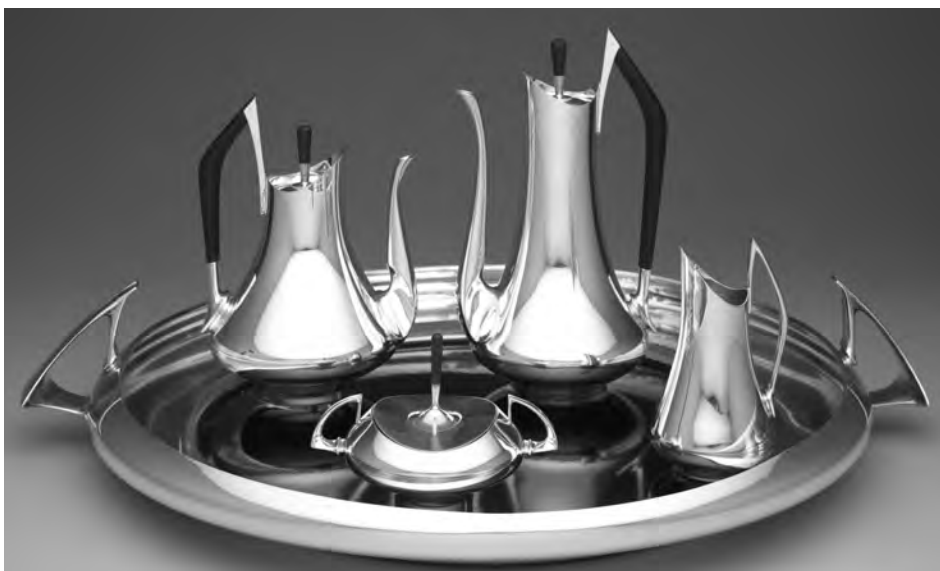
Designer of the 100,000-square-foot expansion is architect **Thomas Phifer and Partners**. The \$64-million project—fully funded before groundbreaking by **Corning Incorporated**—is scheduled for completion in 2014.

- The **Dallas Museum of Art** (DMA; TX) has received \$20,000 from the **Hoblitzelle Foundation** to support planning and designing a new **American Silver Gallery**, which will help further the stewardship and conservation of museum's collection of 19th- and 20th-century American silver.

Following selection of a design team and development of a new installation scheme in late 2012, the DMA will seek support to pursue a major reinstallation of its galleries of American silver. The more-than-1,500 examples of industrially produced silver made after 1840 in the collection include works by **Tiffany & Co.**, **Gorham**, **Reed & Barton**, **International Silver**, **Towle**, **Oneida**, **Whiting**, and many other makers.

The reinstallation will enable the museum to more than triple the number of silver objects currently on view and ensure that the new cases and displays reflect the most current standards in object preservation.

The Hoblitzelle Foundation was established by **Karl and Esther Hoblitzelle** in 1942. Grants usually focus on specific, non-recurring needs of educational, social service, medical, cultural and civic organizations in Texas, particularly in the Dallas area.



"Circa '70" coffee and tea service, silver and ebony, 1963; 9.25 x 6.75 x 5.75 in. (23.495 x 17.145 x 14.605 cm). Donald H. Colflesh, Gorham Manufacturing Company, designed 1958, introduced 1960; this example, 1963.

People

Awards

• Recipients of the 2012 **American Ceramics Circle (ACC)** grants in support of original research in the history of ceramics are:

√ independent ceramics scholar **Jonathan Rickard**, to finance a video project involving **Don Carpentier**, founder and director of the **Historic Eastfield Foundation** and **Eastfield Village (NY)**, and preserve traditional techniques perfected by Carpentier;

√ **Meissen** porcelain scholar **Mau-reen Cassidy-Geiger**, to support her research on the 1752 **Hof-Conditorei** inventories of the three royal residences of the court of Saxony and Poland in Dresden, Warsaw and Hubertusburg, which will involve analyzing and comparing the three inventories to determine the differences between the three court pantries based on the different function of each residence; and

√ archaeologist **Carl Steen**, to continue his research at the **Reverend John Landrum** pottery kiln site in South Carolina and expand knowledge of the early **Edgefield** stoneware pottery tradition.

• The 2012 **Rakow Commission** work of **Corning Museum of Glass (NY)** is "Flower Block" by Danish artist **Steffen Dam**, a grouping of 24 glass blocks in the style of his series of glass panels, each containing the artist's interpretation of parts of a flower. Dam's glass blocks, panels and jars invoke fossilized biological and botanical slides used in scientific research.

Dam learned about the natural world from his paternal grandfather, whose library was filled with illustrated volumes on biology, natural sciences, and flora and fauna. His initial training was as a toolmaker. His works have been compared to the lamp-worked flowers and sea creatures of **Leopold and Rudolf Blaschka**, but he creates his specimens in his jars and cabinets of curiosity from memory.

Dam's work is in public and private collections throughout the world, including the **Glas museet (Ebeltoft, Denmark)**; **Museum für Kunst und**

Gewerbe (Hamburg, Germany); **Museum of Arts and Design (New York, NY)**; **Palm Springs Art Museum (CA)**; **Seven Bridges Foundation (Greenwich, CT)**; **Anneberg Collections (Nykøbing, Denmark)**; **Danish Arts Foundation (Denmark)**; **Danish Museum of Decorative Art (Copenhagen, Denmark)**; and **National Museum of Art, Architecture and Design (Oslo, Norway)**. He received the **Crafts Prize of 1879** in 1995, **Ole Haslund Art Prize** in 1996 and **Hempel Glass Prize** in 2002.

Inaugurated in 1986, the Rakow Commission goes to professional artists whose work is not yet represented in the museum's collection. The commission supports new works of art in glass by encouraging emerging or established artists to venture into new areas that they might otherwise be unable to explore because of financial limitations. It is made possible by the late **Dr. and Mrs. Leonard S. Rakow** and fellows, friends and benefactors of the museum.

Each commissioned work is added to the permanent collection and is displayed publicly for the first time in the museum's **Modern Glass Gallery**, during the museum's **Annual Seminar on Glass**.

Appointments

• **Studio Art Quilt Associates, Inc.** (SAQA) has added two new board members, **John J. "Butch" Davies, III** of Culpepper, VA, and **Lisa Ellis** of Fairfax, VA, to replace outgoing board members whose terms expired.

Davies is an officer in the law firm of Davies, Barrell, Will, Lewellyn & Edwards, PLC. He is married to **Margaret W. "Marty" Moon**, who owns and operates **Early Times Workshop**, a quilting and cross-stitch facility, and serves on the board of **Virginians for the Arts**, among other organizations. Ellis owns Giving Back Technology, which provides information technology services to nonprofit museums, galleries and other arts organizations. She has been active in SAQA for several years and

has served on SAQA's Endowment Fund and Membership subcommittees.

• Curator, scholar and archaeologist **Dorothea Arnold** has retired after 21 years as head of the Department of Egyptian Art at the **Metropolitan Museum of Art (New York, NY)** and has become curator emeritus. Associate curator **Diana Craig Patch** became acting associate curator in charge.

Arnold began working at the Met in 1985 as associate curator. She became associate curator and administrator pro-tem in 1988, Lila Acheson Wallace Curator in Charge in 1991, and Lila Acheson Wallace chairman of the Department of Egyptian Art in 2005.

Born in Leipzig and educated at the universities of Munich and Tübingen, Germany, Arnold spent 16 years in Egypt as an archaeologist for the German Institute of Archaeology, Cairo and was part of a small group of archaeologists who introduced the professional study of ancient Egyptian ceramics into Egyptology. She specialized in the Egyptian Middle Kingdom (ca. 2050–1640 BC) and the Amarna Period (ca. 1352–36 BC). Her most frequently cited publication is *The Royal Women of Amarna: Images of Beauty from Ancient Egypt* (1996).

Arnold organized major exhibitions, including *Pharaoh's Gifts: Stone Vessels from Ancient Egypt* (1994–95), *An Egyptian Bestiary* (1995); *Queen Nefertiti and the Royal Women* (1996–97); and *Egyptian Art in the Age of the Pyramids* (1999–2000). She also re-installed the Amarna Gallery (1996–97) and the galleries of Predynastic Art, Art of Roman Egypt, Mastabas of Perneb and Raemkai (2003–04); Middle Kingdom; and Art of Queen Hatshepsut (2007–08).

• **Rhonda Barker**, assistant curator and leader of Membership and Guest Services at the **Headley-Whitney Museum (Lexington, KY)**, has left the museum for a position with state government.

• **Bruce Barnes**, founder and president of the **Decorative Art 1900 Foundation (New York, NY)** and co-

author of *The Jewelry and Metalwork of Marie Zimmermann* (with **Deborah Dependahl Walters, Kimberley Ahara** and **Joseph Cunningham**; Yale University Press, 2012) is the new Ron and Donna Fielding Director of the **George Eastman House** (Rochester, NY), which has a strong decorative arts collection despite being best known as a museum of photography.



Barnes has researched the works of metal artist **Samuel Yellin** at the Eastman House, which has several of Yellin's ornamental grilles in its collection, and has called a **Charles Rohlf's** chair at the Eastman House one of his favorite pieces of American decorative art.

Barnes replaces **Anthony Bannon**, who retired about a year ago and then was hired as director of the **Burchfield Penney Art Center** (Buffalo, NY).

- **Christopher Bedford**, former chief curator at the **Wexner Center for the Arts**, Ohio State University, is the new director of the **Rose Art Museum** at Brandeis University.

- **Glen Gentele** has been named director & CEO of the **Orlando Museum of Art** (FL), succeeding **Marena Grant Morrissey**, who retires at the end of this year. He previously served as president & CEO of the **Oklahoma City Museum of Art** (OK) and as director of **Lau-meier Sculpture Park** (St. Louis, MO), where he held a joint appointment as the Aronson Endowed Professor for Modern and Contemporary Art at the University of Missouri, St. Louis.

Gentele has held positions at the **John and Mable Ringling Museum of Art** (Sarasota, FL) and **Art Museum at Florida International University**

(now the **Frost Art Museum**; Miami, FL). He received a BA in Fine Arts from Florida State University and MA degree in Fine Arts from the **Maryland Institute College of Art**, and was awarded a two-year fellowship in the CORE program at the **Museum of Fine Arts/Houston, Glassell School of Art** (TX).



- **Amy Meyers** has been reappointed for a third five-year term as director of the **Yale Center for British Art**.

- **Amy Murray**, formerly of the **Mary Todd Lincoln House** and **Kentucky Children's Garden**, is the Headley-Whitney Museum's new curator of Education.

- **Anne-Imelda Radice** has been appointed as the new director of the **American Folk Art Museum** (New York, NY). She had served as director of the **Institute of the Museum and Library Services**, a federal agency, and has a doctorate in art and architectural history.

- **Cory Robinson**, chair of the Fine Art Department in the **Herron School of Art and Design** and associate professor at Indiana University-Purdue University Indianapolis, is a new trustee of the **Furniture Society** (Asheville, NC). Robinson is an alumnus of Herron, earned a bachelor's degree in fine art in furniture design in 1999, and completed a master's of fine art degree with an emphasis on furniture at San Diego State University.

- **Denise Roldán** has been appointed to the newly created position of director of exhibitions at the **Museum of Fine Arts Houston** (MFAH; TX). She will oversee both exhibition planning and affiliations with other institutions, as well as manage related publications and programming.

- DAS board member **Monika Schiavo** is the new director of Sales

& Marketing at Waverly Rare Books, a division of **Quinn's Auction Galleries** (Falls Church and Charlottesville, VA).



- **Shayna Shia**, curator of Education at the Headley-Whitney Museum, is completing her master's degree at the **Savannah College of Art and Design**.

- The **Museum of Glass** (MOG; Tacoma, WA) has selected **Joanna Sikes** as director of External Affairs. Before joining the MOG, Sikes worked for more than 20 years at **Chihuly Studio** as studio manager, in marketing/client relations and as director of Special Projects, serving as liaison between the studio and the founding committee for the MOG and, most recently, as a founder and member of the senior management team of **Denny Park Fine Arts**. She often lectures on the world of glass and the work of **Dale Chihuly**.

Sikes's previous experience also includes tenures at the **Phoenix Fine Arts Museum, Crocker Museum of Art** and **American Federation of Arts**, where she worked with more than 20 museums around the country with a focus on sculpture. She also worked as a project manager for **Donald Lipski**.

- **Miwako Tezuka**, formerly associate curator at the **Asia Society** (New York, NY), becomes the first Japanese director of the **Japan Society** gallery, replacing **Joe Earle**, who retired in September.

- **Charles Venable**, director and chief executive of the **Speed Art Museum** (Louisville, KY) for the past five years and a member of the DAS advisory board, is the new director of the **Indianapolis Museum of Art** (IN). He succeeds **Maxwell L. Anderson**, who has moved to the **Dallas Museum of Art** (TX). Venable has served in curatorial and administrative roles.

Venable earned a *BA cum laude* in art history and history from Rice

University and from the **University of Delaware's Winterthur Program in Early American Culture** in 1986, and a PhD from Boston University in American studies in 1993.

Venable was at the Dallas museum from 1986–2002, moving from assistant curator of Decorative Arts to deputy director and helping to significantly expand the decorative art and design collection. From 2002–07, he was deputy director of the **Cleveland Museum of Art** (OH). He has edited and written several well-respected publications.

Venable is the only scholar to have received both the **Charles F. Montgomery Award** and the **Montgomery Prize** of the DAS – the Montgomery Award in 1989 for his book, *American Furniture in the Bybee Collection*, and the Montgomery Prize for his 1994 publication, "Silver in America, 1840–1940: A Century of Splendor." His work, *China and Glass in America, 1880–1980* (2000), has been acclaimed for its accessible style and scholarly contribution to the decorative arts field.



Lisa Resnik, David Knopf and Scott Erbes were elected as co-interim directors during the Speed's search for a new permanent director/CEO.

• **Elizabeth A. Williams** has been named the new curator of Decorative Arts and Design at the **Rhode Island School of Design Museum**. Williams will be responsible for the interpretation, development and care of the RISD museum's collection of American and European Decorative Arts, with emphasis on exhibitions, publications, and participation in museum teaching and community engagement.

Williams's expertise includes 18th- and 19th-century silver, such as works from the **Gorham Manufacturing Company**. She comes to the RISD Museum of Art from the **Los Angeles County Museum of Art** (LACMA; CA).

As the Marilyn B. and Calvin B. Gross Assistant Curator of Decorative Arts and Design since 2009, Williams worked with the museum's European, American and Modern collections of furniture, ceramics, silver, glass, enamel and metalwork. She developed and managed the reinstallation of 450 pieces of decorative arts in the museum's European galleries, and collaborating with the **Rosalinde and Arthur Gilbert Foundation** for a 38-piece loan to LACMA from the **Victoria and Albert Museum's Gilbert Collection** of silver, micro-mosaics, pietre dure, portrait miniatures, and gold boxes. Her work encouraged a gift by Lady **Marjorie Gilbert** of 12 significant objects from the Gilbert Collection.

Williams also developed relationships with foundation and private donors resulting in more than \$3.5 million of acquisition gifts and purchases to LACMA's Decorative Arts and Design department, and nearly \$300,000 in funding. She was integral in creating new educational and interpretive materials for European decorative arts objects, as well as collection material for the museum's website and mobile tour app.

Williams's exhibitions and installations at LACMA include *Daily Pleasures: French Ceramics from the MaryLou Boone Collection* and *The Gilbert Collection at LACMA*. Her publications include catalogues for *Daily Pleasures* and *The Gilbert Collection*, as well as an essay on 18th-century Chinoiserie silver in Britain in the anthology *Material Culture and Gender in Eighteenth-Century Europe*, part of *The Histories of Material Culture and Collecting, 1700–1950* series (Ashgate, 2013).

A native of Kansas City, Williams is a PhD candidate in the **Kress Foundation** Department of Art History at the University of Kansas, where her dissertation studies the influence of Japanese esthetics on European and American silver as manifested in the Aesthetic Movement and the Art Nouveau style, with a specific focus on at the works of

Gorham Manufacturing Company.

Williams was assistant curator of Decorative Arts at the **Nelson-Atkins Museum** (Kansas City, MO) from 2007–09 and held curatorial and research positions at the museum after completing her master of arts in Art History at the University of Missouri-Kansas City in 2005.

• **Sydney Wilson-Cox**, a recent graduate of the University of Kentucky's Arts Education program, is the new leader of Membership and Guest Services, as well as assistant curator of Education, at the Headley-Whitney Museum (Lexington, KY).

• **Diane C. Wright**, former communications manager for the DAS and senior fellow in the **American Decorative Arts Department** at the Yale University Art Gallery, is now the marketing and communications manager at the **Pilchuck Glass School** (Seattle, WA). She received her MA in the History of Decorative Arts and Design from **Parsons the New School for Design**, specializing in glass studies, and has conducted research and lectured on glass for the **Chrysler Museum of Art**, **Blair House** and **Freer/Sackler Galleries** at the **Smithsonian Institution**.

At the **Yale University Art Gallery**, Wright pursued research on Yale's collection of early American glass and began building a collection of contemporary glass for the museum. Before her stint at Yale, she worked as an educator at the **Corning Museum of Glass** (CMOG; NY), where she taught about glassmaking history and techniques to students of all ages.

Wright has researched the leaded glass windows and mosaics of **Tiffany Studios** at churches across the country. Her graduate thesis presented the first in-depth study of **Frederick Wilson, Louis C. Tiffany's** window designer and head of the ecclesiastic department at **Tiffany Studios**. In 2009, she published an article on the life and work of Wilson in the *Journal of Glass Studies*. She is a co-curator of the forthcoming exhibition *Louis C. Tiffany and the Art of Devotion* and contributed an essay for the accompanying catalog (published by the **Museum of Biblical Art** in conjunction with **D. Giles**, 2012).

Wright has taught courses on the history of glass at the **Rhode Island**

Acquisitions

• **Gunston Hall** (Mason, Neck, VA), home of colonial leader George Mason, has acquired:

√ a 1770s spice chest produced on the eastern coast of Virginia, possibly along the Rappahannock River;

√ a pair of branched candlesticks that, although not owned by the Masons, correspond to when George Mason was purchasing lighting equipment. Weighing 96 ounces, they would have been an expensive item;

√ a feather-edge creamware serving dish that represents nearly 30 pieces of creamware dating from 1760–80, recently purchased to replicate sherds found on the site by archeology. The only known archival reference of Mason's creamware purchase derives

Spice chest, walnut and poplar, with 11 interior drawers, a lock and bracket feet, 1770s. Produced on the eastern coast of Virginia, possibly along the Rappahannock River. Spices were an essential part of colonial American cooking, especially among elite Virginians who were known for serving highly seasoned food.



School of Design, Parsons the New School for Design and George Mason University, and has published on contemporary glass in *Modern Magazine*, the *Yale Alumni Magazine* and the *Yale University Art Gallery Bulletin*. She received the 2011 **Rakow Grant for Glass Research** from CMOG.

Obituaries

• British ceramicist and historian **Emmanuel Cooper** died earlier this year. *Lucie Rie: Modernist Potter*, his biography of potter **Lucie Rie**, who was one of his early mentors, has been published by Yale University Press.

Cooper based much of the work on Rie's archive at the **Crafts Study Center** (Surrey, England).

• **Wendell D. Garrett**, an authority on American decorative arts and appraiser on "Antiques Roadshow," died in November at 83.

The author or editor of many books on antiques and Americana, Garrett appeared on every season of the American version of "Antiques Roadshow" since it began in 1997 through the new season, which was filmed last summer and will air in 2013.

Garrett also was associated with **Sotheby's** as a senior vice president in the American decorative arts depart-

ment; was editor and publisher of the *Magazine Antiques* from 1972–90; and was a trustee of **Huguenot Heritage**. His books include *Classic America: The Federal Style & Beyond* (1992); *Monticello and the Legacy of Thomas Jefferson* (1994); and, with **David Larkin** and **Michael Webb**, *American Home: From Colonial Simplicity to the Modern Adventure* (2001).

Garrett earned a master's degree in what is now the **Winterthur Program in American Material Culture** and a master's in American history from Harvard. He believed that antiques should never be considered in a vacuum but be recognized as tangible manifestations of the ethos of their time and place, and windows to American social history.

• **Bill Moggridge**, director of the **Cooper-Hewitt, National Design Museum** (New York, NY) since 2010, died of cancer in September at 69. He is credited with overseeing rapid expansion at the museum, which is scheduled to reopen in 2014.

Before joining the Cooper-Hewitt, Moggridge was known as the co-founder of **IDEO**, an innovation and design firm, and as the British industrial designer credited with creating the clamshell shape of the laptop with the

GRiD Compass, which had a keyboard and display held together by a hinge so the user could open and close the machine. He helped create a field of study called interaction design that looked at how people interact with computers.

Moggridge received a diploma in art and design from **Central Saint Martins College of Art and Design** (London, England) and worked as an industrial designer before founding his consulting firm, **Moggridge Associates**. In 1991, he merged his company with firms owned by **David Kelley** and **Mike Nuttall** to form IDEO. His awards included the Prince Philip Designers Prize.

• **Gudmund Vigtel**, who is credited with starting a decorative arts collection at the **High Museum of Art** (Atlanta, GA) that is now considered a leader in the country, died at 87 in October. He was director of the High Museum for 38 years, from 1963 until his retirement, when he was named director emeritus.

Vigtel was born in Jerusalem in 1925 and came to the United States through an International Rotary Club scholarship to the Atlanta College of Art. He earned BA and MA degrees there and was assistant director of the **Corcoran Gallery of Art** (Washington, DC) from 1954 until joining the High.

from a July 22–August 28, 1780, record from **John de Neufville & Son** in Amsterdam. The reference provides an example of the assortment of cream-ware pieces he purchased.

√ a ca. 1775 mahogany slab top table that pays homage to the influence of joiner/carpenter **William Buckland** and master carver **William Bernard Sears** on the design and execution of Gunston Hall; they produced furniture to be placed in at least one room in the mansion. Only a chair fragment remains.

√ a set of English knifeboxes, ca. 1790, whose tiered size relates to their usage as storage for both a dinner and a dessert service. Since the Mason family had both dinner and dessert silver (likely by English silversmith, **John Horsley**, ca. 1761), knife boxes reiterate this primary evidence of the family's lifestyle.

• In tribute to the 50th anniversary of the American Studio Glass Movement, the **Toledo Museum of Art** (OH) collector's group, the **Apollo Society**, has acquired three works of contemporary studio glass: "Colorbox II" (2007) by Japanese sculptor **Jun Kaneko**, "Twilight Powered by Electricity Makes for a Brilliant New Horizon" (2012) by emerging artist **Andrew Erdos** and "Dew Point 18" (2007) by Ohio native **Maya Lin**.

The first two are on display as part of **Color Ignited: Glass 1962–2012** (see *Exhibitions*).

"Colorbox II" is a large, vertical installation consisting of eight geometric rods composed of thin layers of brightly colored and colorless glass. Kaneko layered sheets of glass in polychrome and colored sequences and then fused the stacks by kiln-firing them in a mold.

"Twilight" is a multimedia reflective environment combining glass with two-way mirrors and computer-programmed colored LEDs with mythical creatures that seem to float into and out of the mirrored walls.

"Dew Point 18," made from blown colorless glass, gives the impression of drops of water collecting on the ground and is made up of 18 elements.

Individual members of the Apollo Society purchased two other objects as a gift to the museum. **Georgia Welles**, founder and chairman of the society,



"Vase, Bottle, Bowl," kiln-formed glass, 2008. Jane Bruce (British, 1947–).

purchased "Vase, Bottle, Bowl" (2010) by **Jane Bruce**, nine objects grouped into three sets that present variations on a vase, bottle and bowl, emphasizing the roles of composition, color, light, proportion, and the juxtaposition of positive and negative space. Funds from **Ann Hartmann** and **Frank Snug** enabled the museum to acquire "Nature" (2010) by **Judith Schaechter**—a stained glass scene mounted on a light box of a girl lounging on a Victorian chaise.

• The **Museum of Fine Arts, Boston** (MA) has received a major donation of Benin bronzes and ivories from collector **Robert Owen Lehman**, including 28 pieces that will go on display in 2013.

• The **Philadelphia Museum of Art** (PA) has agreed to purchase a mahogany dressing table that has been on loan to the museum for 36 years. Made in Philadelphia in the late 1760s or early 1770s, the table is the mate to the museum's monumental high chest, which was donated in 1957 by **Amy Howe Steel Greenough**.

The carved decoration on both the high chest and dressing table depicts a scene from Aesop's fable of "The Fox and the Grapes" on their central drawers. The proportions of these examples of 18th-century craftsmanship echo the architectural framework of the bedchamber for which they were made and together represent the Philadelphia furniture in British colonial North America.

The high chest was known to museum curators early in the 20th century when it was borrowed from **Mary Fell Howe** for the 1924 exhibition **Philadelphia Chippendale**. Its depiction of a narrative from one of Aesop's fables is a rare detail that generated curiosity about whether its companion piece—the dressing table—was still in existence.

The dressing table was soon discovered and made its debut in **William MacPherson Hornor, Jr.**'s 1935 *The*

Blue Book of Philadelphia Furniture: William Penn to George Washington.

Furniture and gun dealer **Joseph Kindig, Jr.** (York, PA) purchased the dressing table from **Eliza Davids** in the late 1930s and it remained in the Kindigs' private home. After Kindig died in 1971, a friend of the museum alerted curators to its whereabouts. The Kindig family agreed to lend the dressing table so it could be displayed next to its high chest in 1976 for **Philadelphia: Three Centuries of American Art**, the survey celebrating American art at the museum during its bicentennial year. After the exhibition closed, the dressing table remained on loan to the museum.

The purchase of the dressing table will be funded by gifts already received or to be solicited from individuals over the next several years, as well as through funds raised by the deaccession and sale of furniture in the museum's collection. The deaccessioned works of art include a Philadelphia easy chair dating to about 1755 that the museum purchased in 1925; two colonial side chairs; and 10 pieces of American furniture, including a colonial Philadelphia high chest, dressing table, turret-topped card table, and tilt-top tea table, as well as an 1829 painted chest of drawers from the Mahantango Valley.

The high chest and dressing table

High chests and dressing tables were considered the ultimate in bedchamber furniture for fashionable colonials living in British North America, were conceived together and served as foils to each other.

Cabinetmaking in Philadelphia from the early 1700s was distinguished by the use of turned elements and the local walnut or imported mahogany. By the late 1740s, when a baroque line dominated contemporary furniture, a group of London-trained carvers arrived in Philadelphia and transformed the design of architectural decoration and furniture with rococo carving.



High chest and dressing table, mahogany, early 1770s. with carved decoration depicting Aesop fable of the fox and the grapes.

High chests were used to store clothing and valuable household textiles, while dressing tables stored the implements of dressing and served as the stage where men and women sat and dressed themselves. As the taste for them declined at the end of the 18th century and their original owners passed away, the ensembles were often separated and divided among heirs.

It is not known who originally commissioned the “Fox and the Grapes” ensemble: The backboards of the high chest bear the name of Philadelphia comptroller James Milligan and the dates 1783 and 1784, suggesting that it was sold at sales (or vendues), overseen by Milligan, that supported the Continental Army.

The donor of the high chest wrote in 1931 that her father, **Herbert Marshall Howe**, inherited the high chest from her grandfather, Bishop **Mark An-**

thony De Wolfe Howe (1808–95), but did not know how he acquired it. Eliza Davids, who owned the dressing table in 1935, is its first documented owner. She was the daughter of Richard Wistar Davids and a descendant of **Samuel Morris** (1734–1812) and **Isaac Greenleafe** (1715–71), both scions of Philadelphia families and patrons of the decorative arts.

The high chest and dressing table were designed to be placed in a bedroom with related moldings and carving. The high chest’s waist molding is several inches higher than the top of the dressing table, indicating that it was positioned just above a room’s horizontal mid-molding, or chair rail, while the top of the dressing table would have fit just below the chair rail.

Framed by scrolls, floral ornament and fretwork, the centerpiece of the carving is the central drawer depicting the moment of truth from Aesop’s

fable of “The Fox and the Grapes,” when a fox that cannot reach a bunch of grapes calls them sour and undesirable. The scene follows an established format for illustrating the fable, and was borrowed directly from plate 21 of English carver **Thomas Johnson’s** 1761 publication of designs, where it is at the base of a large pier glass.

On the high chest and dressing table, the scene may have related directly to other elements in the interior architecture of the original owner’s house; fables and famous scenes from classical mythology embellished mantel surrounds in Britain and Philadelphia (for instance, the central tablet depicting Aesop’s fable of “The Dog and His Shadow” by carver **Hercules Courtenay** from **Samuel and Elizabeth Powel’s** house that survives at the Philadelphia Museum of Art). Research continues to establish whose carved work is on the high chest and dressing table. Incorporating Aesop’s fables within interiors was a popular fancy among European and American followers of Enlightenment philosophy.

Only two other high chest and dressing table sets with narrative carving are known to have been made. One of them survives together at the **Metropolitan Museum of Art** (New York, NY) and the other is separated, with the dressing table at the **Museum of Fine Arts, Boston** (MA) and only the base to the high chest surviving, at the U.S. **Department of State** (Washington, DC).

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decorative arts!*

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Exhibitions

Alabama

Woven Splendor
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
Through December 30, 2012

Woven Splendor showcases 17 rugs and five chief blankets from the museum's permanent collection, dating from the late-19th to mid-20th centuries. The chief blankets represent designs popular before American traders established trading posts as the main public outsource of Navajo textiles.

These "blankets," worn by Navajo men and women, were also traded to neighboring tribes and Spanish settlers, who considered them symbols of status. After the arrival of American traders, the chief blanket was replaced by the rug. The rugs on display depict a small selection of the array of designs that the Navajo people created for their Anglo-American customers.

Hip, Hippo, Hooray!
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
February 17–June 16, 2013

This porcelain table service from the collection of **Richard Baron Cohen** combines two of his collecting passions: ceramics and hippos. Cohen commissioned a large dinner service from the **Royal Copenhagen Porcelain Manufactory** in Denmark.

In 2004, Cohen sent a photographer on a year-long journey around the world to photograph hippopotami in zoos and their natural environment. Using these photos, porcelain painter **Jørgen Nielsen** created "portraits" of the hippos on the various pieces of the service. Completed in four years, the service includes more than 150 pieces.

The exhibition focuses on the stories of the hippos—who they are and where they live.

Face Jugs: Art and Ritual in 19th-Century South Carolina
Birmingham Museum of Art
Birmingham, AL
January 13–April 7, 2013

Face Jugs: Art and Ritual in 19th Century South Carolina focuses on this formative African-American pottery type created in the second half of the 19th century in the Edgefield District of South Carolina. The exhibition interprets these jugs in light of new research into slave life in South Carolina in the middle of the 19th century.

The vessels are presented as functional objects that represent the difficulties of being a slave in the Southern plantation, and relate to other coded components of slave life, such as spirituals and Catholic saint figurines.

Face Jugs is organized by the **Chipstone Foundation** and the **Milwaukee Art Museum**, and curated by **Claudia Mooney**, assistant curator of the Chipstone Foundation.

Arizona

Modern Spirit: Fashion of the 1920s
Phoenix Museum of Art
Phoenix, AZ
www.phxart.org
Through February 10, 2013

Modern Spirit: 1920s Fashion and Design looks beyond familiar images to capture the spirit of the decade's livable fashion and evolution of clothing and accessories as an expression of freedom, intellectualism, sexuality and athleticism through more than 40 ensembles by designers such as **Gabrielle "Coco" Chanel** and **Madeliene Vionnet**, along with a number of accessories.

California

Batik: Spectacular Textiles of Java
Asian Art Museum
San Francisco, CA
<http://www.asianart.org>
Through May 5, 2013

A variety of batik textiles demonstrates the artistic tradition of the Indonesian island of Java of creating patterned cloth with hot wax.



Triangular dish, hard-paste porcelain with enamel decoration and gilding, Mara. Parc Zoologique d'Amnéville, France, Royal Copenhagen, 2006.

Rudolf Nureyev: A Life in Dance
De Young Museum
San Francisco, CA
www.famsa.org
Through February 17, 2013

This exhibition is dedicated to the life and work of dancer and choreographer Rudolf Nureyev (1938–93) through more than 80 costumes and 50 photographs from the dancer's personal collection, entrusted to the Centre national du costume de scène (France) by the Rudolf Nureyev Foundation, along with items loaned from active ballet companies.



Royal Treasures from the Louvre:
Louis XIV to Marie-Antoinette
Legion of Honor, Fine Arts Museums
of San Francisco
San Francisco, CA
www.famsf.org
Through March 17, 2013

This collection of decorative arts from the **Musée du Louvre** (Paris, France) presents items from the French monarchy from the time of Louis XIV until the Revolution of 1789, featuring a **Gobelins** manufactory's mosaic tabletop of semiprecious stones; *gemmes de la couronne*, hardstone vases mounted in gold and gemstones collected by Louis XIV; *présents du Roi*, including diamond-and-gem snuffboxes made for the royal family to present as gifts; personal items made for Louis XV's private use or for use by his mistresses, Madame de Pompadour and Madame du Barry, including **Sèvres** porcelain and silver; and Marie-Antoinette's personal collection of vases of agate and other hardstones.

Many objects in the exhibition have never been shown in the United States; several have never before left France.

The *gemmes de la Couronne* are made of hardstone—amethyst, agate, amber, jade and rock crystal. Many were displayed in rooms designed to receive them in the royal apartments at Versailles. They were only loaned once before, to the Kremlin in 2004.

As Louis XIV was building his palace at Versailles, he called on his court workshops at the Gobelins manufactory to furnish it. As many as 800 artisans produced mosaic tabletops of semiprecious stones, wool and silk tapestries, carpets, silver furniture, and other luxury goods. Some of these objects were presented by the king as diplomatic gifts known as the *présents du Roi*. In the 18th century, gold and jeweled snuffboxes were among the gifts from the king to acknowledge exceptional service, friendships and alliances.

By the time of Louis XV, making porcelain had become a symbol of a country's prestige, and the manufactory at Sèvres, still producing porcelain today, was acquired by the king in the late 1750s. The factory dominated the production of porcelain in Europe. These objects also played a role in statecraft as gifts to foreign rulers. A dinner service decorated with green ribbons cemented the alliance of France with its traditional enemy,

Austria, which led to a realignment of the great powers of Europe and the Austrian archduchess Marie-Antoinette being given in marriage to the future French king.

By the late 18th century, the king embraced a more private, less formal mode of entertaining, often without servants. Many of these objects were designed to be used by the owners themselves, such as the solid gold coffee grinder made for Madame de Pompadour.

Louis XVI continued to support both the Sèvres porcelain factory and the Gobelins manufactory (which by that time produced tapestries) after his coronation in 1775. Marie-Antoinette commissioned furniture and decorative objects for her private apartments at Versailles, and revived the princely tradition of collecting hardstone vases.

Guided by Enlightenment ideals, the king put parts of the royal collection on view to the public and acquired hardstone vases and furniture to found a new museum in the Louvre. However, economic hardship fomented unrest in France, leading to the French Revolution. Louis XVI was executed in January 1793. The Louvre opened to the public eight months later as a collection for the people of France.



Presentation miniature of Louis XIV (left), painted enamel with rose-cut and table-cut diamonds; mount set in silver and enameled gold; diamond-set frame, 2 13/16 x 1 13/16 in. (7.2 x 4.6 cm). ca. 1670. Goldsmith-jeweler: Laurent Tessier Montarsy (?–1684). Workshop of Pierre and Laurent Le Tessier de Montarsy, goldsmiths; Jean Petitot I, enameler. Musée du Louvre, Département des Objets d'Art. Gift of the Société des Amis. © RMN-Grand Palais/Art Resource, NY. Photo: Jean-Gilles Berizzi.

Ewer (center), agate with enameled gold mount. Paris, c. 1650. Entered the collection of Louis XIV before 1673. 10 7/16 x 4 15/16 x 3 9/16 in. (26.5 x 12.5 x 9 cm). Musée du Louvre, Département des Objets d'Art. © RMN-Grand Palais/Art Resource, NY. Photo: Jean-Gilles Berizzi.

Bust of Marie-Antoinette (right), hard-paste porcelain. Commissioned by Prince Alexandre Kourakine. 1782. Photo: Peter Harholdt.

The Life of Art: Context, Collecting and Display
Getty Center
Los Angeles, CA
www.getty.edu
Ongoing

This exhibition takes four objects from the museum's decorative arts collection—a silver fountain, a gilt-bronze wall light, a gilt-wood side chair and a lidded porcelain bowl—and encourages visitors to examine them closely to understand how they were made and functioned, why they were collected, and how they have been displayed.

Connecticut

It's a Small, Small World: Dollhouses and Miniatures
Gunn Memorial Library & Museum
Washington, CT
http://www.gunnlibrary.org
Through January 20, 2013

This exhibition of 50 dollhouses is the result of ads in the antiques trade press for loans of items, which garnered single heirlooms and complete collections.

The oldest item is a rare **George II English Baby House**, built in 1747, that resembles a Palladian brick villa. Dollhouses of the 1890s by toymaker **Moritz Gottschalk**, who applied lithographs of gingerbread onto façades, include working elevators with cranks and pulleys. A Manhattan tenement has a bathtub in the kitchen. A 1920s dollhouse from the **Tynietoy** workshop has its original Tynietoy furnishings. Other pieces include 19th-century German "room boxes," an early 20th-century British Tri-ang dollhouse, a Mt. Vernon dollhouse built in 1932 for the bicentennial of George Washington's birth, and **Louis Martin** houses, along with the work of local dollhouse craftspeople and miniature artisans **Rick Maccione** of **Dollhouse Mansions**, **Susan Anthony Klein** and **Teresa Layman**.

Delaware

Uncorked! Wine, Objects & Tradition
Winterthur Museum, Garden & Library
Winterthur, DE
www.winterthur.org
Through January 6, 2013
Uncorked! Wine, Objects & Tradition

tion celebrates objects and imagery created in response to society's love of wine. Featuring more than 300 objects, ***Uncorked!*** explores how wine was marketed, consumed and enjoyed in America and Britain from the 1600s through the 1800s.

Winterthur Museum, Garden and Library
Winterthur, DC
http://winterthur.org
Through January 6, 2013

This exhibition features paintings of **Winterthur's** rooms by English artist **Michael John Hunt**, who was inspired by the styles, periods, histories and stories of the house on his first visit to Winterthur in 1996. When complete, the series will include 200 depictions of Winterthur, from scenes of rooms of the house to views of exhibitions to images of the garden.

Winterthur Collects What?:

A Bird's-Eye View
Winterthur Museum, Garden and Library
Winterthur, DC
http://winterthur.org
Closing date not known

Featuring some of the bird-related objects in the **Winterthur** collection, ***A Bird's-Eye View*** reveals what the depiction of birds can say about the food traditions, adornment, entertainment

and patriotism of the past. Birds have a special place at Winterthur. **Henry Francis du Pont** used bird-related objects to tie his historic interiors to the naturalistic landscape of the estate. Birds inhabit both the real and the artistic environments and provide a visual bridge between the indoor room settings and the garden outside.

A Lasting Legacy: 60 Years of Winterthur Graduate Programs
Winterthur Museum, Garden & Library
Winterthur, DE
www.winterthur.org
Through June 16, 2013

This exhibition commemorates the partnership of nearly six decades between the **University of Delaware** and **Winterthur Museum, Garden & Library** that guides two graduate programs—the **Winterthur Program in American Material Culture** and the **Winterthur-University of Delaware Program in Art Conservation**.

District of Columbia
Fashioning the New Woman: 1890-1925
Daughters of the American Revolution Museum
Washington, DC
http://www.dar.org
Through August 31, 2013

From the last years of the bustle



Huntsman with dog and birds, earthenware (pearlware) with lead glaze, made in Staffordshire, England; 1815-25. Gift of Thomas N. and A. Pat Bernard, 2002.

to the flapper era, changes in women's fashion reflected underlying shifts in women's roles in American society.

Fashioning the New Woman: 1890–1925 traces that evolution during the Progressive Era, which coincides with the era of the founding of the Daughters of the American Revolution (DAR).

The exhibition examines the emergence of the “New Woman” who represented the growing numbers of women venturing out of the domestic arena and pursuing higher education, working in office jobs, playing active sports and working for social reform, and shows how intertwined decorative arts are with the culture of the times. Active lives required more practical clothes than the many-layered, heavily draped outfits of the late Victorian lady. Simpler, more streamlined clothing evolved during the turn of the 20th century.

A fashion timeline of costumed manikins shows the progression of women's dresses, characterized by the size and shape of skirts and sleeves; fabrics and layers used; and varying necklines, waistlines and skirt lengths. A sampling of undergarments and accessories of the period shows how women achieved shapes and complemented a look with shoes, hats and jewelry.

While fashions allowed for more women to energetically swing a tennis racket, whack a golf ball and ride a bicycle, ideas of “proper” feminine attire still slowed progress of more practical sportswear. Tailored suits came into style for women beginning to work in white-collar jobs. With the increasing number of women attending college, the shirtwaist ensemble came into style. The outfit of the turn-of-the-century college girl was a skirt, shorter than current fashion dictated, and a shirtwaist, which was essentially the equivalent of jeans and a t-shirt today. Even without the right to vote, American women of the Progressive Era effected change in public policy to address social reform, most notably suffrage.

Two dresses on display were worn by two DAR presidents general—Caroline Scott Harrison in about 1890 and Lora Haines Cook in about 1925. The Harrison afternoon dress exemplifies

the highly structured and decorative bustle style of the late 1800s. The simple, boxy construction of the Cook dress represents a major shift typical of the 1920s.

Pret-a-Papier: The Exquisite Art of Isabelle de Borchgrave
Hillwood House and Museum
Washington, DC
www.hillwoodmuseum.org
Through December 30, 2012

This exhibition presents works in paper by Belgian artist **Isabelle de Borchgrave** that represent her take on historical fashions and haute couture designs. She cuts, glues and paints, with acrylic paint, ink and metallic powder, to create works that look like lace, brocade, silk, taffeta and embroidery, working with a team of 18 people, each of whom specializes in a different part of a costume, such as building a wire structure, painting ground colors, crafting jewelry and cutting trimmings.

The studio uses 2.5 miles of paper every year. Techniques include crumpling, pleating, braiding and painting the surface of rag paper to achieve the effect of textiles and create the illusion of haute couture.

De Borchgrave told the *Washington Post* that she is inspired by period dresses, “sew(s) with paint” and views her artistic process as “a conversation between the eras.”

Items include a white couture gown inspired by **Charles Frederick Worth**; a 1920s-style dress featuring lamé and kimono sleeves; costumes of Tsar Peter the Great and Empress Josephine; works inspired by designer **Mariano Fortuny**; and a recreation of Hillwood's own **Countess Samoilova**.

Masterpieces of American Furniture from the Kaufman Collection, 1700–1830
National Gallery of Art
Washington, DC
<http://www.nga.gov>
Permanent

This installation follows the promised gift in October 2010 of one of the largest collections of early American furniture in private hands, acquired over five decades by **George M. (dec'd.) and Linda H. Kaufman**.

The **Kaufman Collection** comprises more than 200 works of art, including American furniture and works on paper. Many of these objects were featured in 1986–87 when the gallery first exhibited ***American Furniture from the Kaufman Collection***. This installation highlights more than 100 examples of early American furniture and decorative arts, shown with a selection of American, European and Chinese porcelains from the collection.

The collection of decorative arts augments the gallery's holdings of Eu-



Dress, paper and decorative elements, 18th-century style, after Marie Antoinette.

ropean decorative arts with American examples.

The collection

Natives of Norfolk, VA, the Kaufmans began collecting when they married in the late 1950s, acquiring a few early pieces of furniture for their apartment in Charlottesville. They influenced by Linda's parents, **Elise and Henry Clay Hofheimer II**, who collected art and antiques. Their collection includes numerous examples of high-end furniture available in 18th- and early 19th-century America. The original owners, as well as the makers, of many of these objects are known.

The installation

A monumental mahogany desk and bookcase (1765–70), an example of 18th-century Philadelphia furniture, introduces American furniture. Inspired in part by plate 78 of **Thomas Chippendale's** *Gentleman and Cabinet-Maker's Director* (London, 1754), the piece is crowned with a carved mahogany bust of English historian Catherine Macaulay (1731–91). It is flanked by two side chairs from a set of at least 12 commissioned in 1770–71 for the Philadelphia townhouse of General John Cadwalader (1742–86) and his wife, Elizabeth Lloyd Cadwalader (1742–76). Made for the couple's best parlor, these side chairs reflect English design but are American in interpretation.

The first room also showcases some of the collection's earliest pieces, including a William and Mary japanned dressing table (1700–25) and veneered high chest (1730–60) with gilt shells and broken-scroll pediment, both made in Boston.

The second room highlights the rococo, or Chippendale, style popular in America between about 1745 and 1780. Three tea tables in the center of this space exemplify the regional artistry of Philadelphia, PA; Rhode Island; and Williamsburg, VA, craftsmen. This theme of regional contrasts is further played out in high chests from Philadelphia and from Newport, RI, that complement each other on either side of the room.

The *pièce de résistance* is the block-front chest-on-chest made for

Providence, RI, merchant John Brown (1736–1803), an ancestor of **J. Carter Brown**, director of the **National Gallery of Art** from 1969–92.

This is one of several pieces representing the American block-and-shell design produced in Newport and Providence. Its figured imported mahogany and sculpted shells signal the wealth and status of the Brown family. Also featured in this room are three "pickle dishes" and a fruit basket from the earliest American porcelain manufactory, **Bonnin and Morris**, made in Philadelphia between 1771 and 1773.



Desk and bookcase, mahogany, glass, brass. Philadelphia, 1755–65. Promised gift of George M. and Linda H. Kaufman.

The next room introduces the change in style that occurred soon after the American Revolution. Termed the Federal period, it followed precedents set in England by the Scottish architects **William and Robert Adam**. It is characterized by light and linear shapes, new forms like sideboards and large dining tables, and veneers and inlays instead of carved rococo foliate ornament. Two new-style tambour desks and a rare demilune card table (ca. 1794) made in Boston by English émigré craftsmen **John and Thomas Seymour** contrast with a Philadelphia desk and bookcase and a satinwood veneered card table signed and dated 1807 by **Robert McGuffin** (ca. 1780–after 1863). A clothes press from Charleston, SC (1785–1805), with mahogany veneers, is juxtaposed with an eagle-inlaid clothes press from New York of a similar date.

The focal point at the end of this

room is a veneered mahogany sideboard, inlaid with drapery swags, ovals, urns, and bellflowers. Labeled by New York cabinetmakers **William Mills and Simeon Deming** (active 1793–1798), this piece was commissioned by Oliver Wolcott (1726–97), a signer of the Declaration of Independence and governor of Connecticut from 1796 to 1797. A pair of rare French porcelain vases with portraits of George Washington and John Adams is displayed with portraits of Washington and Adams by Gilbert Stuart.

The final room celebrates the later classical style popularized by Napoleon Bonaparte. Ancient Greek and Roman influences with archeological references are seen in objects made between about 1810 and 1830. Fashionable motifs such as lions' paw feet, eagles, dolphins, hippocampi (sea horses), and harps and lyres are paired with specimen-marble tops imported from Italy. New forms of this period include center tables, Grecian couches and circular mirrors with scrolling candle arms. Curvilinear shapes overtake the earlier classical style as bold carving returns, often coated with materials imitating ancient bronze.

The focal point in the center of this room is a specimen marble-top center table made by Philadelphia cabinetmaker **Anthony Quervelle** (1789–1856), one of a pair originally owned by Philadelphian Edward Coleman (d. 1841).

The installation is guest-curated by **Wendy Cooper**, Lois F. and Henry S. McNeil Senior Curator of Furniture, **Winterthur Museum, Garden and Library**.

High Fiber—Women to Watch 2012 **National Museum of Women in the Arts**

Washington, DC
<http://www.nmwa.org>
Through January 6, 2013

Artists featured in **High Fiber** stitch, weave, knit, crochet and wind fibers or fiber-like materials into textiles, sculptures and installations. Their forms center on the themes of nature, history and the power of making.

Since conceptual and feminist artists brought fiber art into the Western mainstream in the 1960s and '70s,



George III child's rattle, silver, attributed to Mary Ann Croswell, 1808.

textiles have become central to contemporary artistic practice worldwide. Before the '60s, critics classified fiber art as a cousin to craft.

High Fiber is the third installment in NMWA's biennial **Women to Watch** exhibition series, which focuses on artists from the states and countries in which the museum has outreach committees. Featured artists include **Ligia Bouton** (NM), **Debra Folz** (MA), **Louise Halsey** (AK), **Tracy Krumm** (MO), **Beili Liu** (TX), **Rachael Matthews** (United Kingdom) and **Laure Tixier** (France).

Women Silversmiths
National Museum of Women in the Arts

Washington, DC
<http://www.nmwa.org>
Through February 24, 2013

Nancy Valentine, a founding member of the **National Museum of Women in the Art** (NMWA), chose this selection of silver from the collection to celebrate the museum's 25th anniversary. Featuring British and Irish women silversmiths of the late 17th and 18th centuries, this exhibition illustrates the contributions made to the silver industry as women learned the trade within their families and built careers as designers, craftswomen and businesswomen.

Highlights include a George III Epergne made by **Hester Bateman** in London in 1786, on limited loan from **S.L. Shrubsole**, and the newest addition to NMWA's silver collection—a George II Silver Cup & Cover by **Isabel Pero**, made in London in the mid-18th century.

40 Under 40: Craft Futures
Smithsonian Institution/
Renwick Gallery
Washington, DC
www.smithsonian.edu
Through February 3, 2013

40 under 40: Craft Futures features the work of 40 artists born since 1972, the year the **Renwick Gallery** was established as the **Smithsonian Institution's American Art Museum** branch for craft and decorative arts.

Thomas Day: Master Craftsman and Free Man of Color
Smithsonian Institution/
Renwick Gallery
Washington, DC
<http://www.americanart.si.edu>
April 12–July 28, 2013

Thomas Day: Master Craftsman and Free Man of Color examines the career of **Thomas Day** (1801–ca. 1861), a free African-American who owned and operated one of North Carolina's most successful cabinet shops before the Civil War. The late **Patricia Phillips Marshall**, who organized the exhibition and was curator of decorative arts for the **North Carolina Executive Mansion** and the **North Carolina Museum of History**, has called Day one of the fathers of the North Carolina furniture industry.

Day combined his own motifs with popular designs to create a distinctive style. Beginning in the 1820s, Day produced fine furniture for prominent white citizens, and was noted for designing both interior spaces and their furnishings.

The exhibition presents a range of items produced in Day's shop from

1830–60, with 36 pieces of furniture. A majority of the loans are from the North Carolina Museum of History.

Thomas Day: Master Craftsman and Free Man of Color is based on an exhibition organized by the North Carolina Museum of History; the **Renwick Gallery** is the only additional venue.

An illustrated book, by **Marshall and Jo Ramsay Leimenstoll**, professor of interior architecture at the University of North Carolina at Greensboro, is from the University of North Carolina Press.

The Cole-Ware Collection of American Baskets
Smithsonian Institution/
Renwick Gallery

Washington, DC
<http://www.americanart.si.edu>
October 4, 2013–January 12, 2014
The Cole-Ware Collection of

American Baskets celebrates a gift of 79 baskets to the **Smithsonian American Art Museum** by collectors **Steven R. Cole and Martha G. Ware**, and the promised gift of several more, more than doubling the museum's collection of contemporary baskets. Nearly all of the works in the exhibition were purchased by the collectors directly from the artists, and are on public display for the first time at the **Renwick Gallery**, the Smithsonian's branch for craft and decorative art.

The baskets were made between 1983 and 2011 and demonstrate African and European basket-weaving traditions in the United States. The Cole-Ware collection presents an encyclopedic view of this medium. The 60 weavers whose work is represented in the exhibition craft their baskets almost entirely from un-dyed native materials—grasses, trees, vines and bark—that they gather. The forms range from baskets for eggs, harvest and market to those for sewing, laundry and fishing creels.

Infinite Place: The Ceramic Art of Wayne Higby
Smithsonian Institution/
Renwick Gallery

Washington, DC
<http://www.americanart.si.edu>
October 4, 2013–January 12, 2014
Wayne Higby (b. 1943) came out

of the post-World War II American ceramic studio movement. His vision of the American landscape appears in work ranging from vessel forms and sculpture to architectural installations. *Infinite Place: The Ceramic Art of Wayne Higby* is the first major retrospective exhibition to provide an in-depth critical analysis of the artist's body of work created during a 40-year period.

The exhibition explores the forms, techniques and firing processes Higby has used throughout his career, focusing on his work in raku earthenware and his later production in porcelain. More than 60 ceramic objects and drawings from the **Arizona State University (ASU) Art Museum's** collection, the artist's holdings, and other private and public collections are on display.

Since the early 1970s, Higby has explored the fusion of form and surface decoration through panoramic western vistas. The landscape imagery covers the interior as well as the exterior of the object, creating the illusion of depth.

After visiting China in 1991, Higby began using porcelain with celadon glazes and creating thick "rocks." During the last decade, he has undertaken several large-scale mural projects. These are part of the exhibition through photo documentation and maquettes of these commissions.

Higby is currently a professor and the Robert C. Turner Chair of Ceramic Art at the **New York State College of Ceramics**, Alfred University (NY).

Infinite Place is organized by **Peter Held**, curator of ceramics at the ASU Art Museum **Ceramics Research Center** (Tempe, AZ). The **Renwick Gallery** is the second stop on a national tour.

Reinventing the Wheel: Japanese Ceramics 1930–2000
Smithsonian Institution/Sackler Gallery
Washington, DC
www.si.edu

End date to be determined

This installation features modern and contemporary Japanese ceramics by Living National Treasures and contemporary younger artists.

Ancient Iranian Ceramics
Smithsonian Institution/Sackler Gallery
Washington, DC
www.si.edu
Closing date not yet known

This installation showcases crafted works of ancient Iranian potters.

Dragons, Nagas and Creatures of the Deep
Textile Museum
Washington, DC
www.textilemuseum.org
Through January 6, 2013

Dragons, Nagas and Creatures of the Deep presents a global selection of textiles depicting dragons and other fantastical creatures of legend, drawn from the museum's collection.

Across the world and over the centuries, dragons have taken many forms, from the nagas (divine snakes) of East and Southeast Asia, to the flying beasts of Western traditions. Whether viewed as good or evil, these creatures became symbols of prestige for those who were allowed to use their images to decorate clothes and furnishings.

The Sultan's Garden: The Blossoming of Ottoman Art
Textile Museum
Washington, DC
www.textilemuseum.org
Through March 10, 2013

Ottoman art reflects the wealth, abundance and influence of an empire that spanned seven centuries and, at its height, three continents. The Sultan's Garden chronicles how stylized tulips, carnations, hyacinths, honeysuckles, roses and rosebuds came to embellish nearly all media produced by the Ottoman court beginning in the mid-16th century, becoming the brand of the empire and synonymous with its power.

The development of this design identity can be attributed to a single artist, **Kara Memi**, who worked in the royal arts workshop of Istanbul. *The Sultan's Garden* unveils the influence of Ottoman floral style and traces its continuing impact on the textile arts.

Out of Southeast Asia: Art that Sustains
Textile Museum
Washington, DC

www.textilemuseum.org
April 12–October 13, 2013

Southeast Asian textiles first served as markers of ethnic identity, distinguishing neighboring communities by pattern, color and technique. Commercial production challenges these practices. *Out of Southeast Asia: Art that Sustains* explores the intersection of these traditions and their interpretation in contemporary art and design.

Historic textile artworks from the **Textile Museum's** Southeast Asian collections—including batiks from Indonesia and brocades and ikats from Laos—are displayed alongside the work of four contemporary textile artists and designers: batik artists **Nia and Agus Ismoyo** and **Vernal Bogren Swift**, and weaver **Carol Cassidy**. All of their works originate in Southeast Asian concepts, realized in certain design elements, technical details and philosophical underpinnings.

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

More than 100 objects represent work by **Louis Comfort Tiffany**, including 15 leaded-glass windows, art glass, metalwork, lamps and pottery.

The Virtues of Simplicity—American Arts and Crafts from the Morse Collection
Hosmer Morse Museum
Winter Park, FL
www.morsemuseum.org
Ongoing

This exhibition of American Arts and Crafts furnishings and decorative art illustrates the origins of the movement in Great Britain and shows how it manifested itself in the USA.

Vignette: From the Morse Vaults—Recent Acquisitions
Charles Hosmer Morse Museum of American Art
Winter Park, FL
www.morsemuseum.org
Through January 6, 2013

This informal installation of recent

acquisitions shows how the **Morse Museum's** collection continues to evolve. Highlights include Blue Magnolia and Zephyr Lily pottery from **Roseville Pottery**, a late 19th-century oil painting, a 1908 gold wristwatch from **Tiffany & Co.**, and blown-glass vases from the family of **Arthur J. Nash** (1849–1934), who was hired by **Louis Comfort Tiffany** (1848–1933) to develop his signature glass.

The idea for the installation was prompted by two large gifts of Roseville Pottery made shortly after the museum's first exhibit of Roseville in 2011. A companion vignette features other recent gifts, including late 19th-century blown glass.

William King Rogers, Jr. and **Egan Atwood Stappe II** gave the museum almost 100 Roseville pieces in the Magnolia pattern, and **Howard E. and Marie R. Street** donated nearly 50 Roseville examples in the Zephyr Lily pattern.

The vignettes are in the tradition established by museum founder **Jeanette Genius McKean** (1909–89).

**Contemporary Glass Sculpture:
Celebrating the 50th Anniversary
of Studio Glass**

**Orlando Museum of Art
Orlando, FL
www.omart.org**

Through March 31, 2013

Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass includes works by artists such as **Dale Chihuly, William Morris, Lino Tagliapietra, Harvey K. Littleton, Dante Marioni, Therman Statom, Christopher Ries, Laura de Santillana** and many other established glass artists, as well as younger artists who are taking the medium in new directions.

The works in the exhibition, which will be displayed in more than 7,000 square feet of gallery space, are from private glass art collections in Central Florida, and most have never been in a museum exhibition before.

Artists include the Mexican brothers **Einar and Jamex de la Torre**, who use found objects, from tourist kitsch to flea market finds, in their works; **John Kuhn**, who creates abstract glass designs with clear glass using cuts that

refract light; **Stephen Knapp**, who projects light onto cut glass shapes that have a special coating that turns the white light to multicolor; and **Robert Mickelsen**, who uses a process called flamework to create sculptures out of glass rods.

**Aztec to Zapotec II: Selections from
the Ancient Americas Collection**
**Orlando Museum of Art
Orlando, FL
www.omart.org**
Through June 30, 2013

Aztec to Zapotec features more than 180 works made before the arrival of Christopher Columbus and the Europeans during the late 15th and early 16th centuries. Representing a time period of more than 3,000 years, the exhibition is drawn from the museum's **Art of the Ancient Americas Collection** and gives a glimpse into the life and culture of civilizations from the North, Central and South American regions. Ancient works of gold, silver, jade, ceramic, shell and wood are from the cultures of the Aztec, Maya, Moche, Nasca, Inca and Zapotec.

**Living in Style: African Art of
Everyday Life from the Collection
of William D. and Norma Canelas
Roth**

**Orlando Museum of Art
Orlando, FL
www.omart.org**
Through June 30, 2013

Living in Style presents functional objects created by men and women from traditional African societies throughout the continent—primarily personal and household items used in everyday life. Included are domestic implements, containers, furniture, weapons, jewelry and apparel. These objects were made to fulfill a useful purpose, but also as works of art and treasured possessions.

Objects include domestic implements, containers, furniture, weapons, jewelry and apparel that became more than luxuries or conveniences. **William D. and Norma Canelas Roth** made the exhibition possible with gifts and loans from their collection and **Michael Roth** provided curatorial guidance.

Basket weaving is an important part of the Zulu culture. This kind of

basket used to store dry goods, specifically grain, is known as an "isilulu." The basket is woven using both a tight and open weave, which helps to circulate air through the grain to keep it fresh, while keeping pests away. These large baskets are extremely heavy and only the best master weavers can accomplish one without it collapsing under its own weight.

The dyes used in coloring this basket are all organic—black from the roots of a tree; red from the bark of a Marula tree, or sometimes red berries; and yellow as a paste made from a combination of ash and water.

Mythic Creatures of China
**Ringling Museum of Art
Sarasota, FL
http://ringling.org**
Through July 14, 2013

This exhibition explores the symbolism behind animal motifs popular in Chinese ceramics throughout the ages. Objects included are part of a gift to the **Ringling Museum** from **Ira and Nancy Koger** and range from the third century BCE to the 19th century. The chronology of the works points to the enduring nature of animal symbolism in Chinese visual culture.

**Material and Meaning: Earthenware,
Stoneware and Porcelain from
the Wolfsonian-FIU Collection**
**Frost Art Museum
Miami Beach, FL
www.thewolf.fiu.edu**
Through January 13, 2013

Material and Meaning explores the potential of different kinds of clay, and the varied design and production processes employed to make finished ceramics. The design drawings and objects on display exemplify how designers and artists, from the late 19th century to the middle of the 20th, adapted the material qualities of earthenware, stoneware and porcelain to achieve esthetic, practical and ideological goals. Items range from luxury tea services to propaganda porcelains, and from ornate vases to unadorned, salt-glazed stoneware.

Georgia
**The Look of Love: Eye Miniatures
from the Skier Collection**

**Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
Through January 6, 2013**

Organized by the **Birmingham Museum of Art, *The Look of Love*** presents lover's eye jewelry—small-scale portraits of individual eyes set into various forms of jewelry from late-18th- and early-19th-century England.

Belleek Porcelain from the Collection of Linda N. Beard

**Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
Permanent Collection**

This periodically rotating exhibition of **Belleek** porcelain comprises masterworks from the collection of **Linda N. Beard**. Belleek porcelain production is rooted in the lands of **John Caldwell Bloomfield**, who commissioned a geologic survey of his property in the village of Belleek, County Fermanagh, in what would later become Northern Ireland, in 1849 that revealed deposits of minerals.

Belleek production came into being as a response to economic distress, as opposed to affluence and the rise of empire that had served as the basis for earlier factories.

Characterized by a distinctive "pearl" glaze, Belleek porcelain has a uniform quality. The Belleek firm, **Belleek Pottery Works Company Ltd.**, was a success in both economic and artistic aims.

Face Jugs: Art and Ritual in 19th-Century South Carolina

**Georgia Museum of Art
Athens, GA
www.georgiamuseum.org
May 4–July 7, 2013**

"Face jug" was coined by decorative arts historians to refer to an African American pottery type created in the second half of the 19th century in the Edgefield District of South Carolina. These small vessels are turned stoneware with facial features—wide eyes and bared teeth—of kaolin, a locally sourced clay.

Historians originally believed that the face jug was utilitarian and used to store water. Multiple theories later surfaced involving its function as a

container of magical materials and its ritualistic use. New research has shown that the vessel was likely multipurpose—and a coded object meant to be misunderstood.

White potters appropriated the face jug design around 1880. They mainly discontinued the use of kaolin, a sacred material in West Africa, and produced the objects mostly as whimsies, so the face jug lost the symbolic power of its original form.

The exhibition, organized by the **Chipstone Foundation**, celebrates the formative African-American vessels and their esthetic power, while discussing their cultural meanings.

Illinois

***Expanded Gallery for Arthur Rubloff
Collection of Paperweights***

**Chicago Institute of Art
Chicago, IL
http://www.artic.edu
Ongoing**

Thanks to support from the International **Paperweight Society Foundation** and **L. H. Selman, Ltd.**, and the involvement of the family of **Wes Clark** in memory of **Paul Jokelson**, the **Art Institute** has expanded its gallery dedicated to paperweights.



"Honey Bee Swarm with Flowers and Fruit," paperweight, blown glass and implosion, size of a 16-inch softball. Paul Stankard, 2012. Created for the collection by the artist.

The **Arthur Rubloff Collection of Paperweights** came to the museum in 1978. Rubloff, a real estate developer and dedicated philanthropist, was among the first generation of 20th-century paperweight collectors to rediscover objects of the mid-19th

century, known as the form's classic period. He made his first paperweight purchases in 1947 as gifts for his real estate partner, who had a small collection, and soon became enamored with the objects himself as a growing number of collectors gathered under the umbrella of the **Paperweight Collectors Association**, founded in 1953. Rubloff eventually amassed a total of 1,472 paperweights, of which 1,200 were donated to the Art Institute.

The gallery expansion project increases the number of paperweights on view from 341 to more than 800. Eight new wall cases, along with a new pedestal case, have been installed to highlight a larger selection from the Rubloff Collection. A dedicated space features a selection of contemporary paperweights, including a new piece designed for the gallery reopening by glass artist **Paul Stankard**.

Origins of Western Art
**Chicago Institute of Art
Chicago, IL
http://www.artic.edu
Ongoing**

The new **Mary and Michael Jaharis Galleries of Greek, Roman and Byzantine Art** brings together more than 550 works from 4,000 years of artistic achievement in the Mediterranean region come together in. More than 150 loans from private collections and public institutions around the world complement the museum's holdings, in an inaugural display presenting the origins and early development of Western art, from the dawn of the third millennium BC to the Byzantine Empire.

The new galleries were designed by **Kulapat Yantrasast of WHY Architecture**. Opening the installation are the rare Mesopotamian Statuette of a Striding Figure from 3000/2800 BC and the abstracted Female Figure from 2600/2500 BC. A chronological display goes from decorated Greek vases and the precious metals of the Hellenistic period to Etruscan bronze and terracotta, the décor and realistic portraiture of Rome, and finally to Byzantine art and the new esthetic developed under the Christian Church.

Completing the story is an exhibition on **Late Roman and Early Byz-**

antine Treasures from the **British Museum**, featuring 51 artworks from its collection.

One gallery also offers insights into the conservation of the objects on display, while an interactive multimedia program at 16 kiosks provides information on selected objects, from basic introductory facts to in-depth details on the artworks' function, form, subject, historical context, technique of manufacture, and relationships to particular people, places and objects.

An illustrated publication, *Recasting the Past*, by **Karen Manchester**, chair and curator of ancient art, Department of Ancient and Byzantine Art, includes an essay by **Karen Alexander**.

Maharaja: The Splendor of India's Royal Courts

**Field Museum
Chicago, IL**

**<http://fieldmuseum.org>
Through February 3, 2013**

Maharaja: The Splendor of India's Royal Courts, organized by the **Victoria and Albert Museum** (London, England), explores the world of India's rulers from the 1700s to the 1940s through more than 200 artifacts, including jewelry, weaponry, royal costumes and a golden throne.

The exhibition traces the decline of the Mughal Empire in the early 18th century to the rise of smaller kingdoms, through the rise of the English East India Company and British colonization in 1858, and ends with India's independence movement and the collapse of British rule in 1947.

Items include regalia worn by kings and queens, ceremonial daggers, swords and matchlock guns encrusted with gemstones, hand-crafted instruments and board games. A peacock-shaped stringed instrument uses real peacock feathers to complete the design. A gamebox features rosewood, ivory and brass. One highlight is the Patiala necklace by **Cartier**, which originally contained 2,930 diamonds (including the yellow 234.69-carat DeBeers diamond).

The word maharaja, or "great king," connotes a turbaned and bejeweled ruler with absolute authority and immense wealth, although the maharaja's role in the cultural and political

history of India is more complex. The exhibition re-examines the world of the maharajas and their culture, including the concept of royal duty in India. From military strength to administrative and diplomatic skills, maharajas were expected to adhere to a strict code of behavior and to be wise and benevolent, excellent warriors, and accomplished hunters.

Ceremonial regalia include a silver howdah, in which the maharaja rode on top of a giant elephant during processions, and an ankus—an instrument to control the elephant—of gold with colorless sapphires.

One turban ornament from the mid-18th century is made of gold, rubies, emeralds, diamonds, a pearl and a large sapphire. Such ornaments were originally worn only by the ruler but, by the 1700s, were given as symbols of royal favor to select noblemen.

The **Field Museum** is the final venue of this exhibition's world tour.

Indiana

Christmas at Lilly House
**Indianapolis Museum of Art
Indianapolis, IN**

**www.imamuseum.org
Through January 6, 2013**

American holiday decorations demonstrate continuity and change from colonial times to the present. ***Christmas at Lilly House*** uses the American country house setting to explore the decorative ideas of the 1930s and 1940s, showing how familiar motifs such as trees, wreaths and evergreens were enlivened with touches of newer fashions.

MOLA: Kuna Needle Arts from the San Blas Islands, Panama

**Indianapolis Museum of Art
Indianapolis, IN**

**www.imamuseum.org
Through April 28, 2013**

In 2008, the **Indiana Museum of Art** received a collection of more than 350 molas from **Irene Hollister**, whose late husband, **Paul Hollister**—a writer, lecturer, painter and photographer—collected them in the 1960s and 1970s.

The molas represent the textile arts of the Kuna Indians, the indigenous people of Panama and Colombia,

who are known for their bright, colorful appliquéd textiles, which adorn the front and back of Kuna women's blouses.

MOLA: Kuna Needle Arts from the San Blas Islands, Panama includes a selection of about 50 molas from the museum's collection, ranging in date from the early 1900s to the 1970s and representing a variety of motifs and designs.

Molas are handmade, using at least two layers of fabric in contrasting colors. Older and more complicated molas may be constructed with up to seven layers of fabric. The complex designs of these textiles reflect their origins in Kuna body painting practices. After the Spanish colonization and subsequent interactions with missionaries, the Kuna people began to adapt their traditional designs in body painting for use on fabrics for clothing. At the same time, factory-made cotton fabrics became widely available to the Kuna people.

Initially, Kuna women painted their designs on fabric, but learned the complicated technique known as reverse appliqué. The motifs are either geometric—depicting maze-like abstract patterns—or figurative, featuring people, animals and birds that represent traditional Kuna myths and legends. Depictions of Western graphics and commercial designs have also been popular in the last 50 years.



Mola (shirr panal). Kuna Indians, about 1950s.

Kentucky

The Cutting Edge II: A Gem and Jewelry Invitational
**Headley-Whitney Museum
Lexington, KY**

**www.headley-whitney.org
Through July 8, 2012**

Gemstone carving is a centuries-old art, showcased in this exhibit featuring the work of 23 contemporary jewelers and gem carvers.

Maryland

*Threshold to the Sacred: The Ark
Door of Cairo's Ben Ezra
Synagogue*

Walters Art Museum
Baltimore, MD

<http://thewalters.org>
March 2–May 26, 2013

This show focuses on a decorated and inscribed wood panel believed to come from the Ben Ezra synagogue of Old Cairo (Fostat), Egypt.

Massachusetts

*Traditions and Innovations: Fuller
Craft Museum Collects*

Fuller Craft Museum
Brockton, MA

www.fullercraft.org
Ongoing

This ongoing exhibition of the museum's permanent collection is organized thematically and rotated annually.

*Grand Tales of the Loom: Four Master
Weavers*

Fuller Craft Museum
Brockton, MA

<http://fullercraft.org>
Through January 20, 2013

Grand Tales of the Loom features the woven expressions of **Cyndy Barbone**, **Deborah Frazee Carlson**, **Fuyuko Matsubara** and **Bhakti Ziek**.

Chris Gustin: Masterworks in Clay

Fuller Craft Museum
Brockton, MA

<http://fullercraft.org>
Through February 24, 2013

This is the a retrospective exhibition of ceramicist **Chris Gustin's** 35-year career as an artist and teacher. He is known for his biomorphic forms, dedication to exploration of the vessel and a specialist in the Anagama wood-firing tradition.

*Traditions and Innovations: Fuller
Craft Museum Collects*

Fuller Craft Museum
Brockton, MA

<http://fullercraft.org>
Permanent

This ongoing exhibition features pieces from the museum's permanent collection, organized thematically and rotated annually.

Hats: An Anthology by Stephen Jones
Peabody Essex Museum

Salem, MA
www.pem.org

Through February 3, 2013

This exhibition explores the realm of hats—plumed bonnets, silk turbans, sequined caps, embroidered crowns, Sarah Jessica Parker's lime-green fascinator and 250 other elegant, sometimes outlandish styles by British milliner-to-the-stars **Stephen Jones**. The exhibition is organized by the **Victoria and Albert Museum** (London, England) with support from the **East India Marine Associates** (EIMA) of the **Peabody Essex Museum**.

*A Legacy of Change: Native American
Art*

Peabody Essex Museum
Salem, MA

www.pem.org
Through June 25, 2013

Following the 2012 exhibition *Shapeshifting: Transformations in Native American Art*, this installation of items from the **Peabody Essex Museum's** Native American art collection includes a cross-section of paintings, sculpture, ceramics, jewelry and textile arts created over the last 200 years.

Fabergé Revealed

Peabody Essex Museum
Salem, MA

www.pem.org
June 29, 2013–October 6, 2013

These more than 230 treasures created by the **House of Fabergé** in the late 19th and early 20th centuries feature enameled clocks, gold cigarette cases, hardstone carvings, ruby-encrusted brooches and four signature imperial eggs made for Nicholas II and the Romanov family. This exhibition, organized by the **Virginia Museum of Fine Arts** (Richmond, VA), explores ideas of luxury, innovation entrepreneurship and imperial patronage while providing insight into **Peter Carl Fabergé's** life, business and legacy.

Michigan

Fabergé: The Rise and Fall—

*The Collection of the Virginia
Museum of Fine Arts*

Detroit Institute of Art
Detroit, MI

www.dia.org

Through January 21, 2013

Fabergé: The Rise and Fall features more than 200 precious objects from the **Virginia Museum of Fine Arts** (Richmond, VA). The show traces **Karl Fabergé's** rise to fame, highlighting his business savvy, artistic innovations and privileged relationship with the Russian aristocracy.

*Innovators & Legends: Generations
in Textiles and Fibers*

Muskegon Art Museum
Muskegon, MI

Through March 17, 2013

<http://muskegonartmuseum.org>

These works celebrate fiber artists by exploring the fine-art textile movement over the past century through the contemporary artwork of four generations of artists, illustrating the transformation of fibers from functional and decorative use to today's forms created with diverse materials and techniques.

Missouri

*Plants and Flowers in Chinese
Paintings and Ceramics*

St. Louis Art Museum
St. Louis, MO

www.slam.org

Through December 31, 2012

Two of the three handscroll paintings in this exhibition show how a range of wild and cultivated plants and flowers form part of a larger ecosystem that includes other living things, such as insects, birds and animals. Another depicts a landscape portraying mountains and groves of blossoming peach trees that evoke a famous literary and artistic theme.

Throughout the history of Chinese ceramics, floral subjects were commonly used for decoration, but the techniques used to depict floral motifs differed. Designs are often painted onto ceramic vessels before glazing and firing; at other times, the design is incised onto the glaze before firing. In a white **Northern Song** jar, the body of the vessel is applied with decoration resembling petals so the entire object resembles a flower in bloom.

New Jersey

*City of Gold: Tomb and Temple
in Ancient Cyprus*

**Princeton University Art Museum
Princeton, NJ**

**www.princetonartmuseum.org
Through January 13, 2013**

City of Gold: Tomb and Temple in Ancient Cyprus examines the art and archaeology of early Cyprus as seen in Polis Chrysochous—a meeting place of cultures and religions from the Iron Age to the Classical, Hellenistic, Roman, Byzantine and medieval periods.

City of Gold includes terracotta statuettes and figurines, wall paintings, gold and silver jewelry, faience, seals, coins, ceramics and bronzes. Objects are on loan from the **Department of Antiquities** (Nicosia, Cyprus), which holds the material from the Princeton excavations, the **British Museum** (London, England) and the **Musée du Louvre** (Paris, France).

Among the objects on view are:

- a black-figure and red-figure wine cup, dating to 530–510 BCE—examples of Attic painted pottery;
- a gold pendant of Eros from a necklace, from the 4th century BCE;
- jewelry in gold and silver from the 6th–4th centuries BCE;
- a stylized limestone recumbent lion of Archaic date; and
- vessel forms with painted and molded details.

The university published a fully illustrated catalog distributed by Yale University Press.

New York

Highlights from the Historical Society of American Decoration

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

**www.folkartmuseum.org
Ongoing**

The **American Folk Art Museum** is home to a collection assembled over many decades by the **Historical Society of Early American Decoration**, which was founded in memory of **Esther Stevens Brazer** (1898–1945), a direct descendant of one of Maine's pioneering families in the tin industry.

Foiled: Tinsel Painting in America

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

**www.folkartmuseum.org
Through January 13, 2013**

This exhibition presents about

150 examples of collages of colored foil sheets, a decorative art that was widely practiced in America from 1850 to 1890. The process was popular with 19th-century folk artists, sign-makers, schoolgirls and toy manufacturing. It involved forming embossed layers of colored foil into fruit, bouquets, portraits, birds, insects, lettering, flags and checkerboards.

The pieces on display come from a collection donated in 2009 by **Susan and Laurence Lerner**, who also have donated tinsel artworks to the **Kohler Foundation** (Kohler, WI) for distribution to other museums.

Tinsel paintings are reverse paintings on glass with smooth or crumpled metallic foil applied behind translucent and transparent areas; when viewed in candlelight or gaslight, the effect is of shimmering highlights. In the first half of the 19th century, young women who learned tinsel painting had parents who wanted to provide refined educations for their daughters and paid for such special classes.

By the mid- to late 19th century, the art had expanded outside the school curriculum; instructions proliferated in books and were advertised in women's magazines.

Its origins relate to forms developed in Renaissance Italy, 18th-century China and France, and 19th-century Austria, England and Germany. Floral imagery predominates, as botanical copy prints and patterns were often employed. Rare works combine a variety of techniques and materials, including photography and collage.

Founders of American Studio Glass:

***Harvey K. Littleton,
Dominick Labino***

**Corning Museum of Glass
Corning, NY**

**www.cmog.org
Through January 6, 2013**

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

Making Ideas: Experiments in Design at GlassLab

**Corning Museum of Glass
Corning, NY**

**www.cmog.org
Through January 6, 2013**

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

Changing Hands: Art without Reservation 3

**Memorial Art Gallery
Rochester, NY**

**www.mag.edu
Through February 10, 2013**

This is the final installment of a three-part series organized by the **Museum of Arts and Design** (New York, NY), presenting 140 works by contemporary Native and First Nations artists. Items include basketry, beadwork, textiles, wood, metalwork and stone.

Renaissance Remix: Art &

Imagination in 16th-century Europe

**Memorial Art Gallery
Rochester, NY**

**www.mag.edu
Ongoing**

This exhibition presents the world of the Renaissance through the eyes of a young boy growing up in mid-16th-century Europe and features more than 30 works from the collections of the museum, **Metropolitan Museum of Art** (New York, NY) and **Corning Museum of Glass** (NY).

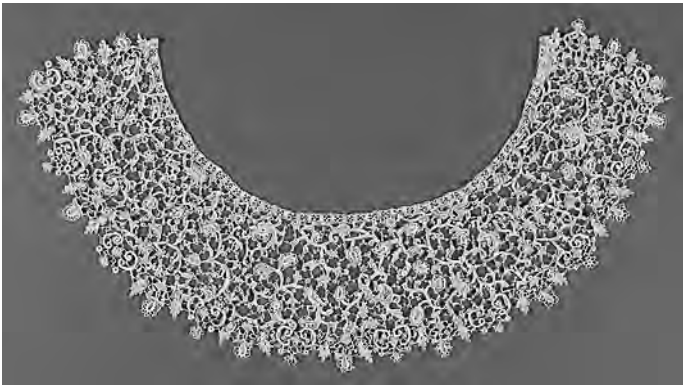
Gems of European Lace, ca. 1600–1920

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

**www.metmuseum.org
Through January 13, 2013**

On view in this exhibition is a variety of styles and techniques spanning a period of more than 300 years.

Handmade lace falls into two basic technical categories: needle and bobbin. Needle lace is built up from a single thread that is worked in a variety of looping, or buttonhole, stitches. Bobbin lace originated in braiding; it



Collar, linen, needle lace (*point de neige*); late 17th and late 19th century elements; neck band, 15 inches (38.1 cm), Italian. Nuttall Collection, gift of Mrs. Magdalena Nuttall, 1908.

is woven from multiple threads, which are organized on individual bobbins.

Beyond these two basic categories, lace terminology can be quite confusing. Many of the terms used today were developed by 19th-century dealers who wished to distinguish historical lace styles to describe them to customers. The majority of these terms derive from the names of the towns or regions where each style was first made.

Depictions of lacemaking in genre paintings of the 17th century, as well as portraits of fashionably dressed men and women wearing lace accessories, demonstrate the importance of this fabric. The best-quality lace was extremely expensive, due to the time-consuming process of transforming fine linen thread into such intricate openwork structures.

In the late 19th century, American women began to recycle antique lace for use in fashion. As a result, many women began to collect and study lace. Particularly prized among collectors were pieces associated with a royal provenance, to the extent that many such histories were invented for the profit of dealers.

This collection reflects the interest of women who became serious collectors and donated their collections to the museum.

Extravagant Inventions: The Princely Furniture of the Roentgens
Metropolitan Museum of Art
 New York, NY
www.metmuseum.org
 Through January 17, 2013

Extravagant Inventions: The Princely Furniture of the Roentgens surveys the **Roentgen** family's cabinet-making firm from 1742 to its closing in the early 1800s. Some 60 pieces of

furniture, many of which have never before been lent outside Europe, and several clocks are complemented by paintings, including portraits of the Roentgen family, and prints that depict the masterpieces of furniture in contemporary interiors.

The workshop of **Abraham Roentgen** (1711–93) and his son **David** (1743–1807) featured original designs, combined with the use of mechanical devices, that revolutionized traditional French and English furniture types. From its base in Germany, the workshop served an international clientele. Their business model combined research on potential patrons' personal tastes with forward-looking marketing and production techniques.

Abraham Roentgen opened a cabinetmaker's workshop in 1742 in the village of Herrnhag, in the Wetterau region near Frankfurt am Main. With only one journeyman on staff, the shop was concerned principally with producing furniture for daily use.

Abraham was soon producing veneered pieces in the English Queen Anne style, which he learned as a journeyman in the Netherlands and England. The local nobility recognized the furnishings' unusual appearance and quality. His designs and types, such as his tea chest and multi-functional table, were novelties in Germany and an immediate success. He moved to Neuwied-at-the-Rhine in 1750 and began adapting French-inspired outlines that, combined with marquetry, carving, gilded bronze mounts and multiple mechanical devices, came to be recognized as hallmarks of the Roentgen brand. Roentgen's inventions became a status symbol in interiors throughout Europe.

Abraham's son David apprenticed

in his father's workshop and took over the enterprise between 1765 and 1768. He perfected the structure and marquetry designs of the furniture, and was appointed *Ebéniste-Mécanicien du Roi et de la Reine* at the court of Queen Marie Antoinette and King Louis XVI at Versailles in 1779.

After conquering the Western market, David revised his designs and reinvented his product line's appearance, developing specific models catering to Russian taste and caught the fancy of the Empress with his Apollo Desk (1783–84), which depicted her favorite dog as a gilded mount, and which David produced on speculation. After Catherine the Great paid a huge sum for the piece, Russian nobility ordered examples of "Neuwied Furniture" by the dozens.



The Roentgens' Berlin Secretary Cabinet.

David struggled to balance his ambitions and achievements with the regulations of his religious community, the Moravian brotherhood. At the height of his career, the workshop employed more than 130 specialists and annual production amounted to that of the **Meissen** porcelain factory. However, his fortune shifted with the progress of the French Revolution.

Many of the works in ***Extravagant Inventions*** are on loan from interna-

tional museums and royal collections. Six pieces are from the **Metropolitan Museum's** collection of Roentgen furniture and two are on long-term loan to the museum.

Showcase pieces include a Writing Desk (ca. 1758–62) designed by Abraham and considered to be one of the finest creations of his workshop; an Automaton of Queen Marie Antoinette (1784), a likeness of the queen at a clavichord that still functions; and six objects from the **Berlin Kunstgewerbe Museum** that have never traveled before, including a mechanical Secretary Cabinet (1779) made for King Friedrich Wilhelm II of Prussia that is one of the most complex pieces of royal furniture ever produced.

Complicated mechanical devices are illustrated through virtual video animations. Working drawings and portraits of the cabinetmakers, their family and patrons, as well as a series of documents owned by the Met, originated from the Roentgen estate.

The exhibition is accompanied by a fully illustrated catalog published by the Met and Yale University Press, edited by **Wolfram Koeppe**, Marina Kellen French Curator in the Metropolitan Museum's Department of European Sculpture and Decorative Arts, with contributions by experts in the field.

Turkmen Jewelry from the Collection of Marshall and Marilyn R. Wolf
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through February 24, 2013

This exhibition of 19th- and 20th-century Turkmen jewelry and decorative objects features some 50 works from the collection of **Marshall and Marilyn R. Wolf**, and celebrates their recent gift and promised gift of more than 250 works.

On view are fire-gilded silver crowns, earrings and pectoral ornaments that are part of the traditional attire of Turkmen women. Decoration often includes inset carnelians and turquoise, granulation, and small bells suspended from chains. The motifs vary according to the tribe of the maker and owner.

The exhibition highlights designs from Teke, Yomut and Kazakh jewelry-

makers. Turkmen costume and carpets complement the jewelry.

The exhibition is accompanied by a publication.

Plain or Fancy? Restraint and Exuberance in the Decorative Arts

Metropolitan Museum of Art
New York, NY
www.metmuseum.org
February 26–August 18, 2013

This exhibition contrasts austere works of art with ornate ones. Drawn from the museum's collection of European sculpture and decorative arts, the exhibition follows the theme from the Renaissance to the early 20th century.



Coffee and tea service (Déjeuner Chinois teticulé), hard-paste porcelain, 1855–61. Josef Hoffmann (Austrian, 1870–1956), Sèvres Manufactory (French, 1740–present). Gift of Helen Boehm, in memory of her late husband, Edward Marshall Boehm, 1969.

Ivy Style
Museum at the Fashion Institute of Technology (FIT)
New York, NY
<http://fitnyc.edu>
Through January 5, 2013

Ivy Style examines the “Ivy League Look,” which began during the early years of the 20th century on the quadrangles and in the libraries of elite, all-male American universities, such as Harvard, Yale and Princeton. Often viewed as a classic, even static, way of dressing, Ivy was a cutting-edge look during its heyday. By mid-century, its appeal spread beyond the campus to a diverse population of young men—from working-class GIs to jazz musicians. It continues to inform the evolution of menswear.

The exhibition focuses on menswear that dates from the early days of

Ivy to the present. The gallery is arranged thematically into sections that create evoke an Ivy League university campus. Each “environment” presents material that is appropriate to it, with clothing from casual to formal, and from old to new. Daywear, evening wear and sports clothes from **Brooks Brothers, J. Press, Chipp and Gant** mingle with work by contemporary designers, such as **Ralph Lauren, Michael Bastian** and **Thom Browne**.

Co-curators and consultants include **Richard Press**, former president of J.Press (which was founded by his grandfather, **Jacobi Press**), and men's fashion writer and editor **G. Bruce Boyer**.

The exhibition is accompanied by a book of essays, also titled *Ivy Style*, edited by exhibition curator **Patricia Mears** and published by Yale University Press. Content includes essays by scholars **Peter McNeil, Christopher Breward** and **Masafumi Monden**; Boyer; and **Christian Chensvold**, founder of the Ivy Style blog. Because English menswear provided Ivy style with its initial vocabulary, contributors to the book touch on British clothes dating to the 19th century, as well as textiles that were invented centuries before. The book also looks at other aspects of Ivy style, such as the interrelationship between jazz performers and high-end purveyors of Ivy style, and its international appeal.

Fashion and Technology
Museum at the Fashion Institute of Technology
New York, NY
<http://fitnyc.edu>
Through May 8, 2013

Fashion and Technology examines how fashion has engaged with technological advancement and been altered by it.

Designers have made technology a focal point of their recent collections, but technological advancements shaped fashion design and fabrication as early as the mid-18th century. The development of aniline dyes, the sewing machine, synthetic fibers and zippers sent fashion in new directions, as have wireless circuitry and the creation of fashion design software.

Technologies outside the fashion

industry also contribute to change within it—global transportation, the Internet, blogging, online retailing, and the increased speed of global communication through digital platforms and social-media outlets.

The exhibition analyzes the impact of technologies on the nature of fashion and its design, and considers whether these developments push the industry forward or ultimately set it back.

Fashion and Technology begins with a display of examples from the 18th and 19th centuries, such as a 1780s suit made with a machine-knit textile and an 1860s dress produced using synthetic dyes. It showcases developments from different time periods chronologically to the present day.

The exhibition features objects from the **Museum at FIT's** costume collection alongside a selection of textiles and accessories that highlight the nature of technological developments.

Shoe Obsession

Museum at the Fashion Institute of Technology (FIT)

New York, NY

<http://fitnyc.edu>

February 8–April 13, 2013

Shoe Obsession examines extravagant and fashionable shoes, with about 150 examples of contemporary footwear highlighting the styles that have made shoes central to fashion. The exhibition includes work by footwear labels such as **Manolo Blahnik**, **Salvatore Ferragamo**, **Christian Louboutin** and **Roger Vivier**, as well as shoes from design houses, including **Azzedine Alaïa**, **Balenciaga**, **Alexander McQueen** and **Prada**. Avant-garde designers such as **Kei Kagami** and **Noritaka Tatehana** underscore the trends in contemporary shoe design.

Shoe Obsession also includes highlights from the shoe collections of several stylish women, including jewelry designer **Lynn Ban** and fashion icon **Daphne Guinness**.

Holiday Express: Toys and Trains from the Jerni Collection

New-York Historical Society

New York, NY

<http://www.nyhistory.org>

Through January 6, 2013

Model trains, train stations and

sheds, bridges and tunnels, carousels, and ferris wheels, populated with toy figurines in 19th-century dress, are on view in the first museum exhibition of selections from the **Jerni Collection**. There are replicas of actual train stations, bridges and buildings destroyed during both world wars. Items on display include the largest and most elaborate train station by **Märklin**, “the Rolls-Royce of toy train manufacturers,” ca. 1904; Märklin’s only known extant post office, ca. 1895; a Märklin girder bridge designed by **Gustave Eiffel**, ca. 1905; **Rock & Graner’s** hand-painted road over a double-arched brick bridge, ca. 1902; and **Ernst Plank’s** turn-of-the-century Ferris wheel.

American collector **Jerry Greene** assembled the Jerni (for his and his wife **Nina’s** first names) Collection of 35,000 vintage toys and trains that date from 1850 to 1940 over 50 years. It includes rare, handmade and historically significant European pieces, and is said to set the record for the world’s largest toy collection.



Märklin Elevated Station with accessories, ca. 1900.

Playing with Fire: 50 Years of Contemporary Glass

Museum of Arts and Design (MAD)

New York, NY

www.madmuseum.org

Through April 7, 2013

This exhibition takes a comprehensive look at the processes and diversity in contemporary glass, from pieces by early adaptors such as **Dale Chihuly**, who entered MAD’s collection when he was still an emerging artist; to installations by Israeli designer **Ayala Serfaty**. Included are pieces by artists and designers not commonly known for their work in glass, such as **James Turrell**, **Donald Lipski** and **Ettore Sottsass**. Special installations include **Peter Bynum’s** “Untitled No. 202,” a wall-mounted triptych of thin layers of painted glass mounted on lightboxes.

More than 100 works of glass from the collection, as well as promised gifts, and additional contemporary works on loan are on display. Works are organized in two themes: “Color and Light” and “Form and Content.”

“Color and Light” includes artists who use luminosity in colored glass to achieve brilliance and saturation of hue, and in transparent glass to manipulate perception of shape and dimension, such as **Toots Zynsky’s** multi-hued vessel of hundreds of colored glass threads—when the interior of the vessel is lit, the colors fuse together and shift as the light changes, and **Tom Patti’s** “Compacted Solarized Bands,” made of clear laminated glass.

“Form and Content” looks at the ways in which glass adds layers of resonance to subject matter. In **Clifford Rainey’s** “War Boy—Job Number 1,” spent ammunition is encased within the shell of a young boy’s torso, suggesting the lasting impact of war that goes beyond surface scars. **Matt Eskuche** and **Judith Schaecter** present new takes on historical glass forms—Schaecter uses traditional stained glass techniques, replacing religious narratives with demented children’s toys, and Eskuche’s glass goblets have been “wrung out” and hung to dry.

Blue Steel Gold Light

Museum of Arts and Design

New York, NY

www.mad.org

Through February 17, 2013

Blue Steel Gold Light presents examples of **Daniel Brush’s** earliest gold-granulated jewels and objects, a selection of his steel and gold tablet and wall sculptures, along with his magnetic adornments made from plastic, aluminum, steel and precious gems.

Doris Duke’s Shangri La:

Architecture, Landscape and Islamic Art

Museum of Arts and Design

New York, NY

www.mad.org

Through January 6, 2013

Shangri La: Architecture, Landscape and Islamic Art showcases a selection of objects of Islamic art from the Honolulu home of philanthropist and art collector **Doris Duke** (1912–

93) and new works by six contemporary artists of Islamic background who were recently in residence there.

North Carolina

A Thriving Tradition: 75 Years of Collecting North Carolina Pottery

**Mint Museum Randolph
Charlotte, NC**

www.mintmuseum.org

Through January 2013

A Thriving Tradition: 75 Years of Collecting North Carolina Pottery includes more than 70 ceramics from the museum's permanent collection, as well as loans from local collectors and is part of the museum's celebration of its 75th anniversary as a public art institution—the oldest one in North Carolina. This exhibition runs concurrently at the **Mint Museum Randolph** and the **North Carolina Pottery Center** (Seagrove, NC) for three months.

Sophisticated Surfaces: The Pottery of Herb Cohen

**Mint Museum Randolph
Charlotte, NC**

www.mintmuseum.org

Through January 6, 2013

This exhibition pays tribute to Charlotte-based artist **Herb Cohen**, whose work is considered a cornerstone in the tradition of North Carolina pottery.

The American Art Tile, 1880–1940

**Mint Museum Randolph
Charlotte, NC**

www.mintmuseum.org

Through January 6, 2013

This installation features about 40 tiles from the **Mint Museum's** permanent collection, including the permanently installed fireplace surround, Arkansas Traveller, modeled and designed ca. 1916 by **Henry Chapman Mercer** of **Moravian Pottery & Tile Works** (Doylestown, PA).

Ohio

The Collection: 6,000 Years

**Cincinnati Art Museum
Cincinnati, OH**

www.cincinnatiartmuseum.org

Permanent

This preview of a selection of artworks from the collections includes rarely seen pieces from the **Cincinnati**

Art Museum's storage areas and 25 works from the **Nancy and David Wolf Collection** (see Acquisitions). The galleries include most of the antiquities previously on display in the **Schmidlapp** wing, a large part of the Native American collection, and pieces from fashion art, textiles and decorative arts.

There is a full-color catalog, *Outside the Ordinary: Glass, Ceramics and Wood from the Wolf Collection*.

The museum opened Phase I of **The Collections: 6000 Years of Art** in December 2011, displaying nearly 2,000 pieces drawn from the museum's collection of more than 60,000 objects, including antiquities, furniture, Japanese teapots and silver.

Phase II and a second gallery present 480 additional works, with objects from the Native American art collections, including works from the Southwest Pueblo and Navaho cultures; collections of Ancient Art, including objects from the ancient Nabatean kingdom; **Department of Decorative Arts and Design**; and **Department of Fashion Arts and Textiles**.

Pennsylvania

Past Meets Present: Decorative Arts and Design at Carnegie Museum of Art

**Carnegie Museum of Art
Pittsburgh, PA**

http://web.cmoa.org

Ongoing

The newly renovated **Ailsa Mellon Bruce Galleries** provide a broad perspective on American and European decorative arts from the Rococo and Neoclassical periods of the 18th century to contemporary design and craft of the 20th and 21st centuries.

This special inaugural exhibition explores the past and present of decorative arts and design at the museum through three key installations.

Inventing the Modern World:

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

**Carnegie Museum of Art
Pittsburgh, PA**

www.carnegiemuseums.org

Through February 24, 2013

This exhibition explores the ingenuity and craftsmanship of decorative arts made for world's fairs, from

the **London Great Exhibition of the Works of Industry of All Nations** in 1851, to the **New York World's Fair** in 1939, when the fairs were important vehicles for introducing advancements in modern living. *Inventing the Modern World* showcases approximately 200 works of furniture, metalwork, glass, ceramics, textiles and jewelry produced by leading international artists and firms, including **Lalique**, **Sèvres** and **Tiffany**. Some objects have never before seen in the United States.

The exhibition is co-organized by the **Carnegie Museum of Art** and **Nelson-Atkins Museum of Art**, and travels to the **New Orleans Museum of Art** and the **Mint Museum** (Charlotte, NC). It is accompanied by a full-color, illustrated catalog co-published with Skira Rizzoli.

Texas

Scandinavian Design **Museum of Fine Arts, Houston Houston, TX**

www.mfah.org

Through January 27, 2013

Taken from the museum collection, this exhibition highlights furniture, glass, ceramics, metalwork and lighting from the 1920s to the 1970s.

The **Museum of Fine Arts, Houston** first acquired examples of modern Finnish glass in 1954, and has built on this history by acquiring objects by architects, designers and manufacturers such as **Georg Jensen**, **Orrefors**, **Alvar Aalto**, **Bruno Mathsson**, **Kaj Franck**, **Timo Sarpaneva**, **Tapio Wirkkala**, **Poul Henningsen**, **Finn Juhl** and **Verner Panton**.

Virginia

The Natural Beauty of Tiffany: Selections from the Chrysler Museum

**Chrysler Museum of Art
Norfolk, VA**

www.chrysler.org

Through December 30, 2012

This exhibition presents examples of the work of **Louis Comfort Tiffany** (1848–1933) inspired by flora and fauna, with **Tiffany Studios'** interpretations of flowers, vegetation, marine life and other natural elements, executed in glass, ceramics and bronze.

Highlights include a garden of

blown glass flowers, examples of ceramics and enamels, and some of the rarest and most expensive lamps known—the blue Dragonfly and Pond Lily library lamps.

The **Chrysler** has more than 10,000 glass objects spanning 3,000 years. The foundations of the collection were established by the early 1950s with a bequest of **New England Glass Company** glasses from the estate of Norfolk resident **Florence Smith**. In 1971, **Walter P. Chrysler, Jr.** donated more than 8,000 works of glass to the museum.

Washington

Scapes: Laura de Santillana and Alessandro Diaz de Santillana
Museum of Glass
Tacoma, WA

www.museumofglass.org
Through January 2013

Scapes is a new exhibition of work created by siblings **Laura de Santillana and Alessandro Diaz de Santillana** and executed in the **Museum of Glass Hot Shop** during two Visiting Artist residencies in 2010.

The de Santillanas are the grandchildren of **Paolo Venini** (1895–1959), founder of **Venini & Co.** in Murano, Italy. Their father, **Ludovico Diaz de Santillana** (1931–89), was director of Venini from 1959–85 and designed for the firm. They are active in the international Studio Glass movement. *Scapes* marks their first artistic collaboration.

The exhibition comprises four installations, or rooms, based on the Hindu belief that the world is a series of disks made up of wind, water and earth with four continents floating in a circular ocean. Each room has a symbolic gate as an entrance and includes a combination of both artists' work in a limited color palette.

Alessandro created his 22 glass paintings from large, color-saturated cylinders that were slumped open into compositions and then framed. Laura's sculptured forms represent lingas (complex symbols of Hinduism), mountains, celestial eggs and stars.

The first room, Earth, is defined by colors of black, smoky gray, yellow, gold and deep red. Colors in the Space room are in shades of white or silver-toned and full of tiny bubbles. Silver,

burnt gold, white, copper, indigo and black delineate the Sun installation. Moon and Constellations is in white and gold

A full-color catalog, co-published by the University of Washington Press, accompanies the exhibition. Essayists include Dr. **Balkrishna Doshi**, an architect and the founder of the **Vastu-Shilpa Foundation for Studies and Research in Environmental Design**; **David Landau**, businessperson, collector and art scholar; and **Francesco Da Rin De Lorenzo**, an architect with ties to the Venini de Santillana family and a scholarly interest in glass as both an architectural and artistic material. The publication includes a DVD documenting the creation of the work in the Hot Shop and the completed installations.

About the artists

Laura de Santillana (Italian, b. 1955) was born in Venice, Italy, and studied at the **School of Visual Arts** in New York City. Her work first appeared in the United States in 1979 as part of the traveling exhibition *New Glass: A Worldwide Survey*, organized by the **Corning Museum of Glass**. She has had solo and group exhibitions throughout the United States, Europe and Asia. Her work is on display in museums worldwide.

Alessandro Diaz de Santillana (Italian, b. 1959) is a third-generation glassmaker. He was born in Paris, studied at the University of Venice, and joined the family firm, Venini, in 1981. He began experimenting with his own work in solo and group shows in the United States, Europe and Asia. His work is also in public and private collections worldwide.

Maestro: Recent Works by Lino Tagliapietra

Museum of Glass
Tacoma, WA
www.museumofglass.org
Through January 6, 2013

The **Museum of Glass** marks its 10th anniversary with *Maestro: Recent Works by Lino Tagliapietra*, which showcases 65 glass works created during the past decade (2002–12).

Tagliapietra is known as the maestro of contemporary glass. Beginning at the age of 11, he was trained by Mu-

ranese glass masters. He has invented numerous new techniques and designs.

At age 77, Tagliapietra continues to expand his artistic achievement, earning numerous artistic and scholastic awards and being featured in solo and group exhibitions.



Borboleta (*il giardino di farfalle*), blown glass, 26 x 157 x 118 in. 2011. Photo: Francesco Allegretto.

The works in the exhibition demonstrate Tagliapietra's evolution to larger works and use of bolder colors and patterns. Six large-scale installations, featuring colorful butterflies (*Borboleta*), boats (*Endeavor*), seagulls (*Gabbiani*) and two separate collections of shields (*Masai*), are central to the exhibition. The final installation, a 79 x 40-inch curio case containing nearly 100 opaque glass vessels, is titled *Avventura* and references Tagliapietra's view of the unpredictable nature of molten glass.

Some of the objects were created at the Museum of Glass during one of Tagliapietra's several Visiting Artist residencies in the Hot Shop.

A full-color catalog, co-published with the University of Washington Press, accompanies the exhibition, with an essay by **Claudia Gorban**, professor of film studies at University of Washington Tacoma, who investigates the medium of glass as alchemy and the artist's role in elevating the art and craft of glassmaking and changing the course of contemporary glass worldwide.

Ray Turner: Population
Museum of Glass Presents
Tacoma, WA

www.museumofglass.org
Through February 3, 2013

This exhibition presents portraits on glass that portray a cross-section

of American people. The artist paints with oils directly on glass, using heavy brushstrokes. Each 12 x 12-inch portrait is on an individual square of color different from, yet related to, the adjacent works.

A 164-page full-color catalog features a foreword by **Akron Art Museum** (OH) director **Mitchell Kahan** and essays by art critic **Peter Frank** and **Museum of Glass** director **Susan Warner**.

Classic Heat
Museum of Glass and LeMay—
America's Car Museum
Tacoma, WA
www.museumofglass.org
Through January 2013

Classic Heat is a collection of nine large-scale glass hood ornaments created by the **Museum of Glass Hot Shop Team** and artist **John Miller** in

collaboration with **LeMay—America's Car Museum** (ACM), inspired by classic designs from American automakers.

Wisconsin

Grete Marks: When Modern Was Degenerate

Milwaukee Museum of Art
Milwaukee, WI

http://mam.org

Through February 17, 2013

Grete Marks: When Modern Was Degenerate presents a narrative of **Margarete Heymann-Löbenstein-Marks** (German, 1899–1990) through approximately 40 artworks. The **Milwaukee Art Museum** developed the exhibition with the cooperation of the artist's daughter, **Frances Marks**.

Marks created Modern ceramics at her **Haël Werkstätten** factory (Marwitz, 1923–33), known for machine precision, loose brushwork and vernac-

ular German traditions as indications of the Bauhaus teaching's influence on the artist. In 1934, an agent for the German Nazi government purchased the Haël factory for far below its estimated value; in 1935, her artwork was publicly derided as part of Joseph Goebbels' "degenerate" art campaign.

International

Small Skills, Special Effects: Unusual Chinese Works of Art

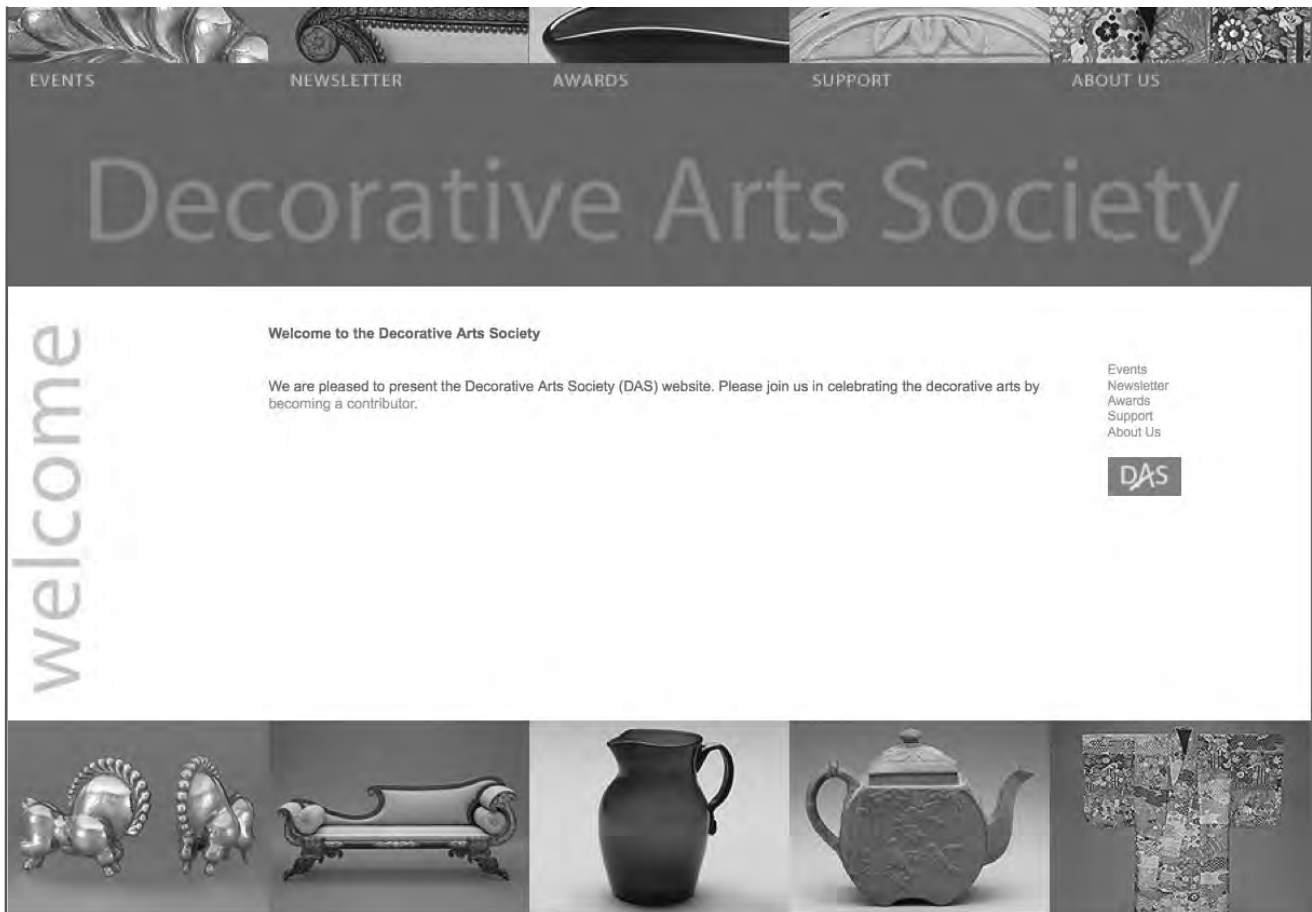
Royal Ontario Museum
Toronto, Ontario, Canada

http://www.rom.on.ca

Through March 13, 2013

These 70 rare objects come from a range of collections and time periods, from the Tang dynasty (618–907 CE) to the early 21st century, including carved ivory objects to micro-calligraphy, finger paintings to folding fans to silver amulets.

www.DecArtsSociety.org



Publications



- *Glass: A Short History*, by **David Whitehouse**, from Smithsonian Books, traces the evolution of glassmaking over 4,000 years in 120 images.

- *Fashion: The Definitive History of Costume and Style*, based on the **Smithsonian Institutions** collections, traces the evolution of fashion from the ancient Egyptians to the Space Age and beyond. The work includes such style icons as **Marie Antoinette, Clara Bow, Jacqueline Kennedy** and **Alexander McQueen**. Hardcover; 480 pages; 480 illustrations.

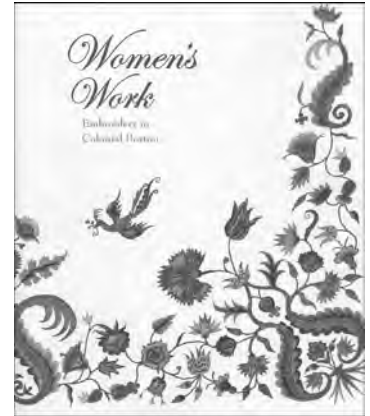
- The **American Cut Glass Association (ACGA)** offers a catalog published in 2012 that provides scans of photos of brilliant cut glass decorated with silver sold by the **Gorham Manufacturing Company** from 1890–1915.

The Gorham firm was founded in Providence, RI, in 1831 and became the largest of the many silver firms in the United States. The product line, beginning in the 1890s, included glass items decorated with silver. The company also developed a technique for depositing silver on glass items, including art glass.

Gorham documented its production with photographs. The company archives are housed in the John Hay Library at Brown University and provide the major source of material for the publication. Additional material comes



Brilliant cut glass and silver cup featured in ACGA catalog.



from the **Hoare** archives at the **Rakow Research Library** of the **Corning Museum of Glass** (NY). A section in color displays Gorham glass in private collections by ACGA members.

The 326-page catalog includes more than 1,000 items, primarily cut glass. Gorham purchased its glass from cutting shops and wholesalers. Of particular interest are some 175 items of cut glass purchased from the **Hope** firm (Providence, RI), which are expected to expand the knowledge of Hope's cut glass.

Other major cutting shops represented are **Hoare, Hawkes, Baccarat** and **Pairpoint**, each with more than 100 entries, along with **Dorflinger, McCue & Earl, Whitehall & Tatum, Stevens & Williams, Straus, Quezal**, etc. More than 60 percent of the items include source information.

To order or for information on the ACGA, go to www.cutglass.org.

- *Handmade in Britain*, by **Joanna Norman**, from V&A Publishing and the BBC (hardcover, 200 color illustrations, 176 pages, \$35 U.S.; available from Abrams, www.abramsbooks.com), explores hand-crafted British ceramics, metalwork, wood, textiles and stained glass through objects from the collections of the **Victoria and Albert Museum** (V&A; London, England) and contributions from contemporary prac-

tioners such as **Grayson Perry** and **Edmund de Waal**.

Norman, who works in the Research Department of the V&A, traces the development of British handcrafts from stained glass windows of the 1200s and tapestries dating back to the 1500s to a wooden chair by **Charles Rennie Mackintosh** in the late 1800s and a **Sheffield** silver candelabra designed in 1998, along with works by **Thomas Chippendale, Grinling Gibbons, William Morris, Josiah Spode, Josiah Wedgwood, Clarice Cliff** and more.

- *Women's Work: Embroidery in Colonial Boston*, by **Pam Parmel** (MFA Publications, \$40), tells the stories of six women and how needlework shaped their lives in colonial times, and provides an historical overview, group biography and illustrations.

From domestic origins, their embroideries became an economic force that promoted the silk trade and let entrepreneurial women to profit from selling supplies, drawing patterns, and teaching young girls interested in this mode of expression. Featured pieces include samplers, overmantels, coats of arms and domestic embroideries.

The book originally accompanied exhibitions of embroidery and a symposium at the **Museum of Fine Arts/Boston** (MA).

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Eye miniature bracelet, gold clasp, surmounted by oval miniature, surrounded by seed pearls, restrung with eight strands of cultured pearls, ca. 1820. Clasp, 1 x 1 3/8 x 1/4 inches. Depicts gray left eye surrounded by clouds and blue background. Purchased from the collection of Edith Weber, New York (see *Exhibitions*).

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