



newsletter fall 09

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

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on a CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, with detailed captions. We do not cover commercial galleries.

The newsletter of the DAS is published two times a year. Submission deadline (2009): January 15 for spring issue; June 15 for fall issue. Please send material to:

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"Euphrosynus Ulpius,"
terrestrial globe, copper; 1542.
New-York Historical Society.

In *Dutch New York:
Between East and West:
The World of Margrieta van Varick*,
Bard College Graduate Program in the
Decorative Arts
(New York, NY).
(See *Exhibitions*.)

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The DAS

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

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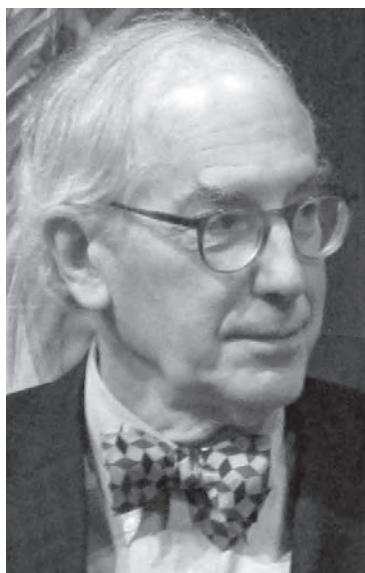
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Please send change-of-address notification by e-mail to DAS Secretary Lindsay Riepma Parrott, Secretary@DecArtsSociety.org.

DAS members enjoy special tours at Met, Armory

Thanks to the generosity of two leading curators in the decorative arts, about a dozen members of the **Decorative Arts Society (DAS)** enjoyed special, curator-led tours of the newly reopened American Wing of the **Metropolitan Museum of Art** (New York, NY) and the **Park Avenue Armory** (New York, NY) this past June.



Morrison H. Heckscher, Lawrence A. Fleischman Chairman of the American Wing at the Met, led the group through the Met's new American Wing, Charles Engelhard Court and Period Rooms.

Nina Gray, curator of the Historical Collections, led the Armory tour.

Tour participants enjoyed lunch together in the American Wing Café between the tours.

Before the Armory tour, the DAS announced that **Joseph L. Cunningham** has been named the latest recipient of the **Charles L. Montgomery Prize** (details, page 3).



Morrison Heckscher (left) of the Met; tour participants gather at the Met before tour, including Joseph Cunningham (front, second from left), DAS Montgomery Prize recipient (see page 1); DAS Vice President Diane Wright (front, far right); and DAS Treasurer Stewart Rosenblum (back, center).

From the president

DAS adapts to economic issues

By David L. Barquist, DAS President

We hear the phrase “economic downturn” every day, so I’m hesitant to use it again— but everyone should know that, like every other not-for-profit organization, the **Decorative Arts Society** has been affected by recent economic trends.

Unlike organizations that depend on large endowments for income, we depend on your annual contributions. In 2009, contributions are down significantly, mainly because of a shortfall in renewals. This situation has necessitated a couple of immediate steps that the DAS board approved in August.

Because printing and mailing the *DAS Newsletter* represents our largest

single expense, we have had to reduce the number of issues for the coming season from three to two. We also have had to limit announcements of events to e-mail, wherever doable, instead of U.S. mail, to save on postage costs.

We would like to use e-mail as much as possible for our event announcements and invitations. If you do not have e-mail, please be assured that you will still receive information about DAS events by regular mail. If you have an e-mail address and have not included it on past renewal forms, please send it to us (at info@decartssociety.org) so we can keep you abreast of our activities.

Most importantly, please join us

in recruiting people with an interest in the decorative arts, whether professional or personal, in supporting this organization. We are dedicated to continuing the tradition of publicizing and recognizing exhibitions, publications and other scholarship in the decorative arts. With your continued support, we will be able to fulfill that mission.

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DAS honors contributions of Milo Naeve

The **Decorative Arts Society** (DAS) regrets to announce that **Milo Merle Naeve**, 77, of Kennett Square, PA, chair of the DAS's **Robert C. Smith Award Committee** and an American art historian, curator and museum director, died on August 10, 2009, after a recent diagnosis of carcinoma of the lung.

Naeve was known as a thorough scholar and a fine judge of esthetic quality in a work of art—a curator's curator.

"Milo was a valued member of the DAS and of the decorative arts community," said DAS President **David Barquist**. "We are shocked and saddened at this loss to our organization and our profession."

"Milo was not only a fine scholar and researcher but a person of great integrity," **Charles Hummel**, curator emeritus and adjunct professor for Academic Programs at Winterthur, told the *Philadelphia Inquirer*.

Naeve earned a bachelor's degree in fine arts from the University of Colorado, where he met his future wife, Nancy Jammer, in 1953. He was a member of the second class of Winterthur Fellows, receiving a MFA in 1955 from the Winterthur Program in American Studies, which is jointly sponsored by the **University of Delaware** and the **Henry Francis duPont Winterthur Museum**.

After two years of service in the U.S. Army Medical Corps, Naeve held curatorial and administrative positions at Winterthur for the next 10 years. As registrar and secretary of the museum from 1959-'63, he catalogued gifts of American art and furniture from Winterthur founder **Henry Francis du Pont** and duPont's gifts of his collection to the museum. He also became the founding editor of the *Winterthur Portfolio* and was responsible for the first three volumes.

Naeve served as curator of **Colonial Williamsburg** and director of the **Colorado Springs Fine Arts Center** before being recruited as the first curator for the then-new American Arts Department of the **Art Institute of Chicago** in 1975, where he was re-



sponsible for American decorative arts from the 17th century to the present and American painting and sculpture to 1901.

In 1984, Naeve was named Field-McCormick Curator of American Arts. Funded by **Marshall Field V**, president of the board of trustees of the Art Institute of Chicago, and **Brooks McCormick**, chair of the **American Arts Committee**, this was the first curatorial position endowed at the Art Institute. Naeve was responsible for the concept, planning and installation of the Field-McCormick Galleries of American Arts, which opened in 1988 in the Daniel and Ada Rice Building, an addition to the institute.

When Naeve retired from the institute in 1991, Field noted that, under Naeve's leadership, "purchases and gifts ... more than doubled the departmental collections and masterpieces in furniture and painting of the 17th, 18th and 19th centuries [and] brought national stature to those collections and pre-eminence in surveys of silver, 20th-century decorative arts and 19th-century sculpture." His service was recognized with the honorary title of Field-McCormick Curator Emeritus of American Arts.

In 1991, Naeve received the first Lifetime Achievement Award of the Illi-

nois **Academy of Fine Arts** for his contributions to the arts in Illinois. In 1996, he was the recipient of the DAS Robert C. Smith Award for the most influential article in the decorative arts for 1996. Subsequently, he served as chairman of the award selection committee.

Naeve was the author of *The Classical Presence in American Art* (Art Institute of Chicago); *John Lewis Krimmel: An Artist in Federal America* (University of Delaware Press) and three editions of *Identifying American Furniture: Colonial to Contemporary*.

At the time of his death, Naeve was researching and writing the *Landscape Garden in America*. He wrote numerous articles and reviews, and lectured widely in the United States and England. Especially commended among the essays and frequently reprinted is one about the rarely discussed subject of connoisseurship entitled "The A, B, C, Ds of Collecting."

Naeve served on the boards of the Library Company of Philadelphia, Skowhegan School of Painting and Sculpture, and **Sewell Biggs Museum of American Art**. He was a member of the editorial board of the *American Art Journal* and an advisor to *The Art and Architecture Thesaurus* of the **Getty Foundation**, and a member of the **Grolier Club** and the **Century Association** (New York, NY) and of their exhibition committees; the **American Association of Museums, Museums Association of Great Britain, Royal Oak Foundation, College Art Association** and **Society of Architectural Historians**; and a Life Fellow of the **Royal Society of Arts** (England), for his contribution to studies of the English background of the American arts.

Naeve is survived by his wife of 55 years, the former Nancy Jammer; and three nieces and a nephew.

Contributions may be made to:
Christ Church Christiana Hundred
PO Box 3510
Greenville, DE 19807-0510
or to:

Fox Chase Cancer Center
c/o Dr. Michael Unger
333 Cottman Avenue
Philadelphia, PA 19111-2497

Cunningham receives 2008 Montgomery Prize

The **Decorative Arts Society** (DAS) is pleased to announce that the winner of its 2008 **Charles F. Montgomery Prize**, which is awarded annually for “the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the given year,” is New York City-based independent scholar **Joseph Cunningham**, for *The Artistic Furniture of Charles Rohlf*s (New York: American Decorative Art 1900 Foundation; New Haven and London, Yale University Press; 2008). Cunningham’s earlier work includes contributions to *Design is Not Art* (2004).

“The Selection Committee felt the publication was extremely well-researched and was based on extensive primary documentation,” said Dr. **Charles L. Venable**, chair of the **Montgomery Prize Committee** and curator of the **Speed Museum** (Louisville, KY). “Most importantly, however, Cunningham has written passionately about a seminal figure in the Arts & Crafts movement, the result of which is a major contribution in the field American decorative arts history.”

First awarded in 1982, the Montgomery Prize is named for **Charles F. Montgomery** (1910–’78), an inspirational teacher, creative curator and innovative scholar of American art. A 1932 graduate of Harvard College, Montgomery served on the staff of the **Winterthur Museum** during the 1950s and 1960s, and was director of that institution from 1954 to 1961. From 1970 to 1978, he was curator of the Garvan and Related Collections of American Art at the **Yale University Art Gallery** and professor of the History of Art at **Yale University**.

Montgomery’s many publications include *American Furniture: The Federal Period* (1966) and *A History of American Pewter* (1973), and contributions to *American Art, 1750-1800: Towards Independence* (1976).

Members of the Montgomery Prize



Selection Committee are **Philip Zea**, president, **Historic Deerfield, Inc.**; **Katherine C. Grier**, professor, Department of History, and director, Museum Studies Program, **University of Dela-**

ware; **Pat Kirkham**, professor, **Bard Graduate Center for the Study of the Decorative Arts, Design and Culture**; **Gerald W.R. Ward**, Katharine Lane Weems Senior Curator of Decorative Arts and Sculpture, Art of the Americas, **Museum of Fine Arts, Boston**; and **Venable**.

The committee found two other works submitted for the prize to be especially worthy of honorable mention:

- *Silver of the Americas, 1600-2000: American Silver in the Museum of Fine Arts, Boston*, **Jeannine Falino** and **Gerald W.R. Ward**, editors (Boston: MFA Publications, 2008), and

- *Artistic Luxury: Fabergé Tiffany Laliq*ue, **Stephen Harrison**, **Emmanuel Ducamp** and **Jeannine Falino** (New Haven and London: **Cleveland Museum of Art** in Association with Yale University Press, 2008).

For more information about the Montgomery Prize or nominations or review copies for the 2009 or future prizes, send requests to:

Charles L. Venable, PhD
Director & CEO
Speed Art Museum
2035 South Third Street
Louisville, KY 40208

Grants & fellowships

Applications are open for grants from the **American Ceramic Council** (ACC). The ACC awards up to \$5,000 for expenses associated with preparing scholarly papers based on original research in the history of ceramics.

Grant recipients must offer completed papers for publication in the *ACC Journal* and may be invited to speak at an annual ACC symposium.

For an application form and statement of general principles pertaining to the grants process, go to the ACC website (www.amercercir.org).

Send questions to:

Anne Forschler-Tarrasch
ACC Grants Chairman
Curator of Decorative Arts
Birmingham Museum of Art
2000 Rev. Abraham Woods, Jr. Blvd.
Birmingham, AL 35203-2278
(aforschler@artsbma.org)

The deadline for completed applications is **April 1, 2010**.

For names and topics of the most recent grant recipients, see the People section of this issue of the *DAS Newsletter*.

In Its Time: Materials and Techniques throughout Jewelry History

**4th annual conference
Association for the Study of Jewelry and Related Arts
Fashion Institute of Technology
New York, NY
www.jewelryconference.com
October 11, 2009**

The annual conference of the **Association for the Study of Jewelry and Related Arts, LLC (ASJRA)** is a forum for curators, academic historians, and scholars and artists to present new and interesting information about jewelry. Its annual conference is a chance to learn and network with people who collect, appraise, study and research jewelry history.

The ASJRA is dedicated to the advancement of jewelry studies in schools, museums and institutions of higher learning, and committed to the dissemination of knowledge to anyone interested in the history of jewelry.

Conference co-directors are **Elyse Zorn Karlin**, publisher of *Adornment* magazine, ASJRA co-director, American Society of Jewelry Historians past president, author and lecturer, and **Yvonne Markowitz**, Rita J. Kaplan and Susan B. Kaplan Curator of Jewelry, **Museum of Fine Arts, Boston**, ASJRA co-director, past editor of *Jewelry: The Journal of the American Society of Jewelry Historians*, author and lecturer.

For details, contact: ASJRA, 246 N. Regent Street, Port Chester, NY 10573; *Adornment, The Magazine of Jewelry & Related Arts*, 1333A North Avenue, #122, New Rochelle, NY 10804; ekarlin@usa.net, 914-286-7685.

***Sources of Inspiration*
48th Annual Seminar on Glass
Corning Museum of Glass
Corning, NY
www.cmog.org
October 15-17, 2009**

This event for collectors, scholars, curators, students and artists includes lectures, glassworking demonstrations, hands-on glassmaking experiences, networking receptions and special

tours. The seminar looks at the creative process and examines how unlimited sources such as nature, architecture, historical events and stylistic traditions have influenced glass design across time and cultures. The topic is inspired by the ***Voices of Contemporary Glass*** exhibition (see ***Exhibitions***).

Cost for entire seminar: \$250, non-members; \$225, museum members; \$150, students. Individual lectures: \$25 each, nonmembers; \$20 each, members; \$15 each, students.

To register or for more informa-



Dragon-stem goblet, Venice or *façon de Venise*, ^ 1630-'70. Featured in "Goblets through the Ages" at ***Sources of Inspiration***, Corning Museum of Glass, Corning, NY.

tion, contact Louise Maio at maiolm@cmog.org or 607-974-4084.

***The Art of Adornment: The American Jewelry Tradition from the 17th Century to the Present*
Oswaldo Rodriguez Memorial Symposium
Yale University Art Gallery
New Haven, CT
www.artgallery.yale.edu
October 16-17, 2009**

This event explores the study, production and function of jewelry in America along four themes: fashion and jewelry; materials and techniques; jewelry as social signifier; and love, loss and remembrance.

Topics and speakers include:

- Optional hands-on workshops on "Gemstones and Jewelry at the **Peabody Museum**"; Early American, contemporary and costume jewelry from the gallery's collection; and "New Haven Jewelers: **Peter Indorf** and **Derek Simpson**"
 - "Collecting Jewelry for Yale," **Patricia E. Kane**, Friends of American Arts Curator of American Decorative Arts, **Yale University**
 - "Jewelry and Fashion," **Lisa Koenigsberg**, president & founder, **Initiatives in Arts and Culture**, moderator
 - "Bling's the Thing," **Harrice Miller**, jewelry historian, author & consultant
 - "Wearing David Smith: Contemporary Jewelry as Sculpture," **Marjorie K. Schick**, University Professor of Art, **Pittsburg State University** (Pittsburg, KS)
 - "From Seventh Avenue to Seventh Heaven," **Stephen Dweck**, designer & jeweler, with Lisa Koenigsberg
 - "Materials and Techniques," **Jeannine Falino**, independent curator and consultant, moderator; "Tangible Results: Materials and Methods in American Jewelry," Jeannine Falino
 - "The Desire and Allure of Gems," **Richard W. Wise**, graduate gemologist; president, **R.W. Wise Goldsmiths, Inc.** (Lenox, MA); and author, *Secrets of the Gem Trade: The Connoisseur's Guide to Precious Gemstones*

• “Good as Gold—Lost and Found,” **Robert Ebendor**, Carol Grotnes Belk Distinguished Professor, School of Art and Design, **East Carolina University** (Greenville, NC)

• “Computer-assisted Design and Fabrication,” **Joe Wood**, professor of Fine Arts 3D, **Massachusetts College of Art and Design** (Boston, MA)

• “Objects of Desire: Contemporary Jewelry at the Crossroad of Ideas,” **Cindi Strauss**, curator of Modern and Contemporary Decorative Arts and Design, **Museum of Fine Arts** (Houston, TX)—*Oswaldo Rodriguez Roque Memorial Lecture*

• “Jewelry as Social Signifier,” **Ursula Ilse-Neuman**, curator of Jewelry, **Museum of Arts and Design** (New York, NY), moderator

• “Men Adorned: Fobs, Fops and the Art of Identity,” **Andrea DiNoto**, arts writer

• “Heavy Metal: Decoding Hip-Hop Jewelry,” **Lyneise Williams**, assistant professor, Department of Art, **University of North at Chapel Hill**

• “Jewelry as a Marker of Societal Aspirations,” **Janet Zapata**, independent scholar & decorative arts consultant

• “Love, Loss and Remembrance,” **Bruce Metcalf**, jeweler & independent scholar, moderator

• “Jewelry for Mourning: Love and Fancy, 1770–1830,” **David Deutsch**, independent scholar

• “Absolutely Charming: Charm Bracelets as Portable Biography,” **Yvonne J. Markowitz**, Rita J. Kaplan and Susan B. Kaplan Curator of Jewelry, **Museum of Fine Arts, Boston**

• “On Longing,” **Sharon Church**, professor of Crafts, **University of the Arts** (Philadelphia, PA)

For more information, call 203-432-0615 or go to: <http://artgallery.yale.edu/pages/info/adornment.html>

From Kimono to Couture: The Evolution of Japanese Fashion Textile Museum Fall Symposium Textile Museum Washington, DC www.textilemuseum.org October 16–18, 2009

Drawing inspiration from the **Textile Museum’s** fall exhibition, **Contemporary Japanese Fashion: The**

Mary Baskett Collection, this weekend conference explores the evolution of Japanese fashion from the kimono to the latest styles worn on the streets of Tokyo and Osaka. Activities are held at the Textile Museum and the **Phillips Collection**.

Topics and speakers include:

• “The Kimono Mirror: Reflections of Japanese Culture and Style,” **Sharon Takeda**, senior curator and head, Department of Costume and Textiles, **Los Angeles County Museum of Art** (Los Angeles, CA);

• “The Geisha Influence on Kimono Fashion,” **Liza Dalby**, author of *Kimono: Fashioning Culture*;

• “Geisha and The Tale of Murasaki; The Modern Kimono: Women and Fashion in Interwar Japan,” **Kendall Brown**, associate professor, Department of Art, California State University, Long Beach (CA);

• “Found in Translation: The Japanese Fashion Avant Garde,” **Harold Koda**, curator in charge, Costume Institute, **Metropolitan Museum of Art** (New York, NY);

• “In Search of an Identity: Japanese Youth in Fashion Subcultures,” **Yuniya Kawamura**, associate professor, **Fashion Institute of Technology** (New York, NY);

• “Transforming Technologies in Japanese Textiles,” **Matilda McQuaid**, deputy curatorial director and head, Textiles Department, **Smithsonian/Cooper-Hewitt National Design Museum** (New York, NY);

• “Curator’s Tour of Contemporary Japanese Fashion”; and

• “Show-and-Tell,” facilitated by **Michael M. Seidman**, trustee, Textile Museum, and member, **International Hajji Baba Society** (New York, NY).

17th Annual Symposium on Architectural History & the Decorative Arts

Saturday Seminar series Virginia Commonwealth University Museum of Early Southern Decorative Arts (MESDA) Old Salem Museums & Gardens Old Salem, NC www.mesda.org

October 17 & November 7, 2009

These one-day seminars (a first

one was held in September) are designed for those interested in the study and collection of Southern decorative arts. Each seminar focuses on a particular area of interest and includes speaker presentations, object examination and collection study, in addition to time for participant interaction and discussion. Participants strengthen their knowledge and understanding of the antique objects they collect and study, and build relationships in the field of collecting and scholarship.

“Mapping the Early South” focuses on the ways that maps have shaped Southern history: “Maps and Mapmakers of the Early South,” “The Fry-Jefferson Map: Recent Findings,” “A New and Correct Map of the Province of North Carolina: The 1737 Moseley Manuscript Map,” “The Hoger Manuscript Map of Wachovia,” and “The Care, Handling and Display of Antique Maps.” Speakers include **Margaret B. Pritchard**, curator of Maps, Prints and Wallpaper, **Colonial Williamsburg Foundation**; **Henry G. Taliaferro**, partner, Cohen & Taliaferro, New York, NY; **Michael McNamara**, independent scholar, Williamsburg, VA; and **Johanna M. Brown**, director of Collections and curator of Moravian Decorative Arts, **Old Salem Museums & Gardens**.

“Decorative Arts of the South Carolina Fall Line” features “Signatures in Silk: Refinement Amid Transition along the South Carolina Fall Line,” **Patricia Veasey**, independent scholar, Clover, SC; “From the Cradle to the Grave: The Impact of New Jersey Cabinetmakers on Columbia, SC, 1830–1875,” **John Sherrer**, director of Collections and Interpretation, **Historic Columbia Foundation**; “Your Silver Must Always Be Real,” **Rodger Stroup**, executive director, South Carolina Department of Archives and History; “Clay and Commerce: Ceramics along the Fall Line,” **Jill Koverman**, curator of Collections, **McKissick Museum**; **Paul Matheny**, chief curator of Art, **South Carolina State Museum**; “Memory Makers: Fall Line Artists and Photographers, 1740–1940,” **Fritz Hamer**, chief curator of History, South Carolina State Museum; **Alexis Thompson**, Collections manager, Historic Columbia Foundation.

Each seminar begins at 10 a.m. and

ends at 4:30 p.m. Space is limited, and pre-registration is required. Costs: \$55 for one seminar, \$100 for two seminars; includes all materials and lunch.

To register for any or all of the seminars, call MESDA at 336-721-7360 or send e-mail to MESDAprograms@oldsalem.org.

The Rite Stuff: Design & Modern Observance

**Jewish Museum
New York, NY
www.thejewishmuseum.org
October 22, 2009**

This panel discussion focuses on the role of design in modern life and considers how rites connected with birth, marriage, death and seasonal celebrations have changed in light of contemporary attitudes toward community, family and the environment. **Julie Lasky**, editor of *Change Observer*, serves as moderator; one of the panelists will be writer, curator & graphic designer **Ellen Lupton**; and other panelists to be announced.

**46th Annual Delaware
Antiques Show
Winterthur Museum & Country Estate
Winterthur, DE
<http://winterthur.org>
November 6–8, 2009**

***Un-Expected*
Sculpture Objects & Functional
Art Fair (SOFA) Chicago 2009
Chicago, IL
<http://sofaexpo.com>
November 6–8, 2009**

SOFA celebrates its 16th year with the new SOLO at SOFA—dedicated spaces for installations by individual artists outside the more formal representing gallery's exhibit booth.

Events include a major presentation on studio furniture and one honoring the lifework and influence of the late **Sam Maloof** (see *Obituaries*), and the SOFA Lecture Series.

Presenters include museum curators, professional art advisors, artists, collectors, interior designers, critics and art market journalists, such as **Janet Koplos**, former senior editor of *Art in America* and current editor of *American Craft*; Italian artists **Laura de**

Santillana and **Andrea Salvador**; ceramic artist **Kurt Weiser**; glass artists **Giles Bettison** and **Vaclav Cigler**; and Chicago architect **George Larsen**.

For full details, visit www.sofaexpo.com.

***An Epoch of Brilliance—Fabergé and the Tradition of St. Petersburg Jewelers*
Studies in Silver 17th Annual
Silver Lecture
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
November 10, 2009**

During the 1700s, the Russian court established a tradition for jewels and precious objects. Many of these treasures were created by Russian immigrant craftsmen serving the court of St. Petersburg. By the late 1800s, these pieces inspired a new generation of court jewelers. **Karen Kettering**, vice president, Russian Department, **Sotheby's** (New York, NY), discusses how this is reflected in examples created in the workshops of **Fabergé**, **Khlebnikov**, **Bolin** and others.

Cost: ROM members, seniors and students, \$30/person; general public, \$35/person. Pre-registration is required. Contact Elsa McKay, 905-635-

9432; e-mail, elsamckay@cogeco.ca; phone, 416-586-5797.

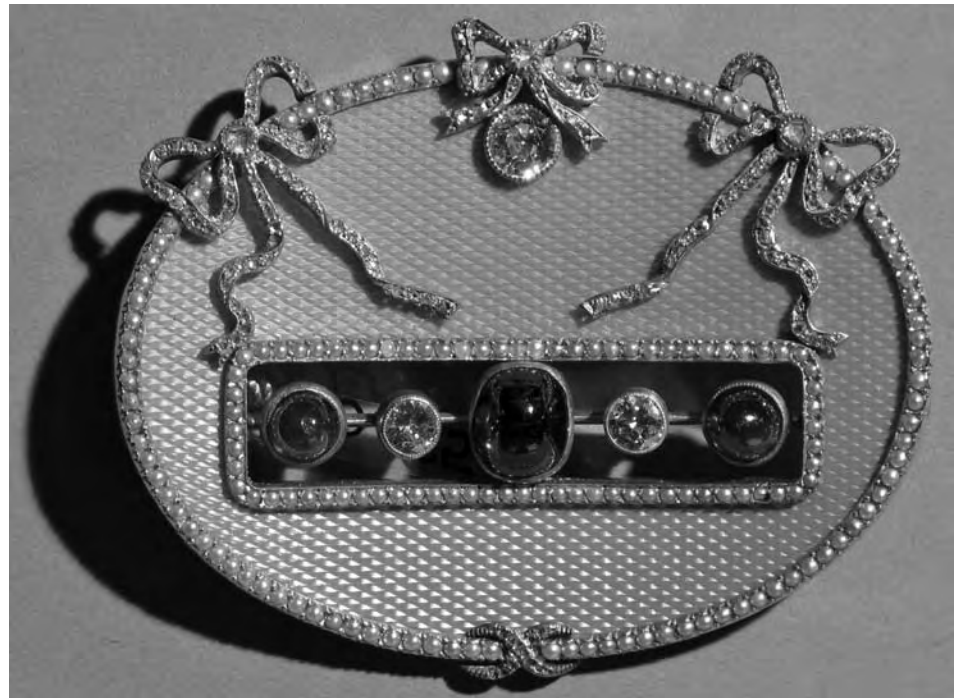
***Modernism + Art20*
Park Avenue Armory
New York, NY
www.brooklynmuseum.org
November 12, 2009**

This event to benefit the **Brooklyn Museum** is the preview celebration of *Modernism + Art20*, the annual fine and decorative arts exposition produced by **Sanford L. Smith & Associates**. **Deedee and Barrie A. Wigmore** will receive the Brooklyn Museum/Modernism Distinguished Collector Award and **Yves Béhar** will receive the Brooklyn Museum/Modernism Young Designer Award. Objects designed by Béhar are in *Modernism + Art20*.

***"Traditions—I"*
17th Annual Symposium on
Architectural History and the
Decorative Arts
Virginia Commonwealth University/
Virginia Historical Society
Richmond, VA
November 13, 2009**

This year's conference is directed by Professor **Charles Brownell** and has four sessions. Topics are:

- the "Palladian" window, from the



Brooch, silver with enamel, mounted with pearls, diamonds and sapphires. W 6.5 cm. Russian, c.1895-1900; Karl G. Fabergé (1846-1920), workman Henry Wigstrom. ROM Collection, bequest of Mr. and Mrs. Henry M. V. Weller. © ROM. Image corrected by Dean at Freshart, Toronto.

ancient Mediterranean world through Colonial Revival Virginia;

- furniture classics in the **Virginia Museum of Fine Arts (VMFA)** and furniture made in Richmond;

- American cast iron of the Aesthetic Movement and American wrought iron of the Arts & Crafts Movement; and

- a “parade of white columns,” from the Jamestown Tercentennial Exposition of 1907 through more recent buildings inspired by Monticello. The VMFA, the **Virginia Historical Society**, and a dozen other arts institutions co-sponsor this year’s symposium.

Admission: free to students, \$8/person for members of sponsoring institutions, \$10/person for others. Post-conference reception: \$15; walking tour of Richmond wrought iron: \$10; reservations required for both.

To register, send check payable to VCU Conference to Conference, Department of Art History, VCU, PO Box 843046, 922 W. Franklin Street, Richmond, VA 23284-3046, by November 6. For a brochure or other information, call 804-828-2784.

**Wedgwood: A Living Tradition
Annual Chenoweth Lecture
Birmingham Art Museum
Birmingham, AL
www.artsbma.org
November 19, 2009**

Anne Forschler-Tarrasch, PhD, Marguerite Jones Harbert and John M. Harbert III Curator of Decorative Arts, delivers this lecture on the museum’s **Wedgwood Collection**, highlighting many of the works in the newly acquired Buten Wedgwood Collection. **Lord Wedgood** presents a special gift in celebration of Wedgwood’s 250th anniversary. While supplies last, guests receive the new **Tricia Foley** book, *At Home with Wedgwood: The Art of the Table*, as a gift from Wedgwood, signed by Lord Wedgwood (see *Publications*).

**24th Annual San Francisco Tribal
& Textile Arts Show
Fort Mason Center
San Francisco, CA
www.caskeylees.com
January 2010**

This anchor event for the First Annual San Francisco Tribal Arts



Octagonal tilt-top table, carved and veneered mahogany and exotic woods with stenciled gilt decoration, brass casters, red paint; secondary woods—oak, pine, mahogany. 29.5”H x 44” (74.9 x 111.8 cm), ca. 1830. Charles Koonos (Alexandria, VA, 1791-1857). Virginia Museum of Fine Arts (Richmond, VA). Bequest of John C. and Florence S. Goddin; bequest of Lillian Thomas Pratt; gift of Mr. and Mrs. Henry S. Raab, and the Mary Morton Parsons Fund for American Decorative Arts, by exchange, and the Floyd D. and Anne C. Gottwald Fund. Photo: Katherine Wetzel, © VMFA.

Weekend features a vetted collection of museum-quality art from the Oceanic Islands, the Middle East, Central and South America, Africa, Polynesia, Indonesia and the remote tribes of Asia. The event benefits the textiles and art of Africa, Oceania and the Americas at the **DeYoung Museum of the Fine Arts Museums of San Francisco (FAMSF)**; San Francisco, CA).

**“Neighboring Voices: The Decorative
Culture of Our Southern Cousins”
Fifth Biennial Henry D. Green
Symposium of the
Decorative Arts
Georgia Museum of Art
Athens, GA
www.uga.edu/gamuseum
January 29–30, 2010**

Experts from across the Southeast present their findings on the decorative arts in the American South related

to Georgia. For a registration brochure, call 706-542-GMOA (4662) or send e-mail to bpwade@uga.edu.

**15th Annual Los Angeles Art Show
Los Angeles Convention Center
Los Angeles, CA
www.laartshow.com
January 27–31, 2010**

This event features more than 130 international exhibitors, a lecture series and special events program, a sculpture garden, and special exhibit spaces, including graduate work by students at California art schools.

**SOFA NEW YORK 2010
Park Avenue Armory
New York, NY
http://sofaexpo.com
April 16–19, 2010**

No details were available at press-time.

Send your exhibition, people, acquisition and other news of the decorative arts to the **DAS Newsletter** c/o **Ruth E. Thaler-Carter**, **Decorative Arts Society** Newsletter Coordinator, at: newsletter@DecArtsSociety.org

• **Don Bacigalupi**, formerly director of the **Toledo Museum of Art** (Toledo, OH), has been named director of the **Crystal Bridges Museum of American Art** (Bentonville, AR), which is being built by WalMart heiress Alice L. Walton. He was previously director of the **San Diego Museum of Art**.

• The **Metropolitan Museum of Art** (New York, NY) has made several major senior staff appointments, including **Carrie Rebora Barratt** as associate director for Collections and Administration; **Sheila R. Canby** as Patti Cadby Birch Curator in Charge of the Department of Islamic Art; and **Peggy Fogelman** as Frederick P. and Sandra P. Rose Chairman of Education.

Barratt has worked at the Met since 1984, most recently as curator in the Department of American Paintings and Sculpture, and manager of the Henry R. Luce Center for the Study of American Art. Canby is currently curator of Islamic Art and Antiquities at the **British Museum**, London.

• **Timothy Rub**, 57, is the new George D. Widener Director and Chief Executive Officer of the **Philadelphia Museum of Art** (Philadelphia, PA), succeeding **Anne d'Harnoncourt**, who died in 2008.

As director and CEO of the **Cleveland Museum of Art**, where he served since January 2006, Rub guided the museum's comprehensive capital project and fundraising campaign, oversaw the reinstallation of its extensive hold-



Photo courtesy Philadelphia Museum of Art.

ings of European and American art in its renovated 1916 building and new East Wing, and brought to completion the first phase of its seven-year renovation and expansion project designed by architect **Rafael Viñoly**. He also initiated a strategic planning process; managed the development of a touring exhibitions program that sent exhibitions to Beijing, Tokyo, Seoul, Munich and a number of venues in Canada and the United States; and was responsible for a broad range of acquisitions.

Rub was director of the **Cincinnati Art Museum**, where he expanded the museum's exhibitions and programs, made major building improvements, spearheaded a facilities master plan, and oversaw reinstallation of a significant portion of the collection. He was director of the **Hood Museum of Art** (Dartmouth College, Hanover, NH), 1991-'99, and a Ford Foundation Fellow and then curator at the **Cooper Hewitt Museum** (New York, NY), 1983-'87.

Rub specializes in architecture and modern art. He developed several major loan exhibitions and catalogs at the Hood, including *The Age of the Marvelous; Goddess and Polis: The Panathenaic Festival in Ancient Athens; Jose Clemente Orozco in the United States, 1928-1934*; and *Petra: Lost City of Stone* at the Cincinnati Art Museum.

Rub received a BA degree in Art History, *cum laude* with highest honors, from Middlebury College (Middlebury, VT); MA in Art History from the Institute of Fine Arts at New York University (New York, NY); and MA in Public and Private Management from Yale University (New Haven, CT).

• The **Carnegie Museums** (Pittsburgh, PA) have named writer, art professor and curator **Lynn Zelevansky**, former Terri and Michael Smooke Curator and department head of contemporary art at the **Los Angeles County Museum of Art** (LACMA), as its the Henry J. Heinz II director of the Carnegie Museum of Art. Before her 14 years at LACMA, Zelevansky spent seven years in the department of paint-

ing and sculpture at the **Museum of Modern Art** (MoMA; New York, NY).

• The **Frick Collection** (New York, NY) has appointed **Charlotte Vignon**, 34, as its first decorative arts curator. Vignon is a native of France who has trained at the Sorbonne (Paris, France) and is finishing her Sorbonne dissertation, which focuses on **Henry Clay Frick's** art dealers, the **Duveen brothers**. Her first show, on Renaissance maiolica, opened in mid-September (see *Exhibitions*). She plans to concentrate on one piece at a time, and to use scientific tests to ensure that no substantial restorations or fakes have entered the collection.



• The **American Ceramic Circle** (ACC) has selected three projects for awards supporting original research in the history of ceramics. Grants are to **Nicholas Panes** for "English West Country Potters and the American China Manufactory"; **William Ross Hamilton Ramsay** for "A Chemical Investigation into the Use of Steatite in Early English Porcelains"; and **Nicholas Zumbulyadis** for "Child's Play: Fun and Games on 18th-Century Faience and Porcelain."

Most-recent grant recipients, whose articles appear in the most recent *Journal* (Volume XV), are **Ron Fuchs and Jennifer Mass** for "Deciphering the Declaration of Independence on Chinese Export Porcelain," and **Anthony Stellacio** for "Recon-

Continued on next page

• **Otto Heino**, a ceramicist who the *New York Times* said “elevated the humble pot to art,” died at 94 on July 16, 2009. He was known for his variations on a household-container model in a vessel format, rather than sculptural forms and techniques like those made by his contemporaries. He made pots in the shapes of long pods with narrow mouths, or tall vases with no necks and with mouths stretched horizontal and to the side.

Heino’s huge platters became one of his signatures. He often left bits of clay, which he called his birds, on the sides of his vessels. He was also known for using simple decorative touches on his works, influenced by Japanese calligraphy.

Heino was considered a driven craftsman—he may have produced up to 10,000 pots a year—and a purist in working with clay. He often used 50 pounds or more of clay at a time for his platters. He created a naturalistic texture by leaving his finger ridges in his thrown pieces. He mixed wood ash into glazes he developed himself, giving the finished pieces a “velvety depth rather than a perfect luster,” according to the *New York Times*; and designed his own kilns. The *Washington Post* said he was

particularly known for a yellow glaze that he and his wife, **Vivika**, who died in 1995, were said to have recreated from an old Asian formula.

Heino was born in Connecticut in 1915, one of 12 children. He took up the potter’s craft after coming back from serving in Europe in World War II and, while in the service, changing his first name from Aho to Otto. Seeing the studio of **Bernard Leach** while on furlough in England helped inspire him to study pottery on the GI Bill at the **League of New Hampshire Arts and Crafts**; his teacher became his wife.

The Heinos moved to California in 1950 and started both teaching and making pottery. They purchased the home of ceramicist **Beatrice Wood**, a former student, in 1973, and turned it into a gallery and workshop in Ojai, called the **Pottery**, and often signed their work as “Vivika and Otto,” regardless of who made a given piece.

Heino received the 1978 gold medal of the Sixth Biennial International de Ceramique (Vallauris, France). His work has been exhibited at the **Smithsonian Institution** (Washington, DC), **Los Angeles County Museum of Art**, and many other public and private venues.

• **Anthony Norman Landreau**, who headed the **Textile Museum** (Washington, DC) from 1971–’74, died May 30, 2009, at 79. Born in 1930, he attended school in Washington, DC, and served in the Navy in the Pacific in the late 1940s before going to New York. He learned weaving after getting a job with **Dorothy Liebes**, a weaver and textile designer who worked with several architects.

In 1953, Landreau studied at Black Mountain College, an experimental educational community near Asheville, NC, where he used old hand-loom he found in the basement of the Studies Building. He spent the remainder of the 1950s in Southern California as a “beatnik painter.” He returned to the Washington area in the early 1960s, making his living as a restorer of oil paintings, then went to Bolivia and worked with a weaver’s cooperative

there for a year, returning Washington as a curator at the Textile Museum.

In 1971, Landreau became director of the museum. He fulfilled his reported goal of enlivening the museum, with traveling exhibitions and “show-and-tell rug appreciation mornings,” among other activities. Attendance increased during his tenure from 5,000 to an estimated 25,000 per year, but the board of trustees voted to eliminate his position in 1974, as an economy move.

Landreau served briefly as curator of education at the **Carnegie Museum** (Pittsburgh, PA) and then went into the rug business—during his museum career, He had traveled to Turkey, Iran and other textile centers in the Middle East, becoming an expert on Turkish textiles and writing books and articles on that topic. The rug business did not work out, and he retired to Maine to help his sister run an inn. He eventually became a professor of anthropology and sociology at Yakima Valley Community College, and took up painting again.

• Cabinetmaker and philosopher **James Krenov** died at 88 on September 9. Krenov, who called himself a “pre-Kerouac hippie,” founded the fine woodworking program at the **College of the Redwoods** (Fort Bragg, CA).

Krenov’s cabinets, usually no more than four feet high and 26 inches wide, are known by their long, slim legs that reveal a variety of shapes. His door panels feature concave, billowing shapes like sails in the wind. He used knives and planes to shape pieces by adhering to the natural contours of the wood and patterns of the grain.

Krenov’s family fled St. Petersburg during the Russian Revolution, ending up in Alaska, where his parents were teachers and he started carving toys and model boats by hand as a boy. The family moved to Seattle, WA, in the mid-1930s and Krenov worked for a boatyard. He moved to Sweden in 1947, working in engineering and roaming around Europe whenever he could. Eventually, he enrolled at a school in Stockholm run by **Carl Malmsten**, considered the father of Scan-

People, continued

figurations in Clay: Ceramics in 20th-Century Lithuania.”

Founded in 1970, the ACC promotes scholarship and research in the history, use and preservation of ceramics. Symposia are held in early November at various museums. Future locations include Williamsburg in 2009 and Milwaukee in 2010. A limited number of scholarships to the symposia for students are available.

For information about membership (including student memberships) and publications, contact Executive Director **Suzanne Findlen Hood**, sfhood@acc.hrcoxmail.com.

For information about the 2010 grants process, see **Grants & fellowships**.

dinavian design, and set up his own shop after graduating. His commissions included a box for King Gustav IV of Sweden for the king's ceramics.

Krenov taught at the Malmsten school in 1987 and '88, and then, as a result of his speaking engagements around the world, at the Rochester (NY) Institute of Technology, where his students urged him to put his ideas into writing. In 1981, he was asked to start the woodworking program at the College of the Redwoods. He retired in 2002, but kept making cabinets until his eyesight failed. In the past two years, he made hand planes by feel.

Krenov's work is on exhibit at museums in Japan, Norway, Sweden and the USA. He wrote five books: *A Cabinetmaker's Notebook* (1976); *The Fine Art of Cabinetmaking* (1977), *The Impractical Cabinetmaker* (1979), *Worker in Wood* (1981) and *With Wakened Hands* (2000).

• **Sam Maloof**, woodworker/designer and maker of furniture admired for its simplicity and practicality, died recently at 93.

According to the *Los Angeles Times*, Maloof "put usefulness before artistry and turned down multimillion-dollar offers to mass-produce his original designs. He worked out of his home workshop, shaping hardwood, one part at a time, into rocking chairs, cradles and hutches that were shorn of unnecessary adornments." He became an influential pioneer of contemporary California decor. His rocking chairs, with elongated rockers that made the pieces look more sculptural, are in the White House.

Maloof was self-taught. He would choose a piece of wood, often walnut; cut out parts freehand with a band saw; match an image in his head, rather than follow a plan or written design; and use hand tools to refine shapes. He did not use nails or metal hardware; even his hinges and underbracing were in wood. He used leather, cork and other natural materials that softened the minimalist look of his pieces, and considered grain patterns as well as overall appearance of every piece.

Maloof was renowned for sharing his techniques, lecturing often at gallery exhibits, woodworking shows and crafts contests; turning a 1983 auto-

biography, *Sam Maloof: Woodworker*, into a how-to book by including more than 300 photographs; and producing an instructional video (Taunton Press). In 1985, he became the first craftsman to receive a MacArthur Foundation grant. He also was known for supporting struggling artists and students, testifying to a congressional panel to help craftspeople having trouble in an industrialized society.

Maloof's first wife, Freda, died in 1998. He is survived by his second wife, Beverly Wingate Maloof.

• **Theodore D. Nierenberg**, a founder of **Dansk International Designs** with his wife Martha, has died at 86 of pancreatic cancer. The Nierenbergs started Dansk in their garage; Nierenberg later sold it to the Lenox Corporation.

Nierenberg earned a degree from the Carnegie Mellon University (then the Carnegie Institute of Technology; Pittsburgh, PA) and trained as an engineer. He ran his father's business, which made etched metal nameplates for refrigerators and other appliances, until a trip to Copenhagen. They were impressed with teak-and-steel flatware by **Jan Quistgaard** at a museum there, and persuaded him to let them mass-produce his work.

Nierenberg was a president of the **American Craft Council** and served on boards, including as a life trustee of Carnegie Mellon University.

• **Dena K. Tarshis**, an independent glass researcher, president of the **Fellows of the Corning Museum of Glass** (CMOG), and DAS contributor, died in New York City on March 7, 2009. She was born in 1935.

According to CMOG executive director **David Whitehouse**, Tarshis was an art historian, author and lecturer in addition to having a career as a composer and pianist. She was the curator of several glass exhibitions, including two at CMOG: *Cameo Incrustations: The Great Sulphide Show* (1988) and *Objects of Fantasy: Glass Inclusions of the 19th Century* (2001).

In 1991, Tarshis was invited to join the **Fellows**, a group of leading glass scholars, collectors, dealers and makers that disseminates knowledge about the history and art of glassmaking and supports the acquisitions program of



the museum's Rakow Research Library. In 2004, she was elected president of the Fellows, an office she held until her death. She was also a member of the Ennion Society, a group of high-level donors that supports the museum's glass acquisitions, scholarship fund and other activities.

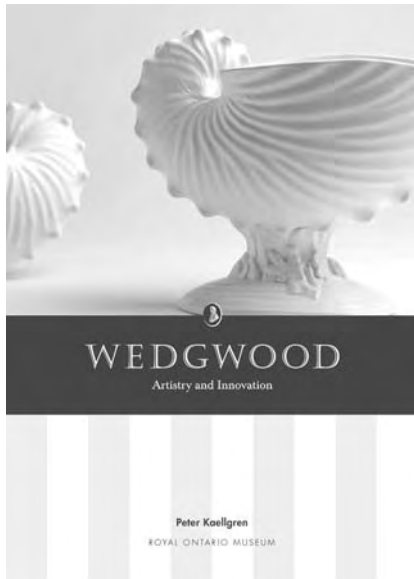
Among the other glass exhibitions she organized were *Presse-papiers français* (1986), *Hermès Salutes Saint-Louis* (1989), *Baccarat: Paperweights and Related Glass* (with **Paul Jokelson**, 1990) and *Paperweights: Glass of the Aesthete* (1994).

A prolific author, Tarshis's publications included the catalog that accompanied the exhibition *Objects of Fantasy* and *The Koh-i-Noor Diamond and Its Glass Replica at the Crystal Palace Exhibition*, which appeared in volume 42 of the *Journal of Glass Studies* (2000).

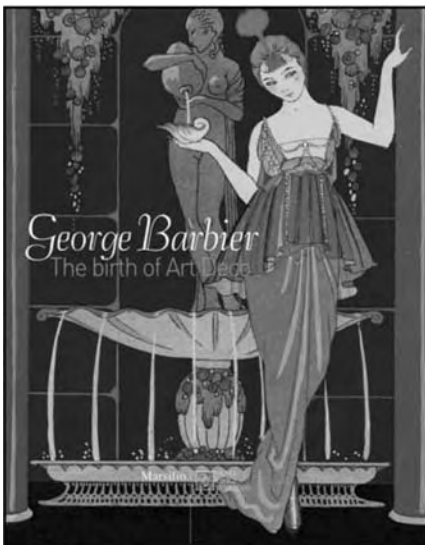
A former vice president of the **American Society of Jewelry Historians** and **New York-New Jersey Paperweight Collectors Association**, Tarshis was also a co-president of the **Westchester Glass Club** and a member of the **Glass Circle** (UK) and **Paperweight Collectors Association**.

With her late husband, Dr. Julius Tarshis, Tarshis assembled a collection of glass paperweights and paperweight-related objects. She often loaned some of those items to exhibitions.

Publications



- *Wedgwood: Artistry and Innovation, Highlights of the Collection at the Royal Ontario Museum*, by Dr. **Peter Kaellgren**, curator, European Decorative Arts—examines the genius of **Josiah Wedgwood I** (1730–'95), whose diverse, high-end products and business practices revolutionized the English ceramics industry in the 18th century, and the ROM's collection of Wedgwood, which includes pieces of "Queen's Ware" from the table of Catherine the Great, copies of the famed "Portland vase" (a black basalt relief weighing more than 800 pounds), as well as cameo medallions and jewelry. Published on the 250th anniversary of the founding of the Wedgwood company. 202 pages (**Royal Ontario Museum**).



Fall–Winter 2009

• *The Craftsman and the Critic: Defining Usefulness and Beauty in Arts and Crafts-Era Boston*, by **Beverly K. Brandt**, professor of design history in the College of Design at Arizona State University—a study of the history of ideas and the history of a style, criticism and form. 520 pp., 19 color and 240 black-and-white illustrations (**University of Massachusetts Press**, www.umass.edu/umpress).



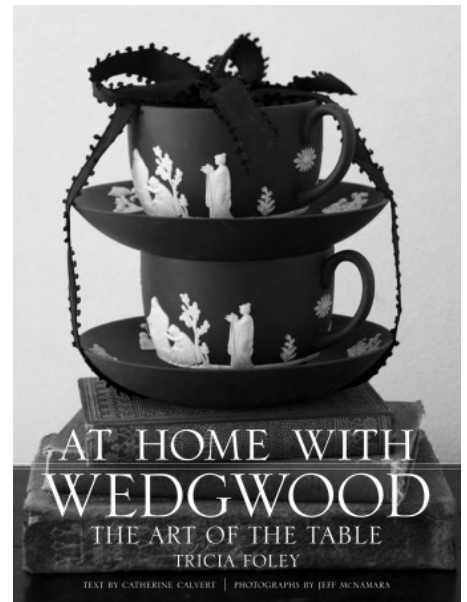
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- *At Home with Wedgwood: The Art of the Table*, by **Tricia Foley**, with text by **Catherine Calvert**, photography by **Jeff McNamara**—showcases 250 years of the company's innovations; how collectors integrate Wedgwood pieces into their lives; homes of renowned collectors; a visual gallery of patterns; and a resource section. 192 pages (Random House).

- *Voices of Contemporary Glass: The Heineman Collection* by **Tina Oldknow**, curator of Modern Glass, **Corning Museum of Glass**—catalog for the museum's 2009 exhibition of the same name, featuring images and quotes about the 240 objects, dating from 1969 to 2005, by 87 artists from the United States, Europe, Australia and Japan, that make up the recently do-

nated Heineman Collection. 382 pages; 535 color and 110 black-and-white illustrations (glassmarket.cmog.org or 800-723-9156) (see *Acquisitions*).

- *Renaissance Medals* by **John Graham Pollard, Maria Pollard** and **Eleonora Luciano**—documents 957 medals in the **National Gallery of Art** collection. These objects, cast in bronze or gold, were "once considered absolutely brilliant works of art," according to the *Washington Post*. 1,117 pages (National Gallery, Washington, DC).

- *New Glass Review 30*—annual journal showcasing 100 jury-selected works in glass submitted by artists from around the world. Jurors for this year's issue are **Tina Oldknow**, curator of modern glass, **Corning Museum of Glass**; **Rachel Berwick**, department head, glass program, **Rhode Island School of Design**; **Mieke Groot**, artist and independent curator; and glass artist **Dante Marioni**. (glassmarket.cmog.org or 800-723-9156).



- *George Barbier: The Birth of Art Deco* by **Barbara Martorelli**, who wrote this book as part of a project in which she curated a recent exhibition on the life and work of Barbier, one of the key artists of the Art Deco movement, at the **Fortuny Museum** (Venice, Italy). 176 page, 198 color illustrations. (Rizzoli New York/Marsilio).

Newsletter of the Decorative Arts Society, Inc./11

• Cincinnati collectors **Nancy and David Wolf** have promised a bequest of the majority of their collection of contemporary craft—nearly 200 works—to the **Cincinnati Art Museum** (Cincinnati, OH). To preserve and expand the collection, the Wolfs have established the **Nancy and David Wolf Endowment Fund**.

The gift includes works by **Dale Chihuly, Howard Ben Tré, William Morris, Jaroslava Brychtová** and **Stanislav Libenský** in glass; **Wendell Castle, Rude Osolnik, David Ellsworth** and **Binh Pho** in wood; and **Viola Frey, Michael Lucero, Betty Woodman** and **Akio Takamori** in ceramics. The Wolfs have also promised a donation of their library of documents and publications pertaining to their collection, which will become part of the museum library.

Selections from the collection are currently on view (see *Exhibitions*).

The Wolfs began collecting contemporary craft almost 32 years ago. They travel to meet artists; visit museums, private collections and galleries; attend lectures and workshops; and add new pieces to their collection. In March 2006, *Art and Antiques* magazine named them among America's Top 100 Collectors. They previously donated 16 pieces of contemporary glass to the collections and contributed funds toward the acquisition of **Dale Chihuly's** "Rio Delle Torreselle Chandelier" (1996), which is permanently installed in the museum's lobby.

• The **Corning Museum of Glass** (CMOG; Corning, NY) has received what is thought to be the largest single gift of modern glass ever given to a museum: a collection of 240 eclectic pieces of contemporary glass from railroad magnate **Ben Heineman** and his wife **Natalie** of Chicago, IL; he became a CMOG trustee as he built his collection. After January 3, 2010, the pieces will be spread through the museum's permanent collection.

Items include **Peter Aldridge's** "Astrolabe," which resembles a telescope mirror pierced by prisms; "Cargo

Seed" by **Bertile Vallein** of Sweden, a thin canoe, hanging from the ceiling, with an interior of solid glass encasing sea creatures and colored stones; "Serpentina" by **Dan Dailey**, built from junk scavenged from early 20th-century Vitrolite glass; and **Lino Tagliapietra's** "Spirale" sculpture.

• The **Fine Arts Museums of San Francisco** (San Francisco, CA) have made several acquisitions that are now on permanent view at the **Legion of Honor** and the **de Young Museum**.

"*Déjeuner chinois réticulé, 1842*" is a 17-piece **Sèvres** tea service, originally made by order of King Louis-Philippe of France in 1842 (see back cover for image) and inspired by Chinese porcelain, enamels and lacquer.

• The **Frick Collection** (New York, NY) has acquired a gift from **Dianne Dwyer Modestini** in memory of her husband, **Mario Modestini**, that is the inspiration for a small focus exhibition on the **Orazio Fontana** workshop's decorative maiolica.



Large dish, tin-glazed earthenware (maiolica) with white ground, painted with a narrative scene, or *istoriato*, inspired by Marcantonio Raimondi's print after "The Judgment of Paris" by Raphael, 16 3/4x2 1/8 inches. ca. 1565. See *Exhibitions*.

• The **Museum of Early Southern Decorative Arts** (MESDA; Winston-Salem, NC) has more than doubled the number of Georgia-made objects in its collection and will debut these new acquisitions in an exhibition opening October 1, 2009 (see *Exhibitions*).

The earliest known Georgia sampler, a piece of needlework worked by

Mary Smallwood (1761-'91) in the late 1700s, is among the new objects. The nine other acquisitions include the **Dozier** family corner cupboard, made in the 1840s as part of the original furnishings for White Oak Plantation, Oglethorpe County, and a one-drawer inlaid table made in the 1830s by farmer-cabinetmaker **Thomas J. Maxwell** (1804-'69) for his family in Elbert County.



Dozier family corner cupboard, 1840s.

Many of the recent acquisitions are from the Georgia decorative arts collections of **Florence P. and William Griffin**.

These objects join a small collection of Georgia objects already at MESDA, including a table made by **Salzburger** settlers in the 1730s—the earliest known piece of Georgia furniture—and architectural elements from a paneled room erected near Warrenton, GA, in the late 18th century.

• The **Virginia Museum of Fine Arts** (VMFA; Richmond, VA) has acquired an 18th- or 19th-century ivory figure of a woman carved in the round by a South Indian or Sri Lankan artist, along with 64 African objects, mostly jewelry and other items of personal adornment.

Trace evidence suggests that, at one time, the ivory figure was painted. It was almost certainly one of a pair, the other being a now-lost carving of a man. The figure was acquired with

• The **Bard Graduate Center: Decorative Arts Design History, Material Culture** program (New York, NY) has opened expanded new facilities on W. 86th Street and inaugurated two new exchange programs with **Humboldt University** (Berlin, Germany) and the **Royal College of Art** (London, England).

• The **Birmingham Museum of Art** (Birmingham, AL) has reopened its Chinese and Japanese galleries after extensive remodeling. The redesign allows for the display of more objects, many of which either have not been seen for many years or have never been seen by the public, and enables the museum to show more of the permanent collection than before.

• The **Museum of Arts and Design** (New York, NY) has created the **Abraaj Capital Art Prize** to raise international awareness of artists from the Middle East, North Africa and South Asia (MENASA) and presented the first



“Sakyamuni as an Ascetic,” wood, lacquer, hemp, pigment, about 1300, China, Yuan dynasty (1279–1368); gift of Mr. and Mrs. William M. Spencer III.

exhibition of its prize winners through October 4, 2009.

The prize, established by the Dubai-based private equity company **Abraaj Capital**, provides international exposure to artists from the MENASA region and aims to empower contemporary artists from this culturally rich and diverse area. The prize encourages collaborations between the artists and established curators to bridge the gap between Middle Eastern and Western art worlds.

The three winners are Iran’s **Nazgol Ansarinia**, Algeria’s **Zoulikha Bouabdellah** and Turkey’s **Kutlug Ataman**. They worked with, respectively, **Leyla Fakhr**, assistant curator, **Tate Britain** (London, England); **Carol Solomon**, visiting associate professor of Art History, **Haverford College** (Pennsylvania); and **Cristiana Perrella**, curator of the Contemporary Arts Program, the **British School** (Rome, NY).

funds given to the museum by VMFA’s **Friends of Indian Art**.



African figure, carved ivory and semi-precious stones; 10-1/4 inches tall.

The African objects, given by **Barbara Watson** of Shepherdstown, WV, include some 25 works origi-

nally collected by anthropologist **Jean Ensminger** and later purchased by Watson. Included are necklaces, belts, bracelets, ear spools, rings, amulets and other assorted works representing styles of adornment from cultures throughout Africa.

A **Mucha**-style dressing service dates from about 1900, made by an unknown East Coast American manufacturer, that includes a hand mirror, hairbrush, comb, pair of lidded cosmetic jars, nail file, nail buffer, manicure implement and pair of scissors, all made of silver plate and glass. The mirror is marked “quadruple plate,” which means it is among the highest-quality items made in the U.S. during the late 19th century, according to **Barry Shifman**, VMFA’s Sydney and Frances Lewis Family Curator of Decorative Arts from 1890 to the Present. The service is a gift from Dr. **Karl and Gisela Kreuzer** of Munich,

The VMFA also has received a fully furnished 1880s Aesthetic Movement bedroom from a New York City mansion, once owned by **Catharine**

Arabella “Belle” Duval Yarrington (1850–1924), a native Richmonder of modest means who survived the Civil War and later penetrated the country’s wealthiest circles. She was born in 1850 and died in 1924. In 1881, she commissioned major New York decorating firms to design the interiors for the four-story mansion with its two-story carriage house and elaborate gardens. The bedroom was likely the work of **Pottier & Stymus** and **Sypher & Co.**

The bedroom reveals Aestheticism’s approach to interior decoration and features a suite of ebonized furniture inlaid with stylized leaf-and-vine motifs of Asian inspiration; a Napoleonic half-tester sleigh bed; case pieces—bureau, wardrobe, cabinet safe—and damask-upholstered seating, all framed by a detailed architectural setting, complete with pale-toned ceiling and wall coverings. A highlight of the room is its Turkish niche.

The bedroom and dressing room have been on view at the Museum of the City of New York since 1938.

The winners were chosen by an international jury: **Ali Yussef Khadra**, art consultant and founder/publisher of *Canvas*; **Antonia Carver**, editor of *Bidoun* magazine and Middle East correspondent for *The Art* newspaper and *Screen International*; **Daniela da Prato**, founder of F & A Financial and Art Advisory Services; **Elaine W. Ng**, editor and publisher of Art AsiaPacific; **Maya Rasamny**, arts advocate and patron of the Tate, Royal Academy of Arts and Outset Contemporary Art Fund; **Savita Apte**, director of Art Dubai and Asal Partners; **John Martin**, co-founder of Art Dubai and London gallery owner; and **Frederic Sicre**, executive director of Abraaj Capital and former managing director of the WEF.

• The **National Endowment for the Arts** (NEA; Washington, DC) has given the **Georgia Museum of Art** (GMOA; Athens, GA) a \$50,000 stimulus grant to provide a year of salary and benefits to fill the vacant position of curator of decorative arts through the 2009 NEA Direct Grants: Museum-Recovery Act. The NEA uses these funds to preserve jobs in the nonprofit arts sector that are threatened by the current economic downturn.

The curator directs the museum's **Henry D. Green Center for the Study of the Decorative Arts**, which has the decorative arts and material culture of Georgia as its primary focus.

Among the first duties of the interim curator is to plan and present the fifth biennial **Henry D. Green Symposium of the Decorative Arts, Neighboring Voices: The Decorative Culture of Our Southern Cousins**, January 29–30, 2010 (see Events), and edit the presentations for publication. The curator designs the display of the permanent collection of decorative arts in the new gallery wing and formalizes the center with the new GMOA humanities study centers, opening in early 2011. The curator resumes development of a major survey exhibition and catalog of the decorative arts in Georgia, circa 1750–2000, along with other original exhibitions, and directs new acquisitions of decorative arts, with an emphasis on works made in Georgia, the South and the United States.

• Thanks to a grant, the **Metro-politan Museum of Art** (New York,

NY) has designated a new gallery dedicated to Safavid and Later Persian Art (1500–1924) as the **Sharmin and Bijan Mossavar-Rahmani** Gallery, one of a suite of exhibition spaces overseen by the Department of Islamic Art and scheduled to open in 2011. The grant also funds the publication of a catalog on the entire collection of the department and an endowment to support educational programming on Iranian art, all part of an overall project of \$50 million.

The Met also now offers extra public viewing days on the Mondays of six major holiday weekends—Labor Day, Columbus Day, the Monday after Christmas, Martin Luther King Jr. Day, Presidents' Day and Memorial Day.

• The Ailsa Mellon Bruce Galleries of the **Carnegie Museum of Art** (Pittsburgh, PA) reopen in November 2009 with an enhanced reinstallation of the museum's collection of decorative arts, and design and craft, including pieces of Western Pennsylvania furniture and contemporary objects made from glass and aluminum—two materials associated with the region.

• The **Museum of Arts and Design** (MAD; New York, NY) has unveiled two specially commissioned black diabase benches by Swedish artists **Ulla and Gustav Kraitz**, entitled "Close Contact," a gift of the Samuel J. and Ethel LeFrak Charitable Trust. Each bench is four feet in length, 17 3/4" wide and 17 3/4" with the artists' signature blue ceramic "eye" design inlaid on the front side of each. A second pair of benches, a gift of the Marcus Storch family, will be installed in the fall of 2009.

Other recent MAD installations include "First Week," a painted *trompe l'oeil* installation by **Mary Temple**, a special commission by **Benjamin Moore & Co.** as part of MAD's new partnership with the company; **Ruth Duckworth's** "Untitled, 1991," an abstract ceramic wall relief; **El Anatsui's** "Soleme," a tapestry of foil from cast-off aluminum bottle tops; **Olga de Amaral's** wall hanging, "Tierra y Oro #11"; two crystal chandeliers—**Yves Behar's** "Mini Voyage" and **Tord Boontje's** "Blossoms, both originally designed for the" **Swarovski Crystal Palace**; a collection of goblets by makers including **Dale Chihuly, Lino Tagliapietra,**

Beth Lipman and others; and **Judith Schaechter's** "Seeing is Believing," a site-specific stained glass work.

Objects are arranged chronologically, reflecting the collection from the 18th century to the present. The cross-continental installation sheds light on the development of style and design, from Rococo and Neoclassicism of the 18th century, to Revivalism and the Aesthetic and Arts & Crafts movements of the 19th century, to Modernism and contemporary design and craft of the 20th and 21st centuries.

• The **Museum of Early Southern Decorative Arts** (MESDA; Old Salem, NC) has a new website: www.mesda.org.

MESDA also has launched a multi-year partnership with the University of North Carolina at Chapel Hill's Carolina Digital Libraries and Archives (CDLA) to make its research archives available to a global audience over the Internet.

The partnership involves digitizing two databases and the museum's scholarly journal to create the core of a web portal of early Southern material culture. Access will be free. The three digital collections will be integrated.

• The **Chrysler Museum of Art** (Norfolk, VA) has a new installation featuring loans from **Linda H. Kaufman** and the late **George M. Kaufman's** collections of American decorative arts. The display highlights the stylistic evolution of American furniture from the mid-18th to the early-19th century and the individual character of pieces produced in the early American furniture-making centers, including Boston, Newport, New York and Philadelphia.

• Seattle artist **Martin Blank** has finished assembling his 207-foot-long outdoor glass art installation, **Fluent Steps**, which was commissioned by the **Museum of Glass** (Tacoma, WA), for its permanent collection of 20th- and 21st-century glass and created for the museum's Main Plaza reflecting pool.

The work comprises 754 pieces of individually hand-sculpted clear glass, most created in the museum's Hot Shop during a 45-day Visiting Artist residency in 2008, augmented by an additional 31 days in Blank's studio.

Fluent Steps consists of nine islands of glass that interact with one an-

Exhibitions

Alabama

Buten Wedgwood Collection
Birmingham Museum of Art
Birmingham, AL
www.artsbma.org
November 19, 2000

These works from the more-than-8,000 objects, making up the recently acquired **Buten Wedgwood** collection, are from two collections that have been combined to establish the largest and most comprehensive collection of Wedgwood outside of England. The pieces represent 250 years of **Wedgwood** production, coinciding with the 250th anniversary of the company's founding.

(For full details on the Birmingham museum's acquisition that led to creation of this collection, see the Spring 2009 issue of the *DAS Newsletter*.)

California

Cartier and America
Legion of Honor/Fine Arts
Museums of San Francisco
San Francisco, CA
www.famsf.org
December 19, 2009–April 18, 2010

Cartier and America covers the history of the **House of Cartier**, from its first great successes as the “king of jewelers and jeweler to kings” during the Belle Epoque through to the 1960s and 1970s, when Cartier supplied celebrities of the day with their jewels and luxury accessories. Derived mainly from the private **Cartier Collection** housed in Geneva, the array of more than 200 objects includes jewelry of the Gilded Age and Art Deco periods, as well as freestanding works such as the Mystery Clocks.

With an extensive variety of jewelry forms, from traditional white diamond suites to exotic creations of the 1920s and 1930s, Cartier made its mark with the ingenuity of its designs and its exquisite craftsmanship. The exhibition is exclusive to the **Legion of Honor**.

The exhibition marks Cartier's 100 years in the United States and concentrates on pieces owned by Americans, including a pair of rock crystal and diamond bracelets worn by Gloria Swanson in the movie “Sunset Boulevard,” **Daisy Fellowes's** “Tutti Frutti” necklace, and the flamingo brooch made for the Duchess of Windsor.

Private lenders in the United States and France have contributed pieces to the exhibition. For the first time, an American museum features

News, continued



“Fluent Steps,” hot-sculpted glass, steel; 2008. Martin Blank (American, b. 1962). Photo: Chuck Lysen. Collection of Museum of Glass, Tacoma, WA.

other: “Cascades” rises to 15 feet above the water, like a waterfall; “Echo” flows across the surface of the pool; “Crystal Skin” floats on the water surface; and “Wisps” breaches the surface. Its pieces are supported by eight tons of stainless steel and made from more than 3.5 tons of molten glass. Pieces range from 6 inches to 15 feet in height from the water surface.

This first permanent outdoor in-

stallation united all three components of the museum and involved inventing new tools to handle the massive amounts of glass; 45 days of work in the Hot Shop; and a team of 41 artists, architects and engineers.

• The **Smithsonian American Art Museum** (Washington, DC) has selected ceramic artist **Cliff Lee**, furnituremaker **Matthias Pliessnig**, glass artist **Judith Schaechter** and silver-

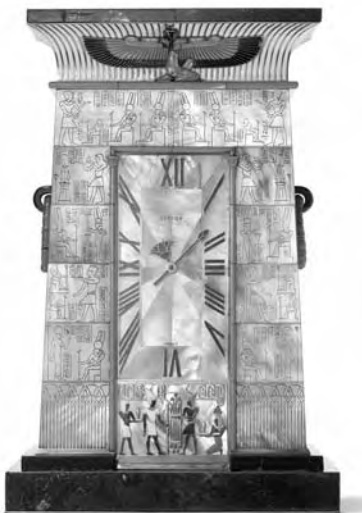
smith **Ubaldo Vitali** for its **Renwick Craft Invitational 2011**. Each artist creates works that combine historical techniques with contemporary forms.

The artists were chosen by **Nicholas Bell**, curator at the museum's **Renwick Gallery** (Washington, DC); **Ulysses Dietz**, senior curator of Decorative Arts, **Newark Museum** (Newark, NJ); and **Andrew Wagner**, editor-in-chief, *ReadyMade* magazine.



Tiger Clip Brooch, gold, single- and brilliant-cut diamonds from fancy intense yellow to near colorless, marquise-shaped emeralds (eyes), and fancy-shaped onyxes (stripes), Cartier, Paris, 1957. Nick Welsh, Cartier Collection, © Cartier.

the personal jewelry of Princess Grace of Monaco from the time of her wedding to Rainier III, Prince of Monaco, in 1956, including her engagement ring (a 10.47-carat emerald-cut diamond set with two baguette diamonds mounted in platinum), a grand diamond necklace, and more informal gold brooches in the form of birds.



Egyptian Striking Clock, gold, silver-gilt, lapis lazuli (base and top), mother of pearl plaques carved with hieroglyphs, carved coral rings and rods, Egyptian deity set with emerald, cornelian and enamel, polychrome and white enamel, 1927, Cartier, Paris. Nick Welsh, Cartier Collection, © Cartier.

The **Lindemann Collection** (Palm Beach, CA) shares some of its clocks, and **Hillwood Museum** (Washington, DC) provides jewelry made for cereal heiress **Marjorie Merriweather Post**, a longtime Cartier patron. Post's 1920s brooch incorporates Indian carved emeralds, one of which dates from the Mughal era.

A catalog, *Cartier and America*, features insights from author and exhibition curator Martin Chapman into how Cartier "conquered" America, tracing compelling connections with key patrons and numerous commissions for American "royalty," Hollywood stars, and heiresses such as Marion Davies, Mrs. Cole Porter, Mary Pickford, Barbara Hutton and Elizabeth Taylor, with some images of objects complemented, with archival photographs showing the celebrities with their jewels.

Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown
de Young/Fine Arts Museums of San Francisco
www.famsf.org
San Francisco, CA

November 14, 2009–June 6, 2010

The Amish have been referred to as "plain people," but there is nothing plain about their quilts. ***Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown*** features 48 full-size and crib quilts that showcase the diversity of the Amish quilt tradition.

Amish faith embodies principles of simplicity, humility, discipline and community, yet Amish quilts use a color palette and bold patterns.

The quilts in the exhibition originated in communities throughout Pennsylvania and the Midwest, and date from the 1880s to the 1940s—the height of Amish quilt production. Their hallmarks are distinctive choices of quilt patterns and fabrics with unusual spatial arrangements.

The Amish approach to quilting is informed by social structure and religious belief, and each community has adopted distinctive methods and techniques. It is commonly believed that the conservative Old Order Amish of Lancaster County (PA) were the first Amish to make quilts. Their quilts are

renowned for their high-quality wool and surprising color choices; common Lancaster County patterns include "center diamond," "bars," and "sunshine and shadow."

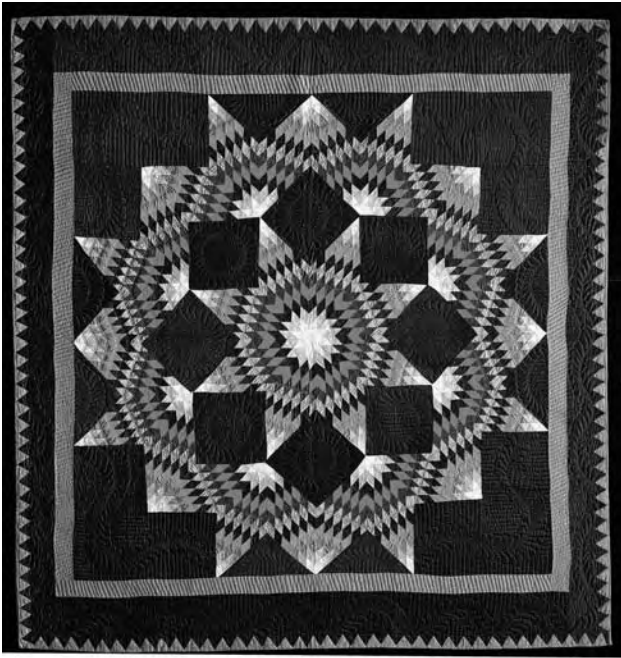
The largest Amish settlement in the United States is in Holmes County, OH. The Holmes County community is less conservative than the Lancaster community, and the diverse quilts of Holmes County reflect this. The women of Holmes County often used black as a background color to set off the hues of their piecework, a choice rarely made by mainstream American quiltmakers. Common patterns used among Holmes County Amish include "Roman stripe," "ocean waves," "bowtie and tumbling blocks."

The exhibition represents FAMSF's longtime commitment to the art of quilting.

A new, fully illustrated catalog, *Amish Abstractions: Quilts from the Collection of Faith and Stephen Brown* (128 pages, hardcover; **Pomegranate Press** in association with FAMSF), accompanies the exhibition and features contributions by three quilt experts: **Joe Cunningham**, quilt artist, author and lecturer, and DAS award recipient (see page 3); **Robert Shaw**, former curator, **Shelburne Museum** (Shelburne, VT); and **Janneken Smucker**, doctoral candidate, University of Delaware, who specializes in quilts from the Amish and Mennonite traditions.

The Color Explosion: 19th Century American Lithography from the Jay T. Last Collection
Huntington Library, Art Collections, and Botanical Garden
San Merino, CA
www.huntington.org
October 17, 2009–February 22, 2010

When Alois Senefelder developed a new printmaking process in the 1790s, his discovery started a communications revolution. Lithography, (flat-surface printing) transformed the exchange of information, bringing art, literature, music and science to the masses; gave rise to product advertising and consumer culture; educated a growing middle class; and turned commercial printing from a craft into an industry. Lithography also colorized the black-and-white print world.



"Broken Star" quilt,
cotton and silk,
80 x 76 in.
ca. 1930.
Holmes County, OH.
In *Amish Abstractions:
Quilts from the Collec-
tion of Faith and Stephen
Brown*, Fine Arts Museums
of San Francisco, CA.

The Color Explosion presents more than 200 examples of 19th-century American lithography from the Huntington's Jay T. Last Collection of Lithographic and Social History. Advertising posters, art prints, calendars, certificates, children's books, color-plate illustrations, historical views, product labels, sales catalogs, sheet music, toys and games, and trade cards are just some of the artifacts that will be included in this comprehensive exhibition.

The Architect Designs: Design by Architects from LACMA's Collection
Los Angeles County Museum of Art
Los Angeles, CA
<http://www.lacma.org>
Through January 24, 2010

The Architect Designs presents a cross-section of LACMA's 20th-century design collection, highlighting furniture and objects designed by architects. The exhibition is organized into four chronological groups and features work by **Frank Lloyd Wright, Marcel Breuer, Rudolf Schindler, Richard Neutra, Charles and Ray Eames, Alvin Lustig, Greta Magnusson Grossman, Frank Gehry, Ettore Sottsass, and Michael Graves**. The final section features collection objects and loans by contemporary architects **Greg Lynn, Elena Manferdini and Johanna Grawunder**.

The advent of digital design tech-

nologies has allowed architects to use the same tools to design both buildings and small objects, further breaking down the barriers between architecture and design.



Bubbles lounge chair, corrugated cardboard, birch and metal interior supports. Designed by Frank Gehry (b. 1929) in Los Angeles, CA, 1986; from the Experimental Edges line, made by New City Editions (Los Angeles, LA).

Colorado

New & Noteworthy: The Hopkins Family Quilt in Context
Denver Art Museum
Denver, CO

www.denverartmuseum.org
Through December 31, 2009

A fishing boat at sea, a well-furnished home, musical instruments—**Elizabeth Hopkins** chose these images to represent her family's life in Port Jefferson, NY, in the mid-1800s. This recent **Denver Art Museum (DAM)** acquisition and nine other quilts from the permanent collection illustrate themes, patterns and techniques characteristic of the mid-decades of the 19th century.

A cut-chintz appliqué bridal quilt and a simple pieced signature quilt both served as reminders of family and friends. An embroidered quilt mirrors fashionable Victorian needlework. A patriotic flag quilt reflects pride in the growing nation. Appliqué quilts display popular floral and feather motifs in red, white and green.

Made in varying parts of the United States during a period of westward expansion and the prelude to Civil War, most of these quilts either traveled to Denver with their owners or descended through family connections to local residents.

District of Columbia

Wedgwood: 250 Years of Innovation and Artistry

DAR Museum
Washington, DC
www.Wedgwood250USA.org
Through February 27, 2010

This ceremony and exhibit are a joint effort of the Wedgwood collecting community, Wedgwood company and museum to mark the 250th anniversary of the founding of Josiah Wedgwood's company in 1759.

Items illustrate the **Wedgwood** company's history and manufacturing, representing all eras from 1759–2009, the variety of clay bodies and designs, and the numerous categories of items produced. Objects are drawn from North American private, museum and celebrity collections. The program also offers a monthly lecture series, presented by Wedgwood authorities, and special prestige ware and commemorative objects for sale.

A full-color catalog features all the objects in the exhibition, a Wedgwood historical introduction and more.

Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750-2000
Hillwood Estate, Museum & Gardens
Washington, DC
<http://HillwoodMuseum.org>
October 20, 2009–May 31, 2010

The **Sèvres** porcelain factory endured through two-and-a-half centuries of political and social evolution. Featuring more than 90 works of art in porcelain, ***Sèvres Then and Now*** is the first exhibition in the United States to present the full range of the factory's

work and to explore the reasons for its continuing success, with the very earliest works of Sèvres through objects of the 20th and 21st centuries.

Sèvres Then and Now is made possible by gifts from the **Richard C. von Hess Foundation, Florence Gould Foundation, Marjorie Merriweather Post Foundation, National Endowment for the Arts and International Humanities.**

Sèvres Then and Now brings to light the combination of new ideas with traditional methods of production that has been the hallmark of Sèvres. It includes highlights from Hillwood's own collection, which span the factory's earliest vases and table settings through works by artists such as **Alexander Calder, Adrian Saxe** and **Betty Woodman.**

Marjorie Merriweather Post, the only child of cereal magnate C.W. Post, inherited the Postum Company in 1914 and began collecting art in the 1920s, with a focus on French furniture and decorative art, after her marriage to financier Edward F. Hutton. As part of the exhibition, her dining room is the setting for a large 20th-century Sèvres piece in the form of an Egyptian ruin. In the adjoining Breakfast Room, a desert setting, created by food historian and designer **Ivan Day**, recreates an historic 18th-century dessert service, with pyramids of confectionery and fruit, chenille parterres, and sugar baskets with pastillage flowers, surrounded by Hillwood's Sèvres dessert service made for Cardinal Prince Louis de Rohan.

Sèvres Then and Now presents a chronological display of objects, from the 18th century to the 21st, to explore the history of competition, patronage, and the quest to create works of art in porcelain. Its inception at Vincennes, led by **Jean Orry de Fulvy** in 1740, was driven by a desire to counteract the flood of "Oriental" porcelain into Europe and the wish to discover its secrets, as well as a desire to curtail the success of the **Meissen** porcelain factory.

Meissen was the first in Europe, under the patronage of Augustus the Strong, to make true, hard-paste porcelain. Like that produced in China, hard-paste porcelain required the use



Central group from the Dauphins et Mouettes centerpiece, biscuit, 1951. In *Sèvres Then and Now*.

of kaolin, a white clay that made it possible to fire at high temperatures and make an impermeable, glassy ceramic. After a false start with the brothers **Dubois**, who claimed to have the secret formula, the factory at Vincennes ignited the first in Sèvres' long history of technical innovations, by turning its own formula for brittle soft-paste porcelain to its advantage. Its paste and its lead glaze absorbed limitless colors.

In 1756, King Louis XV, prompted by his mistress, Madame de Pompadour, moved the factory from Vincennes to its present location at Sèvres, a town closer to Paris and to Versailles, the royal seat of power.

In the 18th century, Sèvres developed a style that was distinctively French. Brightly colored grounds with areas of white and gilding became the factory's hallmark. Its incorporation of hard-paste porcelain into its repertoire, after the discovery of French kaolin deposits in the 1770s, opened up a new range of colors and pieces.

While the pace of industrialization offered new modes of production in the ceramic industry, Sèvres remained committed to its traditional techniques. The factory employed artists trained to adapt its shapes and designs in response to the changing tastes of the times, from the 18th-century aristocracy; the classicist and historical styles of the 19th century; to the later art nouveau, art deco, modern and contemporary tastes of the 20th and 21st centuries. While most ceramic factories chose to abandon their hand-turning

wheels in favor of molding or mechanical pressing, Sèvres became the only workshop to keep the tradition of turning shapes in a two-step process.

Exhibition highlights

Competing with Meissen's evolving palette of colors and its move away from Oriental influence, Sèvres played a key role in the breakaway of Western ceramics from their Eastern counterparts. The turquoise-blue "Tureen and Platter" (*Pot à oille "du roi" et son plateau*, 1754), from the collection at **Hillwood Estate, Museum and Gardens**, is a highlight of these shapes. The color used in that piece is *bleu céleste* (heavenly blue) or *bleu du roi* (the king's blue), the color of the first entire dinner service made at Vincennes, which was delivered to King Louis XV between 1753-55.

The "Cup and Saucer from the Queen's Dairy at Rambouillet" (1786-87) is inspired by examples of classical antiquity that had been unearthed at Herculaneum, and announces the end of Marie Antoinette and her pastoral arcadia.

Sèvres had to shift gears in the 19th century to cater to the affluent bourgeoisie and the foreign market. The *Service Égyptien* (1804), one of many services commissioned by Napoleon for use as diplomatic gifts to foreign rulers, used the new vocabulary of the "Egyptomania" that was a result of Napoleon's campaign.

Scientific research, the systematic organization of the natural world,

and the exploration of remote corners of the planet are at the heart of themes developed at Sèvres during the Restoration of the Bourbon kings to power after the fall of the Empire. It is exemplified by Hillwood's "Bird Vase" (1822), with African birds drawn from stuffed examples at the **Musée d'Histoire Naturelle** and garlands comprised of precisely depicted botanical plants and fruits.

The biscuit group of 15 dancers from *Le Jeu de L'Echarpe* (the Scarf Dance) by **Agathon Léonard**, sent to the 1900 Universal Exposition, was inspired by Chicago-born dancer Loïe Fuller (1862-1928). The decorative "Night Light" (*Veilleuse "Rapin,"* 1923), from the **Collection of Musée National de Céramique**, features the translucency of the Sèvres paste while embracing Art Deco. The *Vase Métayer* (1952-'53), from the **Collection of Manufacture Nationale de Sèvres**, typifies Sèvres' creative path of the time with its monochrome ground, textured effects and abstract design.

Sèvres called on established artists to meet the challenge of the contemporary artistic expressions of the 1960s, exemplified by the biomorphic *Amphores de rêve* series in ceramic, from artist and sculptor **Jean Arp** (1886-1966). **Alexander Calder** and **Serge Poliakoff** explored the possibilities of enamel colors and abstract compositions on the surfaces of the "Diane" plates (1968-'70). In 1982, an experimental workshop at Sèvres—the **Atelier Expérimental de Recherche et de Création**—brought in American ceramists **Viola Frey**, **Adrian Saxe** and **Betty Woodman**.

A catalog, published by D. Giles Limited in association with Hillwood, accompanies the exhibition and features three essays by author and curator **Liana Paredes**. Catalog entries for each of the 87 objects include detailed technical information, provenance, bibliography and, in some cases, an image of the mark. It is illustrated with more than 240 color plates, most from newly commissioned photography.

Sèvres Then and Now also features objects—in some instances, rarely seen—from the **Metropolitan Museum of Art**, **National Museum of American History**, **Walters Art Mu-**



"Flower Vase" (cuvette "Mahon"), soft-paste porcelain. Jean-Claude Duplessis père, designer; Philippe Parpette, painter of flowers H. 81/8 in. (20.6 cm), L. 111/2 in. (29.2 cm) Collection of Hillwood Estate, Museum & Gardens. Bequest of Marjorie Merriweather Post, 1973. In *Sèvres Then and Now*.

seum, Wadsworth Atheneum, Musée National de Céramique, Manufacture Nationale de Sèvres and several private collections.

Staged Stories: Renwick Craft Invitational 2009

**Renwick Art Gallery/
Smithsonian Institution
Washington, DC**

**<http://americanart.si.edu>
Through January 3, 2010**

The ***Renwick Craft Invitational 2009*** is the fourth in a biennial exhibition series, established in 2000. The exhibition features the work of ceramic artist **Christyl Boger**, fiber artist **Mark Newport**, glass artist **Mary Van Cline** and ceramic artist **SunKoo Yuh**. The artists were chosen by **Kate Bonansinga**, guest curator for the exhibition and director of the Stanlee and Gerald Rubin Center for the Visual Arts at the University of Texas at El Paso; **Jane Milosch**, **Renwick Gallery** curator; and **Paul J. Smith**, director emeritus of the **Museum of Arts and Design** (New York, NY).

Boger (b. 1959), an assistant professor at Indiana University (Bloomington, IN), creates large-scale gilded ceramic figurines that incorporate contemporary props. **Newport** (b. 1964), artist-in-residence and head of the fiber department at the Cranbrook Academy of Art (Bloomfield Hills, MI), examines issues of masculinity through knitted superhero costumes. **Van Cline** (b. 1954), who lives and works in Seattle, uses plate glass and pâte de verre to construct sculptural pieces

that often incorporate black-and-white photographs. **Yuh** (b. 1960), an associate professor at the University of Georgia (Athens, GA), creates densely layered ceramic sculptures that explore issues of family, faith and community with Eastern and Western imagery.

Staged Stories is the fourth in a biennial exhibition series established in 2000 that honors craft artists working today. The exhibition includes 58 artworks selected by **Bonansinga**.

The exhibition catalog, published by the **American Art Museum** and **Scala Publishers Ltd.**, includes a foreword by museum director **Elizabeth Broun**, essays by **Bonansinga** and biographies for each artist.

Recent Acquisitions

**Textile Museum
Washington, DC
<http://textilemuseum.org>
Through January 3, 2010**

In the past eight decades, the **Textile Museum's** collection has grown from 275 rugs and 60 related textiles to nearly 18,000 objects from around the world. This exhibition celebrates the museum's collection with 19 objects acquired within the last five years, including hats from Peru and Cameroon; a turban from India; a contemporary batik from Java, Indonesia; a Turkish prayer rug; and a grass raincoat from China.

***Contemporary Japanese Fashion:
The Mary Baskett Collection***

**Textile Museum
Washington, DC
<http://textilemuseum.org>
October 17, 2009–April 11, 2010**

In the 1970s and early 1980s, Japanese designers **Issey Miyake**, **Rei Kawakubo** and **Yohji Yamamoto** shocked the fashion world by introducing avant-garde styles that challenged Western notions of "chic." Informed in part by Japanese traditions such as the kimono, obi and art of origami, these designers produced garments with shapes and textures often incongruous with the natural contours of the human body. Their designs—characterized by asymmetry, raw edges, unconventional construction, oversized proportions and monochromatic palettes—set the stage for the postmodernist movement.

This exhibition, an expanded version of an earlier showing at the **Cincinnati Art Museum**, includes more than 40 garments from the collection of **Mary Baskett**, an art dealer and former curator of prints at that museum, who has been collecting and wearing Japanese high fashion since the 1960s.

Florida

Of Cloth and Culture: African Textiles from the Norma Canelas and William D. Roth Collection

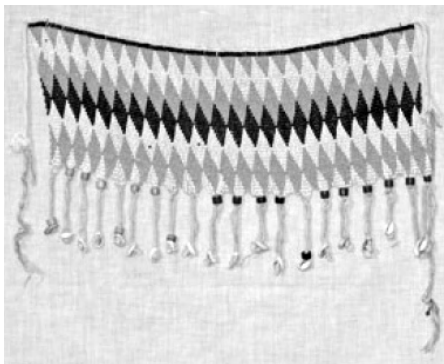
Orlando Museum of Art

Orlando, FL

www.omart.org

Ongoing

The eighth in a series of exhibitions drawn from the **Norma Canelas and William D. Roth Collection of African Art**, this exhibition features the cloth and textile arts traditions of various regions of the African continent. Examples include Kente cloth of West Africa, beaded aprons of the Kirdi in Cameroon, appliquéd and embroidered flags of the Fante in Ghana, and beaded animal skins of the San people of South Africa.



Strip Weave Kente Cloth, silk, rayon, 54 x 42 1/4 in. 20th century. Asante; Ghana. Gift of Norma Canelas and William D. Roth.

Illinois

Deft Hands, Discerning Eyes: Chinese and Korean Ceramics from the Harry B. and Bessie K. Braude Memorial Collection

Art Institute of Chicago

Chicago, IL

www.artic.edu/aic

Through January 10, 2010

The **Art Institute of Chicago's** 2006 exhibition *Drawings in Dialogue* brought to public view and appreciation **Dorothy Braude Edinburg's** collection of European and American

graphic arts. *Deft Hands, Discerning Eyes* turns the spotlight on Edinburg's Chinese and Korean ceramics—a collection formed over the past 50 years.

Works date from China's Tang dynasty (7th/8th century). Colorful glazes are dripped, spotted, splashed or contained in carved or molded designs, while twisted clays create marbled patterns.

Edinburg's collection includes almost all premier Song ceramic types—white porcelains and celadon green stonewares, many carved and molded with underglaze designs, as well as vessels glazed in pure brownish-black or opalescent sky blue. The jadelike surfaces of Song celadons inspired contemporary Korean potters to create their own original wares, which are also on display.

Many of the ceramics in this exhibition are small in scale.

Elemental Beauty: Japanese Shigaraki Ceramics

Art Institute of Chicago

Chicago, IL

www.artic.edu/aic

Through January 10, 2010

Shigaraki wares, featuring rough, textured clay and natural ash glazes, are one of the characteristic types of Japanese ceramics first produced in earnest in the Kamakura period (1185–1333).

Named after a valley southeast of Kyoto, where many of the old kilns that produced the wares were situated, they were originally primarily utilitarian objects that were used in kitchens or storerooms to hold seeds or other ingredients. The white clay bodies of such wares turn colors when scorched in a kiln, and the use of wood ash can form a greenish glaze over them.

Prized for use during tea gatherings for centuries, most often as water jars or flower vases, older Shigaraki-ware came to be seen as collectible works of art after World War II.

Apostles of Beauty: Arts and Crafts from Britain to Chicago

Art Institute of Chicago

Chicago, IL

www.artic.edu/aic

November 7, 2009–January 31, 2010

The first Arts and Crafts exhibition

mounted at the museum in more than 30 years, *Apostles of Beauty: Arts and Crafts from Britain to Chicago* presents designs by the movement's leading practitioners, from **William Morris** and **Charles Robert Ashbee** to **Gustav Stickley** and **Frank Lloyd Wright**.

Highlighting a wide range of objects, including ceramics, furniture, metalwork, paintings, photographs, and textiles, the exhibition focuses on Chicago collections, featuring works from the **Art Institute of Chicago**, **Smart Museum**, **Frank Lloyd Wright Home and Studio**, **Crab Tree Farm** and other private collections.

The exhibition explores the influences of Arts and Crafts style, situating its origins and expressions. Both the exhibition and catalog present a thematic history of the movement, culminating in a section on design and collecting in Chicago. The exhibition introduces some of the city's little-seen, previously unpublished private Chicago collections; about half of the objects have not been published before.

Apostles of Beauty is accompanied by an illustrated, full-color catalog that investigates different aspects of the movement in five essays by the museum's curators in the Department of American Art.

The first chapter, by Field-McCormick Curator and department chair **Judith A. Barter**, focuses on British Arts and Crafts, from its early roots to the influence of **William Morris** and his group on the next generation of architect-designers.

Ellen E. Roberts explores how the 19th-century phenomenon of Japonism was manifested in British and American design. **Brandon K. Ruud** chronicles the development of American Arts and Crafts style, concentrating on **Elbert Hubbard's** Roycroft and **Stickley's** United Crafts empires and the American movement's commodification. **Sarah E. Kelly** investigates the overlapping philosophies of the Arts and Crafts movement and the photographs of **Afred Stieglitz**, **Edward Steichen** and others, with emphasis on craftsmanship and the machine. In the final chapter, Barter discusses the craftsmanship particular to Chicago and its Prairie School architects, as well as the city's collecting trends.

Indiana

18th-Century Furniture Design
Indianapolis Museum of Art
Indianapolis, IN
www.imamuseum.org
Through February 21, 2010

This exhibition presents more than 30 18th-century prints of furniture design from France, Germany and England, as well as related pieces of furniture, all drawn from the **Indianapolis Museum of Art** permanent collection. Together, they illustrate the major stylistic developments of one of the most significant periods of European decorative arts.

The design of furniture has always involved the dual concerns of functional need and esthetic choice. It is directly related to architecture and interior design as well as the fine arts. In the 18th century, furniture was designed by artists, architects and cabinet makers, and often engraved and published.

Some of the most famous authors of published manuals of furniture design are represented, including **Chippendale, Hepplewhite** and **Sheraton**.

These prints provided models for individual craftsman or gentleman clients. They reflected current fashions ranging from the organic curves of the Rococo to the geometric forms of Neoclassicism. International influences and personal interpretations of the dominant trends brought dimension and variety to the design of furniture.

Fashion in Bloom

Indianapolis Museum of Art
Indianapolis, IN
www.imamuseum.org
April 4–January 31, 2010

This exhibition, drawn entirely from the IMA's **Fashion Arts Collection**, brings together 25 examples of fashion that feature flower motifs.

For centuries, forms and colors of flowers have captivated artists and designers alike. The floral patterns on these garments exemplify a range of techniques, including printing, embroidery, beading and brocading.

Fashion in Bloom looks at the major styles of Western fashion through a framework of significant shifts in silhouettes of feminine attire from the late 1700s to 1970s. Designers whose

work is exhibited include **Norman Norell, Bill Blass, Givenchy, Galanos, Trigère** and **Callot Soeurs**.

The exhibition features three 18th-century ensembles, including a rare man's suit from 1775, along with 19th-century gowns and 20th Century garments.

Kansas

Reviving the Past: Antiquity & Antiquarianism in East Asian Art
Spencer Museum of Art
Lawrence, KS
www.spencerart.ku.edu
Through 2010

This thematic presentation of the **Spencer's** permanent holdings in the arts of China, Korea and Japan explores "antiquity" in reframing art and visual culture in East Asia, from the Neolithic period to the contemporary.

In China, the notion of *fu gu* or "returning to antiquity" was a process of renewal using ideas, theories and styles of art from the past to rethink and rejuvenate a wide range of media, including painting, prints, bronzes, ceramics, religious art and architecture. The installation examines how antiquarianism informed artistic production within East Asia and considers the development of international trade and modern national identity as relevant factors.

A selection of paintings, prints, screens and select objects from the collection, on the theme of antiquarianism, will rotate.

Kentucky

50 Years of Contemporary Glass: Art, Craft or Otherwise?
Speed Art Museum
Louisville, KY
<http://speedmuseum.org>
April 25–August 2, 2010

50 Years of Contemporary Glass features highlights from the **Adele and Leonard Leight Collection**, as well as supplements from other sources. Created around 1960, the international studio glass movement will move past the half-century mark in 2010.

The exhibition looks at the movement's development from both an historical and a critical perspective.

Maryland

Shrunken Treasures: Miniaturization in Books and Art
Walters Art Gallery
Baltimore, MD
<http://thewalters.org>
Through November 8, 2009

This exhibition highlights more than 30 small-scale manuscripts and rare books from the **Walters'** collection, from religious texts, such as the Book of Hours and the Koran, to almanacs and books of poetry. Through these books and a selection of other artworks from the collection, the exhibition explores the many reasons for miniaturized art, including the practical need to make something portable, desire to concentrate supernatural powers in a small package, and ambition to make art that stretches the boundaries of artistic skill and human perception.

Massachusetts

Into the Woods: Crafting Early American Furniture
Historic Deerfield
Deerfield, MA
www.historic-deerfield.org
Through December 27, 2009

Masterworks by American cabinet-makers, including **Duncan Phyfe** and **Honoré Lannuier, Samuel McIntire, John and Thomas Seymour**, and **John Townsend**, are accompanied by information about the materials and craftsmanship that went into the creation of these objects through graphics, before-and-after views of conservation treatments, and "exploded view" display techniques. ***Into the Woods*** also features a changing section that features the design and construction of clockcases.

Beyond the Embargo: Cuban and American Ceramics
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through October 18, 2009

This exhibition highlights works in clay from a group of Cuban and American artists who work and exhibit together in both Cuba and the United States, in spite of the continued U.S. embargo against Cuba.

The Perfect Fit—Shoes Tell Stories
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through January 3, 2010

The Perfect Fit— Shoes Tell Stories revives the legacy of Brockton, MA, the shoe capital of the world. Curated by **Wendy Tarlow Kaplan**, who has strong family ties to Brockton's shoe industry, this exhibition explores how shoes can tell stories, addressing topics such as gender, history, sexuality, race, class and culture.



"Tolerance," grapefruit peel, cantaloupe peel and waxed linen. 2008. Jan Hopkins (American, b. 1955). Photo: Ken Rowe.

Warren MacKenzie
Legacy of an American Potter
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
October 31, 2009–January 3, 2010

Organized by the **Memorial Art Gallery** of the University of Rochester (NY), this exhibition of ceramics by **Warren MacKenzie** presents more than 200 works of various styles and approaches that span his 50-year career. He has studied the ceramics of many cultures, particularly Japan, whose forms, glazes and esthetics can be seen in his work. He is dedicated creating to utilitarian vessels that reflect a worldview where art and life are one.

A "New And Native" Beauty: The Art and Craft of Greene & Greene
Museum of Fine Arts
Boston, MA
www.mfa.org
Through October 18, 2009

Beauty with a purpose was the guiding esthetic for **Charles Sumner**

Greene (1868–1957) and Henry Mather Greene (1870–1954), architects and designers of the American Arts and Crafts Movement in the early 20th century. Known for their signature "ultimate bungalows," the brothers designed "total living environments" for their clients, including the architecture, furnishings and even the surrounding landscape. Their vision embraced an appreciation of nature and the return to hand-craftsmanship in a world increasingly dominated by the mechanized age.

A "New and Native" Beauty marks the centennial of the Greene brothers' finest work in architecture and the decorative arts (1907–'10), including iconic creations for the Robert R. Blacker house, many reunited for the first time in decades. The title of the exhibition is drawn from a 1952 citation from the American Institute of Architects, honoring the Greenes as "formulators of a new and native architecture."

A "New and Native" Beauty explores points in the evolution of the Greenes' design vocabulary and identifies the influences on their work. It highlights approximately 120 objects in a variety of media, including inlaid furniture, stained glass and metalwork, and rarely seen architectural drawings and photographs. The gallery has been designed to reflect the Greenes' esthetic in its color palette and detailed mahogany moldings.

The exhibition is arranged chronologically, featuring objects representative of 25 of the best-known Greene and Greene commissions. The first gallery introduces the Greenes and highlights the period when the brothers studied architecture at the Massachusetts Institute of Technology (MIT) and worked in Boston (1888–'93), and examines influences that the Greenes encountered in Boston, including the Japanese collection at the **Museum of Fine Arts, Boston**, and the Arts and Crafts movement.

The arts of Japan had a substantial impact on the Greenes' style. To emphasize the relationship between the Greenes and the museum, approximately 80 Japanese decorative objects, including ceramics and metalwork, have been added to the Boston exhibition, displayed as the Greenes would



Entry-hall window panel for the Jennie A. Reeve house, wood and stained glass. 1904.

have seen them in 1890. The ceramics, dating from the 17th through 19th centuries, are drawn from the MFA's **Edward Sylvester Morse Collection of Japanese** pottery. The decorated metal tsubas, or sword guards, are from the MFA's **William Sturgis Bigelow Collection**. Furniture of the American Arts and Crafts movement from the MFA collection is also on display, including works by **Frank Lloyd Wright** and **Henry Hobson Richardson**—the simple, structural style of the Arts and Crafts movement influenced the Greenes.

The second section of the exhibition explores the peak years of the Greenes' partnership, featuring objects from the brothers' bungalows, distinguished by their overhanging eaves and open floor plans. Groupings emphasize the unified design of some of their commissions and include a living room armchair from the Blacker house, bedroom chiffonier from the Gamble House (both of Pasadena, CA), and fall-front desk from the Tichenor house (Long Beach, CA).

The last section of the gallery focuses on the later years of their careers, with drawings and plans created by Greene and Greene, interactive displays featuring wood inlays and joinery, and didactic comparisons of Greene and Greene metalwork and furniture.

The Greens were born in Brighton, OH, now part of Cincinnati, but spent their youth on their mother's family farm in West Virginia, where they developed their love of nature. As teenagers, they studied industrial arts at the Manual Training School of Washington University (St. Louis, MO). They completed their education at the School of Architecture at MIT in Boston, the first such school in the nation.

The Greens completed their studies and apprenticed at architectural firms in Boston. In 1893, after losing their jobs in a nationwide financial downturn, they went to Pasadena to join their parents, who had relocated there. The following year, they established their architectural firm, Greene and Greene.

A "*New and Native*" *Beauty* highlights the evolution of the Greens' design vocabulary, use of traditional wood joinery, and creation of a new California esthetic that suited the climate, landscape and available materials, and the lifestyle of the owner. In formulating their total living environment, the brothers considered every detail, from the structure of the house itself down to light fixtures, textiles and andirons.

Helping them achieve their vision were craftspeople such as **Peter and John Hall**, Scandinavian furniture makers and millworkers who executed the Greens' designs. Examples of their work include the teak and ebony Blacker house entry hall bench (1909–1909, courtesy of the **American Decorative Art 1900 Foundation**) and modern Bolton house hall chair (1907, **Guardian Stewardship**).

The furniture is complemented by the Greens' designs in stained glass and lighting, including the stained glass and mahogany Reeve house entry hall panel (1904, private collection), and the pagoda-inspired copper and glass Libbey house Exterior wall lantern (1905, private collection).



Hall lantern for the James Culbertson house, wood and stained glass, 1910.

Photographs, drawings and descriptions show the Greens' major architectural commissions, including houses for civic leader Adelaide A. Tichenor (1905, Long Beach, CA), lawyer-financier Henry Robinson (1906, Pasadena, CA), Procter & Gamble scion David Berry Gamble (1908, Pasadena, CA), retired lumberman Robert Roe Blacker (1909, Pasadena, CA), and Cordelia Culbertson and her sisters (1913, Pasadena, CA).

Archival photographs are juxtaposed with video footage showing selected house exteriors as they look today. Only the **Gamble House**, now a historic house and museum, retains all of its original furnishings and fixtures designed by Greene and Greene; many of the other homes have been stripped of their contents or demolished.

The Robinson house dining room, complete with furnishings and interior woodwork, is recreated at the **Huntington** (San Marino, California).

By 1916, the brothers went their separate ways. They officially dissolved Greene and Greene in 1922. In the ensuing years, their designs fell out of fashion, but were rediscovered after World War II, when they were praised for inspiring American modernism, reaffirming the vision set forth by Charles Greene when he said, in 1915, "I seek 'til I find what is truly useful and then I try to make it beautiful."

A catalog, *A "New and Native" Beauty: The Art and Craft of Greene & Greene*, accompanies the exhibition (Merrell Publishers Limited of London, in association with the Gamble House/USC, 2008).

Michigan

Calder Jewelry

Grand Rapids Art Museum

Grand Rapids, MI

www.artmuseumgr.org

January 29–April 18, 2010

Alexander Calder (1898–1976) was a sculptor, painter, printmaker, designer and performance artist. The first gift that he gave his future wife, Louisa James, was a bracelet he made of hammered brass. In 1930, Calder gave Louisa an engagement ring he made in gold.

Calder designed and produced more than 1,800 works of jewelry, including hundreds of gifts for Louisa. He made jewelry for family members and friends, such as Peggy Guggenheim and Georgia O'Keeffe, and exhibited his jewelry in gallery exhibitions, avoiding precious materials to keep the works affordable. He referenced primitive art and Surrealism in many of the designs.

Calder Jewelry commences the centennial year of the **Grand Rapids Art Museum** (1910–2010), recalling Calder's association with the museum during the 1969 installation of **La Grande Vitesse**, and features a combination of sculpture, craft and design in the 100 necklaces, rings, bracelets and brooches created from the 1930s through the 1960s.

The exhibition is co-organized by the **Norton Museum of Art**, (West Palm Beach, FL), and the **Calder Foundation** (New York, NY). The Grand Rapids Art Museum is the final venue for this exhibition.

Mary Lee Bendolph: Gee's Bend Quilts and Beyond

Flint Institute of Art

Flint, MI

www.Flintarts.org

January 23–April 18, 2010

This exhibition studies quiltmaker **Mary Lee Bendolph's** relationship with other artists, including her mother, **Aolar Mosely**; daughter, **Effie Bendolph Pettway**; daughter-in-law,

Louisiana P. Bendolph, and two self-taught Alabama artists, sculptor **Lonnie Holley** and painter-sculptor **Thornton Dial**, as well as her inspiration and creative process.

Good Design: Stories from Herman Miller

**Muskegon Museum of Art
Muskegon, MI**

<http://muskegonartmuseum.org>
Through November 8, 2009

This exhibition explores the collaborative problem-solving design process employed at the West Michigan-based furniture company **Herman Miller, Inc.** It is organized in collaboration with the **Henry Ford** (Dearborn, MI), drawing upon that institution's **Herman Miller Design Collection**.

The exhibition tours as many as 15 American cities into 2013.

Minnesota

From Towers to Teakettles: Michael Graves Architecture and Design

**Minneapolis Institute of Art
Minneapolis, MN**

<http://artsmia.org>
Through January 3, 2010

Over a career spanning more than 40 years, **Michael Graves** has developed an individual approach to architecture and design that combines his love of classical forms and elements with a sense of sophisticated wit.

This exhibition, organized on the occasion of the 10-year anniversary of Michael Graves Design for Target stores, will showcase Graves's celebrated style and will also focus on the roles of context, accessibility, and total design in his work.

An architectural mini-retrospective section represents a range of the firm's projects, through models, drawings and photographs, including the Fargo-Moorhead Cultural Bridge (1977), Washington Monument Restoration (1998–2000), **Minneapolis Institute of Arts Target Wing** (2006), and a resort in Sentosa, Singapore (2006–present). A section devoted to product design, which has made Graves a household name, includes his iconic whistling bird teakettle for **Alessi** (1985), jewelry designs for **Belvedere** (1991), selections from his "top 25" product designs for Target (1999–pres-

ent), and a soon-to-be-launched line of accessibility products for Drive Medical.

An Ingrained Richness: Recent Gifts of Wood Art from the Collection of Daniel Greenberg and Susan Steinhauser

**Minneapolis Institute of Art
Minneapolis, MN**

<http://artsmia.org>
Through February 7, 2010

Dan Greenberg and Susan Steinhauser have collected wood art for 35 years. This exhibition celebrates their recent gift to the MIA of 40 pieces of contemporary wood art by 26 artists, from enclosed hollow vessels by **David Ellsworth** to boxes by **Ray Key** and **M. Dale Chase**.

Two major pieces are **William Hunter's** "Legends of the New World" (1989), featured in the recent retrospective exhibition, **Transforming Vision: The Wood Sculpture of William Hunter, 1970–2005**, and a large turned vessel by **Ed Moulthrop** (1986), partially funded by Greenberg and Steinhauser and the **Greenberg Foundation** in 2003.

Knock on Wood: Selections from the Katherine Kierland Herberger Collection

**Minneapolis Institute of Art
Minneapolis, MN**

<http://artsmia.org>
Through March 28, 2010

At the time of her death in 2003, **Katherine Herberger's** collection of antique still and mechanical banks included more than 1,000 examples. The **Katherine Kierland Herberger Collection of Banks** has now found a permanent home at the **Minneapolis Institute of Arts** in a dedicated gallery.

Missouri

Worldly Luxuries: Repetition in Renaissance Textiles

**Nelson-Atkins Museum of Art
Kansas City, MO**

<http://nelson-atkins.org>
Through February 21, 2010

Lions and foliage create a pattern on this late-16th century Italian panel of woven silk, probably made to embellish a garment. The stylized, compact design of flora and fauna on

an emerald-green ground is derived from Islamic models.

During the Renaissance, Italian ports served as important points of trade with the Middle East.

The exhibition displays Italian, French and Spanish textiles influenced by this Middle Eastern trade and esthetic tradition, spanning the 15th–17th centuries. Woven of sumptuous silk and exhibiting varied weaving techniques and ornamentation, these textiles were costly luxury goods and highly prized by the wealthy merchant classes.

Some of the most popular, although expensive, textiles during the Renaissance were monochromatic velvets with repeating patterns used for upholstery, draperies and garments. These examples demonstrate the variety of cut pile designs and printing techniques used for Renaissance textile production.

**Asian Influence on American Ceramics
Nelson-Atkins Museum of Art
Kansas City, MO**

<http://nelson-atkins.org>
Through January 24, 2010

Since the middle of the 19th century, Asian goods have entered the United States, influencing American art, particularly ceramics. In the late 19th century, American museums and individuals assembled collections of Asian works reflecting a growing interest in exotic objects and materials.

During the 1940s and 1950s, American artists were exposed firsthand to Asian art and culture, and the simple forms, experimental glazes and abstracted, gestural decoration began to dominate American ceramics.

Asian works of art from the museum's collections are exhibited with 20th-century American ceramics.

New Jersey

**100 Masterpieces of Art Pottery,
1880–1930**

**Newark Museum
Newark, NJ**

<http://newarkmuseum.org>
Through January 10, 2010

Artistic ceramics are not a new idea—the finest decorated pottery in ancient Greece was both functional and artistic. The potteries in Renaissance

Italy produced painterly vessels that were appreciated as art. It is equally hard to dismiss the enamel painting on European porcelains in the 18th and early-19th centuries as “only decoration.”

However, in the third quarter of the 19th century, the rise of an anti-industrial reaction to “soulless” factory production and a growing awareness in the West of ceramic traditions from Asia came together, in the United States, at the national Centennial Exhibition in Philadelphia in 1876. In its aftermath, Americans began to see the potential for transforming ceramics from merely ornaments into art objects and that pots could be more than just pots.

Objects include many styles and a wide range of production techniques, each reflecting what was considered artistic at the time they were made. Some are Victorian in their esthetic, others Art Nouveau and some could be called Modern.

A 120-page full-color catalog accompanies the exhibition.

***Party Time—Re-Imagine America:
A Centennial Commission by
Yinka Shonibare, MBE***

**Newark Museum
Newark, NJ
www.newarkmuseum.org
Through January 3, 2010**

Created in honor of the **Newark Museum’s Centennial**, ***Party Time: Re-imagine America*** is a site-specific

installation by **Yinka Shonibare MBE**, set in the mahogany-paneled dining room of the **Ballantine House**, which was built in 1885 for the Newark brewing family Jeannette and John Holme Ballantine and has been part of the museum’s campus since 1937.

The artist has staged an imagined scene of a late-19th-century dinner party midway through a multi-course feast, with eight headless figures, dressed in period costume made from the artist’s signature “Dutch wax” fabric, seated around a table.

New Mexico

Fashioning New Mexico: What We Wore to Mark Life’s Passages
**New Mexico History Museum
Santa Fe, NM
www.nmhistorymuseum.org
Through April 14, 2010**

Fashioning New Mexico explores what clothes say about their wearers and what they mean. Some of the events depicted are singular to New Mexico, such as fiestas and Native American ceremonies. Others are classic life passages: a child’s birth, coming of age, marriage, anniversaries, ascents to power and going to war.

The museum’s collection includes nearly 4,000 costumes and accessories, with many pieces dating from the 1830s to the 1970s. The exhibition focuses on how people fashion their lives. Some clothing stand alone, while others are part of a vignette that

include furniture, portraits, weaponry, accessories, historical documents and other props to tell the story.

Items include a dozen 19th- and 20th-century wedding gowns, flapper dresses, flamenco outfits, WWI uniforms, inaugural ballgowns and an assortment of underwear through the centuries; 30 of the museum’s classic fans reveal a time when painting and embroidery turned a utilitarian item into art. The pieces cover modern history as well, including a turquoise outfit worn by Santa Fe artist **Paul Stephen Valdez** to the Equality New Mexico Gala in 2008.

The Tiffany Ties that Bind
**New Mexico History Museum
Santa Fe, NM
www.nmhistorymuseum.org
Ongoing**

Tiffany’s ties to New Mexico may be surprising. **Charles Lewis Tiffany** founded **Tiffany and Young**, a fine-goods emporium that introduced the non-negotiable selling price, in 1837, the same year that Tiffany introduced its now-trademark blue box. In 1889, **George F. Kunz**, the company’s gemologist, won an award in Paris for a collection that contained a sample of New Mexico turquoise. In 1892, Kunz announced that certain colors of turquoise had come to be considered “gem quality”—the Tiffany Blue color.

In that same year, **James P. McNulty** came to Cerrillos, NM, to mine turquoise, eventually landing with the **American Turquoise Company (ATC)**, which owned the claims to several mines. The turquoise mined in Cerrillos at the time was of a very specific color—Tiffany Blue—and the ATC sold almost all of its turquoise directly to Tiffany & Co.

Tiffany & Co.’s connection to New Mexico continued into 1918, when the state of New Mexico presented a 56-piece Tiffany silver service set to the battleship *USS New Mexico*. For the first time in decades, the service is on display (minus two plates, which are on loan to the U.S. Navy for display on the new Virginia-class submarine *New Mexico*). The set contains a humidior in the shape of a pueblo-style building, as well as a number of plates, each with a different scene.



“Party Time: Re-Imagine America,” Newark Museum Centennial Commission by Yinka Shonibare MBE, waxed fabric and other materials.

New York

Dutch New York Between East and West: The World of Margrieta van Varick

Bard College Graduate Program in the Decorative Arts

New York, NY

www.bgc.bard.edu

Through January 3, 2010

This exhibition begins with the display of **Margrieta van Varick's** estate inventory manuscript, a rare and survivor from the end of the 17th century that serves as the basis for the exhibition.



One of two bowls with covers, silver, 1st quarter of the 18th century. From the Gemeentemuseum, Den Haag.

This exhibition celebrates the 400th anniversary of Henry Hudson's voyage and the legacy of Dutch culture in New York. Organized by the BGC and the **New-York Historical Society**, *Dutch New York* focuses on the life and times of a woman who during the 17th century lived in the rural village of Flatbush on eastern Long Island, a neighborhood still known by that name in the borough of Brooklyn today.

The exhibition helps elucidate what has been called the "forgotten colony"; the British roots of New York City are recognized far more widely than the Dutch, despite the city's visible connections to the Dutch founders, most evident in street names such as Amsterdam Avenue and Varick Street.

Dutch New York uses the probate inventory of Margrieta van Varick's possessions compiled in 1696 to examine life and culture in colonial New York. Born in Amsterdam in 1649, Margrieta spent several years at the other end of the Dutch colonial world in the Far East, primarily in Malacca (present-day Malaysia) before returning to the

Netherlands with her minister husband Rudolphus. In 1686, Margrieta and her family crossed the Atlantic to settle in Flatbush, where Rudolphus was minister of the Dutch Reform Church and where Margrieta opened a textile shop, having brought with them an array of Eastern and European goods.

This exhibition is organized in five sections, each delineating a theme relevant to Margrieta van Varick's life as well as exploring the wide range of goods in her possession when she died in late 1695.

The exhibition first examines the inventory as a document of historical research and curatorial practice.

The second section of the exhibition examines the network of Dutch trading colonies in the East, where Margrieta and her relatives lived and where she may have obtained some of the goods cited in the inventory. Of particular interest is the way in which Margrieta's life parallels the history of the Netherlands during the 17th century, when an ever-expanding network of global trade and exchange fostered an expansion of wealth and culture amongst the Dutch.

The third section considers the history of the Dutch colony and the continuing strength and persistence of Dutch culture under English rule. When Margrieta van Varick arrived in 1686, New Netherland had already been New York for more than two decades.

The fourth section is devoted to representations of the goods described in the 1696 inventory—furniture, metalwork, textiles, costume and ceramics—and explores the reasons such goods would have been in the possession of a minister's wife and shopkeeper in Flatbush at that time.

In the final section, the exhibition focuses on Margrieta van Varick's descendants, including those for whom Varick Street in downtown Manhattan and Willets Point in Queens are named. Of particular importance was the marriage in 1711 of Margrieta's daughter Cornelia Varick to Peter van Dyck (1684–1750), the American silversmith. This familial connection suggests that Margrieta's possessions may have had an impact on the later history of American decorative arts.



Side chair, ebony and ebonized hardwoods, some details picked out in ivory, ca. 1680–1720. From the J. Paul Getty Museum, Los Angeles, CA.

Dutch New York presents approximately 170 objects on loan from public and private collections in the United States and the Netherlands. One-third of the objects come from the collection of the **New-York Historical Society**; other lenders include the **J. Paul Getty Museum**, **Rijksmuseum**, **Amsterdams Historisch Museum**, the **Museum of City of New York**, **Metropolitan Museum of Art**, **American Museum of Natural History**, **Brooklyn Museum** (all of New York, NY), **Yale University Art Gallery** (New Haven, CT), and **Peabody Essex Museum** (Boston, MA).

The full-color catalog, edited by **Deborah L. Krohn** and **Peter N. Miller** with **Marybeth De Phillipis** and published by the BGC with **Yale University Press**, has seven essays and entries for all items in the exhibition. Essayists include **Kees Zandvliet**, **Amsterdams Historisch Museum**; **Els Koek**, **Institute for Dutch History**; **Jaap Jacobs**, independent scholar; **David W. Voorhees**, Papers of Jacob Leisler Project, **New York University**; **Joyce D. Goodfriend**, **University of Denver**; and **Ruth Piwonka**, independent scholar.



"Maestrals," *filets de verre* (fused and thermo-formed glass threads); H 33.7 cm, W 82 cm, D 41.8 cm; 2005. Toots Zynsky (American, b. 1951). United States, Providence, RI. Gift of the Ben W. Heineman Sr. Family.

Favorites from the Contemporary Glass Collection

**Corning Museum of Glass
Corning, NY
www.cmog.org**

Through January 3, 2010

This exhibition presents 40 favorite sculptures and vessels from the museum's permanent collection of contemporary studio glass. It is part of a year-long series of contemporary glass exhibitions at the museum and accompanies the special exhibition *Voices of Contemporary Glass: The Heineman Collection*, which presents the 240 studio glass objects in the Heineman Collection, a recent major gift to the museum (see Acquisitions).

Favorites from the Contemporary Glass Collection brings together some of the artworks that are repeatedly singled out by museum visitors, ranging from a large flameworked sphere by **Susan Plum** and blown vessels by **Dante Marioni** to a monumental cast dress by **Karen LaMonte** and a family portrait of flameworked "molecular" forms by **Jill Reynolds**.

To identify these favorites, the museum surveyed its education staff, docents, security guards and others who interact with the public on a daily basis. The curator of Modern Glass adds some of her favorite pieces, including objects that are being exhibited at the museum for the first time.

Tiffany Treasures: Favriile Glass from Special Collections

**Corning Museum of Glass
Corning, NY
www.cmog.org**

November 1, 2009–October 31, 2010

This exhibition showcases nearly 60 hand-wrought pieces designed by

Tiffany during one of his most fertile periods and made at his glasshouse in Corona, NY, between 1895 and 1920. The decorative vases and functional vessels on view—including floral vases, and cameo and Cypriot works—were made with Tiffany's signature Favriile glass (derived from the old English "fabriile," meaning "hand-wrought"), which was trademarked in 1894.

The pieces in ***Tiffany Treasures*** are drawn primarily from the **A. Douglas Nash and Edythe de Lorenzi Collections** at Cornell University's **Herbert F. Johnson Museum of Art**, and the rarely seen **Frank and Mary Elizabeth Reifschlager** collection of Tiffany glass, donated by the couple to the **Rockwell Museum** (Corning, NY) in the early 1990s.

Tiffany Treasures also includes an unusual Tiffany Peacock blown-glass lamp that was donated to the **Corning Museum** fully shattered, which has been completely restored by museum conservators.

The exhibition also offers opportunities to examine and compare a variety of blown works by **Frederick Carder**, Tiffany's chief artistic and commercial rival, who was **Steuben**

"Evening Dress with Shawl," mold-melted, cut; H 150 cm, W 121 cm, D 59.5 cm. Karen LaMonte (American, b. 1967), Czech Republic, Železný Brod, 2004. Gift in part of the Ennion Society.



Glass Works' manager and principal designer from 1903 to 1932.

Tiffany Treasures: Design Drawings
by Alice Gouvy and Lillian Palmié
Corning Museum of Glass/Rakow
Research Library
Corning, NY
www.cmog.org
November 2, 2009–April 30, 2010

This exhibition showcases eight recently restored watercolor sketches by two of Tiffany's largely unacknowledged female employees from the enamel department of **Tiffany Furnaces** and complements *Tiffany Treasures: Favrile Glass from Special Collections* (see above). The drawings depict plants and flowers in their natural state—forms that served as inspiration for much of Tiffany's work. Seven of the drawings bear Gouvy and Palmié's signatures, now more clearly discernible thanks to conservation work.

Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop
Frick Collection
New York, NY
www.frick.org
Through January 17, 2010

The first piece of maiolica entered the **Frick Collection** in 2008: a large dish painted with a narrative scene, or *istoriato*, inspired by Marcantonio Raimondi's print after "The Judgment of Paris" by Raphael.

This new acquisition, a gift to the Frick from **Dianne Dwyer Modestini** in memory of her husband, **Mario Modestini**, is the inspiration for a small focus exhibition on the Fontana workshop's decorative maiolica painted with delicate grotesques on a whitened ground, a specialty of the workshop of **Orazio Fontana** in Urbino. The Frick Collection's piece is shown with five related works on loan from the **Metropolitan Museum of Art** and **Philadelphia Museum of Art**.

The exhibition illustrates the technical and artistic skills of the Fontana workshop in the third quarter of the 16th century, with different shapes featured in table services made in maiolica for the Renaissance aristocracy.

The exhibition is accompanied by a scholarly catalog, including detailed

entries and an essay on the history of collecting Renaissance maiolica.

Reinventing Ritual: Contemporary Art and Design for Jewish Life
Jewish Museum
New York, NY
www.thejewishmuseum.org
Through February 7, 2010

Artists and designers' rising interest in ritual inspire this exhibition of nearly 60 works created between 1999 and 2009 by 56 artists in diverse media, including industrial design, architecture, installation art, video, drawing, metalwork, jewelry, ceramics, comics, sculpture and textiles. The emerging artists and accomplished leaders in the field, most of whom are American and Israeli, with a smaller number of Europeans and South Americans, include **Oreet Ashery, Jonathan Adler, Hélène Aylon, Deborah Grant, Sigalit Landau, Virgil Marti, Mierle Laderman Ukeles, Karim Rashid, Galya Rosenfeld, Lella Vignelli** and **Allan Wexler**.

Works are in four sections: Thinking, Covering, Absorbing and Building. The exhibition includes new ritual objects and conceptual art such as repurposed seder plates, gold jewelry, concrete mezuzahs and more. Recycling and the use of fragments is a thematic thread in the show.

This exhibition is a realization of 10 years of support from the **Leir Charitable Foundations**. One-third of the works in *Reinventing Ritual* are part of the museum's permanent collection. A panel will award one artist in the exhibition a Leir Prize.

A 152-page catalog, published by the **Jewish Museum** and **Yale University Press**, contains 103 illustrations. *Reinventing Ritual* travels to the **Contemporary Jewish Museum** (San Francisco, CA), from April 22–September 28, 2010.

The Art of Illumination: The Limbourg Brothers and the Belles Heures of Jean de France, Duc de Berry
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through January 3, 2010

The Belles Heures (1405–'08/9) of

Jean de Berry of the Cloisters collection is a lavishly illustrated manuscript. Because it is currently unbound, it is possible to exhibit all of its illuminated pages as individual leaves. The exhibition elucidates the manuscript, its artists—the young Franco-Netherlandish **Limbourg Brothers**—and its patron, **Jean de France, duc de Berry**.

A group of objects from the same early-15th-century courtly milieu places the manuscript in the context of the patronage of Jean de Berry and his royal family, the Valois.

The exhibition is made possible by the Andrew W. Mellon Foundation and the Michel David-Weill Fund; the catalog is made possible by the fund.

Cinnabar: The Chinese Art of Carved Lacquer
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through February 21, 2010

Although lacquer is used in many Asian cultures, the art of carving lacquer is unique to China. Showcasing some 50 examples, *Cinnabar: The Chinese Art of Carved Lacquer* explores the development of this artistic tradition from the 13th to the 18th century. Drawn from the **Metropolitan Museum of Art's** holdings and the collection of **Florence and Herbert Irving**, the installation includes newly acquired, rare 13th-century lacquer boxes for holding incense or cosmetics, and a recently restored eight-panel screen depicting a birthday celebration that is dated 1773 and has never before been exhibited in public.

Lacquer is the resin, or sap, of *rhus verniciflua*, a family of trees found throughout southern China. The resin hardens when exposed to oxygen and becomes a natural plastic that is resistant to water and can withstand heat and certain acids. The red lacquer derives its color from cinnabar (powdered red sulfide of mercury) that is the most prominent colorant employed in carved lacquer, also identified as "cinnabar" lacquer.

Producing carved lacquer involves laborious processes: Multiple layers of raw lacquer—often 30 or 35, but, at times, up to 200—are applied to a substructure, usually made of wood.



Seven-lobed platter with children at play, carved red lacquer; Yuan dynasty (1271–1368), 14th century; 21 7/8 in. (55.6 cm) diameter. Metropolitan Museum of Art (New York, NY), promised gift of Florence and Herbert Irving.

After being dried in air, each layer is carved individually to create a geometric motif or engaging scenes of figures in landscapes and lively birds flitting among flowers.

The production of luxury articles in lacquer suffered an eclipse after the Han dynasty (206 BC–220). During the Tang dynasty (618–907), lacquer objects were finely constructed but still rather plain in design. In the 12th century, a new class of luxury lacquer objects—carved lacquer—emerged. From then on, carved lacquer made significant advances, both artistically and stylistically.

Lacquer was—and still is—highly prized, especially when the artist manipulates the strata of resin to create carved imagery. Among the works on view, a 13th- or 14th-century incense box, adorned with a design of pommel scrolls, demonstrates a characteristic of early carved lacquer in China: layers of green and yellow lacquer interspersed among the predominant red to give depth to the overall design. “Seven-lobed Platter with Children at Play” depicts women and children in a garden setting and is an example of late 14th- and 15th-century lacquers with carved backgrounds, in which different geometric designs show earth, water and sky.

The early 15th-century “Sutra Box with Dragon” has thin lines carved into a red lacquer background and filled with gold to create the motif along the

sides of the box. “Octagonal Dish with Decoration of a Shou Character” is a carved dish from the 16th century with a Chinese word for longevity.

Imperial Privilege: Vienna Porcelain of du Paquier, 1718–’44

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

www.metmuseum.org

Through March 21, 2010

The **Du Paquier** ceramic manufactory, founded by **Claudius Innocentius du Paquier** in Vienna in 1718, was only the second factory in Europe able to make true porcelain in the manner of the Chinese. This small porcelain enterprise developed a highly distinctive style that remained baroque in inspiration throughout the history of the factory, which was taken over by the state in 1744. ***Imperial Privilege: Vienna Porcelain of du Paquier, 1718–’44***, charts the history of the development of the du Paquier factory, setting its production within the historic and cultural context of Vienna in the first half of the 18th century.

The exhibition features more than 100 works, half drawn from the **Metropolitan Museum’s** collection and half from a private collection.

With the increase in trade with China in the 17th century, Westerners developed a passion for Chinese and Japanese porcelain. The demand grew so great that Europeans began experiments to replicate the Chinese hard-paste porcelain, or “white gold,” and create their own production. Germany was the first to produce true porcelain in 1708, leading to the founding of the Meissen factory in 1710. Soon after, du Paquier enlisted a worker from the Meissen factory to help him produce porcelain in Vienna. Although it shared a number of forms with Meissen porcelain, the Vienna factory developed its own distinctive style of painted decoration. Du Paquier produced a range of tablewares, decorative vases and small-scale sculpture that found popularity with the Hapsburg court and Austrian nobility.

The works in ***Imperial Privilege: Vienna Porcelain of du Paquier, 1718–’44*** are installed according to the functions they served—drinking vessels, wares for dining, decorative

vases—in the life of the 18th-century Viennese aristocracy for which they were created. The exhibition includes the recreation of a table set for the Holy Roman Empress, with elaborate table decorations and pyramids of fruit sculpted from sugar, specially made for the exhibition, adorning the table.

Another highlight is a tulip vase from the museum’s collection, depicting a man (thought to be du Paquier) seated at a tea table with a display of porcelain on a buffet.

Art of the Samurai: Japanese Arms and Armor, 1156–1868

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

www.metmuseum.org

October 21, 2009–January 10, 2010

Arms and armor are the principal focus of this exhibition, with examples of armor, swords and sword mountings, archery equipment and firearms, equestrian equipment, banners, surcoats, and related accessories of rank such as fans and batons.

Objects are drawn entirely from public and private collections in Japan, with the majority dating from the rise of the samurai in the late Heian period, ca. 1156, through the early modern Edo period, ending in 1868, when samurai culture was abolished.

Painted scrolls and screens depicting battles and martial sports, castles and portraits of individual warriors evoke the martial skills and daily life of the samurai, their governing lords, the daimyo and the ruling shoguns.

The exhibition concludes with a related exhibition documenting the recent restoration in Japan of a selection of arms and armor from the museum’s permanent collection.

Playing with Pictures: The Art of Victorian Photocollage

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

www.metmuseum.org

February 2—May 9, 2010

As long as 60 years before the embrace of collage techniques by avant-garde artists of the early 20th century, aristocratic Victorian women were experimenting with photocollage in the 1850s and 1860s. Such images, often made for albums, reveal the educated

minds as well as the accomplished hands of their makers. The exhibition features approximately 55 works from public and private collections.

The exhibition is accompanied by a catalog.

North Carolina

Faces & Flowers: Painting on Lenox China

**Mint Museum of Art
Charlotte, NC**

www.mintmuseum.org

Through January 1, 2010

More than 70 pieces of **Lenox** china, including plates, vases and decorative wares with paintings of orchids, figures, idealized women and landscapes highlight the **Lenox** china painters, with works made by the firm's leading artists for figures such as orchid fancier Charles G. Roebing and Newark industrialist Franklin Murphy, who was governor of New Jersey from 1902 to 1905.

Walter Scott Lenox started the **Ceramic Art Company** in 1889 in Trenton, NJ, with the ambition to achieve "the perfection of American porcelain"; the company became **Lenox China** in 1906. To achieve his goal, Lenox hired the premier European and American porcelain painters of his time, including **Bruno Geyer** (Austrian, active late 19th–early 20th century), **William Morley** (British, ca. 1869–1934) and **Sturgis Laurence** (American, 1870–1961). The quality and creativity of its wares helped Lenox China make its mark internationally. Its products became the first American china to be used in the White House, during Woodrow Wilson's administration.

An illustrated catalog with an essay by exhibition curator **Ellen Denker**, an independent scholar, accompanies the exhibition.

"A Land of Liberty and Plenty":

***Georgia Decorative Arts,
1733–1860***

**Museum of Early Southern
Decorative Arts (MESDA)**

Winston-Salem, NC

www.oldsalem.org

Through March 31, 2010

Some of **MESDA's** newest objects (see **Acquisitions**) explore the diverse decorative arts traditions of Georgia.

Ohio

Imperishable Beauty: Art Nouveau Jewelry

**Cincinnati Art Museum
Cincinnati, OH**

<http://cincinnatiartmuseum.org>

October 24, 2009–January 19, 2010

Selected from a private American collection and organized by the **Museum of Fine Arts Boston**, ***Imperishable Beauty*** features more than 100 works from the Art Nouveau movement of the late 19th and early 20th centuries by the major designers and jewelers of the era, from France, Germany, Austria and the United States, including **René Lalique**, **Henri Vever**, **Philippe Wolfers**, and **Tiffany & Co.** Textiles by **William Morris**, posters by **Alphonse Mucha**, Tiffany glass, silver and ceramics from the museum's permanent collection provide an in-depth look at works that inspired these artists.

The **Cincinnati Art Museum** is the only other venue for the exhibition.

Pennsylvania

The Artistic Furniture of Charles Rohlfs

**Carnegie Museum of Art
Pittsburgh, PA**

<http://cmoa.org>

January 30–April 25, 2010

Charles Rohlfs was one of the most skillful, though enigmatic, American furniture makers of the late 19th century. His inspiration from varied sources, including Japan, China, the Middle East and medieval and Renaissance Europe, resulted in an assortment of tables, chairs, chests and candlesticks. A modernist in his sensibilities, Rohlfs indirectly endorsed the Arts and Crafts tenets of workmanship and truth to materials and the Art Nouveau obsession with the whiplash line.

Joseph Cunningham's work on the exhibition catalog is the recipient of the **Decorative Arts Society's Charles F. Montgomery Prize** (see **DAS News**).

In the Art of Japanese Craft: 1875 to the Present

**Philadelphia Museum of Art
Philadelphia, PA**

www.philamuseum.org

Through fall 2009

This survey exhibition of Japanese crafts includes ceramics, lacquerware,

metalwork and wood representing diverse media and techniques spanning the 20th century. The works reflect many key moments of artistic activity, from Japan's first forays onto the international stage of world's fairs to the creativity of the 1920s and 1930s; to the post-World War II period, when the craft arts were redefined; to the present.

This overview presents 70 gifts and promised gifts to the museum from a single donor, **Frederick R. McBrien III**. Almost all of the works in the exhibition are on public view for the first time outside of Japan. Approximately 35 works are on view at any one time, with a rotation of works in the spring. The exhibition includes several less-explored areas, such as metal crafts of the prewar period.

In the first half of the 20th century, Japanese artists in every field were trying to define their own esthetic and cultural identity on an increasingly global stage. Their varying solutions are found in the motifs, styles and techniques in these works.

Japan appreciated and fostered its craft art traditions in the 20th century, instituting a system of national competitive exhibitions, commissioning and purchasing crafts through the **Imperial Household Agency**, and supporting artists as "holders of important intangible cultural property." The exhibition features work by six artists who have been awarded this designation and are considered "living national treasures."

Items span more than 120 years and are divided into themed sections, such as animal, floral and geometric motifs. Objects include a lacquer box made around 1875, examples of Art Deco-influenced metalwork and an abstract contemporary celadon vase.

A native of San Marino County, CA, **McBrien** had his first experience with Japanese culture at the Zen garden at the **Huntington Library** (Pasadena, CA). He studied French language and culture at school and at the Alliance Française in Paris, and discovered that he shared his taste for fine Japanese art and crafts with French artists of Art Nouveau and Art Deco. He spent summers in Reading, PA, with visits to the **Philadelphia Museum of Art**, and

developed friendships with Philadelphia artists such as **Warren Rohrer** and **Edna Andrade**. His first acquisition was the early 20th-century "Vase with Design of Ivy," purchased in 1996.

A catalog, published by the museum in association with **Yale University Press** (New Haven, CT), accompanies the exhibition. Illustrated entries explore qualities of 25 of the exhibition objects. A checklist includes color illustrations of objects not reproduced elsewhere in the publication. The book also has artists' biographies and reproductions of their marks.

A Purer Taste of Forms and Ornaments: Josiah Wedgwood and the Antique

**Philadelphia Museum of Art
Philadelphia, PA**

www.philamuseum.org

Through October 24, 2009

This exhibition celebrates the 250th anniversary of the **Wedgwood** factory's opening with some 20 pieces, including a large "Krater" vase from the collection, decorated in imitation of the red-figure painting of the ancient Greeks and Romans using a process patented by Wedgwood in 1769 as "encaustic."

An integral element is the influence of *Collection of Etruscan, Greek and Roman Antiquities from the Cabinet of the Hon. W. Hamilton*, a catalog that documented the collection of Greek and Italian vases of Sir William Hamilton, British envoy to the King of Two Sicilies.

The early years of Wedgwood coincided with the emergence of the neoclassical style, after the discovery of the ancient buried cities of Pompeii and Herculaneum. Wedgwood was instrumental in establishing a taste for the antique that found favor with an aristocratic English clientele, including King George III and Queen Charlotte.

Wrought & Crafted: Jewelry and Metalwork 1900 to the Present

**Philadelphia Museum of Art
Philadelphia, PA**

www.philamuseum.org

Through January 2010

This exhibition celebrates the city of Philadelphia's metalworking heritage. The exhibition was launched

in conjunction with 800 metalsmiths arriving in Philadelphia for the 40th annual conference of the **Society of North American Goldsmiths** (SNAG), and showcases more than 50 works.

Wrought & Crafted highlights the museum's holdings of 20th- and 21st-century hollow-ware, sculpture and jewelry, documenting the development of metalwork over the past two centuries.



Lock, Key and Handle, wrought iron, mica (originally; now missing); lock, 16 1/2 x 19 3/4 x 3 1/4 in (41.9 x 50.2 x 8.3 cm); key: 2 1/4 x 3/4 x 7 3/8 in. (5.7 x 1.9 x 18.7 cm); 1911. Samuel Yellin (American, b. Poland, 1885–1940). Made in Philadelphia, PA. Purchased with Joseph E. Temple Fund, 1911.

Works range from **Samuel Yellin's** early 20th-century "Pair of Interior Gates" (1925) to **Jonathan Bonner's** modern copper sculpture "Open Ends," (1998) to smaller pieces with precious jewels, rubber, resin, eggshells and polymer clay into the designs. A commissioned necklace by **Ford/Forlano**, "Pillow Collar Necklace" (2009), made of overlapping forms of polymer clay, silver and gold, honors the museum's late director, **Anne d'Harnoncourt**.

Wrought & Crafted surveys work by metalsmiths from around the country and highlights Philadelphians—**Olaf Koogfors**, **Samuel Yellin**, **Bruce Metcalf** and **Stanley Lechtzin**; and **Sharon Church**, who, as professor of Metals at the **University of the Arts**, is a mentor to **Melanie Bilenker**, the youngest artist represented. Bilenker's "Chocolate" (2008) uses human hair to fashion an image in a gold frame.

An Enduring Motif: The Pomegranate in Textiles

**Philadelphia Museum of Art
Philadelphia, PA**

www.philamuseum.org

Through Fall 2010

Artists have been inspired by the

pomegranate since biblical times. The objects in this exhibition represent a cross-section of textiles from the collection that feature this symbolic fruit.

The pomegranate has been revered for centuries as a symbol of health, fertility and resurrection. Ancient Egyptians were buried with pomegranates in hopes of a second life. Judaism esteems the pomegranate as a symbol of righteousness and fruitfulness. In Christianity, representations of pomegranates are often woven into fabrics used for church vestments and hangings, the broken fruit bursting with seeds symbolizing Christ's suffering and resurrection.

South Carolina

Innovation and Change: Great Ceramics from the Ceramics Research Center

**Columbia Museum of Art
Columbia, SC**

www.ColumbiaMuseum.org

May 28–September 5, 2010

This exhibition highlights 75 works by many of the leading international ceramic artists of our day, offering a panoramic survey of the potential of clay as an expressive art form. The objects on view range from functional ware for everyday use to more expressive sculptural forms.

The exhibition features works by artists such as **Rudy Autio**, **Hans Copper**, **Rick Dillingham**, **Ken Ferguson**, **Shoji Hamada**, **Ewen Henderson**, **Asger Jorn**, **Karen Karnes**, **Bernard Leach**, **Michael Lucero**, **Maria Martinez**, **Otto and Gertrud Natzler**, **Lucie Rie**, **Edwin Scheier**, **Angus Suttie**, **Toshiko Takaezu**, **Akio Takamori**, **Peter Voulkos**, **Kurt Weiser** and **Betty Woodman**.

The exhibition is organized by the **Arizona State University Art Museum** and circulated by **Smith-Kramer Travelling Exhibitions**.

Tennessee

Chihuly at the Frist

**Frist Center for Visual Arts
Nashville, TN**

www.fristcenter.org

May 14, 2010–January 2, 2011

This site-specific exhibition will present selections from several **Dale Chihuly** series, including *Seaforms*,

Millefiori, Macchia, Ikebana and Persians.

The exhibition is in conjunction with a major outdoor installation of Chihuly's work at **Cheekwood Botanical Garden and Museum of Art**.

Texas

**Recent Accessions in Design
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org**

Through February 21, 2010

These additions to the design collection feature objects by designers of the 10th and 21st centuries that demonstrate esthetic significance and technical innovation in all media. Among the works are examples by international figures such as **Gae Aulenti, Mathias Bengtsson, Shiro Kuramata, Gerrit Rietveld, Wieki Somers** and **Ettore Sottsass**.

Virginia

**Cameo Performances: Masterpieces
of Cameo Glass from the
Chrysler's Collection
Chrysler Museum of Art
Norfolk, VA**

www.chrysler.org

Through July 1, 2010

Cameo Performances explores the history of cameo glass carving, from ancient Roman examples and to the technique's resurgence in England during the late 19th century.

Washington

**Contrasts: a Glass Primer
Museum of Glass
Tacoma, WA**

www.museumofglass.org

Through October 11, 2009

Contrasts: A Glass Primer displays works in glass in pairings or small groupings that highlight differences in technique, appearance, conception or purpose.

**Kids Design Glass
Museum of Glass
Tacoma, WA**

www.museumofglass.org

October 31, 2009–February 2011

Kids Design Glass showcases 52 glass sculptures designed by children and crafted by professional glass artists in the **Museum of Glass Hot Shop**.

The pieces were created between 2005 and 2009 in the Hot Shop by the Hot Shop Team and several visiting artists, including **Lino Tagliapietra, Preston Singletary, Joseph Rossano, John Miller, Dante Marioni, Nancy Callan, Martin Blank** and **Bee Kingdom**, a Canadian glassblowing trio.

A full-color catalog accompanies the exhibition, which travels across the country beginning in 2011.

**Incoming: Museum of Glass
Permanent Collection**

**Museum of Glass
Tacoma, WA**

www.museumofglass.org

Through June 27, 2010

The **Museum of Glass** introduces its Permanent Collection with this first in a series of exhibitions devoted to the collection, with works by both emerging and established artists.

In 2007, the museum refined its mission to concentrate solely on the medium of glass and the board of trustees committed to building a permanent collection of historically significant glass art. The collection includes international studio glass works of the 20th and 21st centuries, with particular attention to pieces that represent the Studio Glass movement of the Pacific Northwest. **Incoming!** is the first exhibition of works—from early American Studio Glass to contemporary European glass jewelry—acquired toward this mission.

The 11 objects in the exhibition are accessioned or promised to the permanent collection and include **Dale Chihuly's** early "Jumping Horse Cylinder" (1976), **Stanislav Libenský and Jaroslava Brychtová's** "The Second Queen" (1991-'92), and Finnish jewelry designer **Tarja Lehtinen's** "Cameo Brooch" (1996). The works are loosely organized into the categories of landscape and portraiture.

International

France

**Louis Comfort Tiffany—Colours and
Light**

**Musée du Luxembourg
Paris, France**

www.museeduluxembourg.fr

Through January 17, 2010

Some 160 works (stained-glass

windows, vases, lamps, objects, jewels and mosaics, drawings, watercolors and photographs) reveal **Tiffany's** contributions to the glass industry and to the decorative arts in general. Among the featured stained-glass windows are four from the **Montreal Museum of Fine Arts** that have been dismantled, studied and restored for this show.

The exhibition is in six sections: Tiffany's early career, with his stays in Europe (notably in Paris, where he studied painting in the studio of **Léon-Charles Bailly**) and growing interest for glass; his work as an interior designer for American clients; his relations with the Parisian art dealer **Siegfried Bing**; the stained-glass windows, an essential, though often neglected, aspect of his production; the Favre glass vases; and the expansion of the company, based on its lamp and decorative object business.

Works are from the **Chrysler Museum of Art** (Norfolk, VA), **Virginia Museum of Fine Arts** (VMFA; Richmond, VA), **Metropolitan Museum of Art** (New York, NY), **Ermitage Museum** (Saint-Petersburg, USSR), **Musée des Arts décoratifs** (Paris, France), **Musée du Petit Palais** (Paris, France) and **Musée d'Orsay** (Paris, France).

The exhibition travels to the Montreal museum (February 11–May 2, 2010), for its 150th anniversary, and the VMFA (May 29–August 15, 2010), for the opening of its new extension.

Guest curators are DAS award recipient **Alice Cooney Frelinghuysen**, curator of American decorative arts, **Metropolitan Museum of Art** (New York, NY), and **Martin Eidelberg**, specialist in Tiffany's work and professor emeritus of Art History at **Rutgers University** (New Jersey).

Highlights are:

- a selection of Tiffany stained-glass windows, including one belonging to the Ermitage Museum that is back in France for the first time since its display at the **Paris Universal Exhibition** in 1900 and one created by Tiffany after a cartoon by Toulouse-Lautrec, now at the Musée d'Orsay;
- four of the six vases that belonged to the **Musée du Luxembourg** (Luxembourg) until 1937.

This is the first exhibition devoted to Tiffany in France since 1900.

Contributions

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"Yellow Orchids Plate,"
c. 1906-1912.
Plate bone china with enamel
and gold decoration.
William H. Morley, British;
ca. 1869–1934.
Ceramic Art Company
(Trenton, NJ).
Mint Museum
(Charlotte, NC).
Organized and circulated by
University of Richmond Museums,
VA. In *Faces and Flowers*.
(See *Exhibitions*.)

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

DATED MATERIAL



"Déjeuner chinois réticulé, 1842,"
17-piece Sèvres tea service,
originally made by the order
of King Louis-Philippe in 1842;
inspired by Chinese porcelain,
enamels and lacquer.
Fine Arts Museums of
San Francisco,
San Francisco, CA.
(See *Acquisitions.*)

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DAS

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