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

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

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

The newsletter of the DAS is published two times a year. Submission deadlines for 2018 are: March 31 for the spring issue; September 30 for the fall issue. Send material to:

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Cover image:
Chalice, gold, platinum, enamel, jewels; 9 × 6 in. (22.9 × 15.2 cm); 1608, with later restorations; probably Otto Meier (active 1604–1621), German, Westphalia (probably Lichtenau). Gift of J. Pierpont Morgan, 1917. Radiant angels enameled in the round (en ronde bosse), a technique developed in the 14th century that involves painting molten glass colors over sculpted gold core. Made for dean of Speyer Cathedral to use in celebrating Mass. Set with gemstones, believed to embody detailing of God’s divine order. Part of original chalice is lost; damaged bowl was replaced with new one in 19th century. See Exhibitions, *Relative Values: The Cost of Art in the Northern Renaissance*, Metropolitan Museum of Art (New York, NY).
Over the past year, it has been my pleasure to represent the Decorative Arts Society, Inc. at a variety of events — lectures, symposia, tours, antique shows — even the occasional party! Those experiences have inspired in me a great sense of optimism — contrary to the gloom and doom reports that frequently circulate about declining museum attendances, rising ages of museum members, struggling historic sites, sluggish auction prices and so forth.

Notwithstanding these challenges, I have been repeatedly impressed by the creativity and vibrancy of our field. I have met graduate students, interns, young professionals, seasoned curators, independent researchers, writers, collectors, mid-life career changers and many others — all sharing a fervent interest in learning about the decorative arts and related areas of architecture, painting, sculpture, interiors, design and much more.

Long-time contributors have attested to their high regard for our organization and its usefulness as a conduit for information and connections (I was particularly pleased when one colleague made a point to remark on the value of the DAS newsletter). Newcomers to the field have asked to learn more about the DAS and our activities,

I thus see considerable opportunities for growth, which will in turn enable the DAS to expand its offerings. Board members are currently developing plans to extend our outreach to the field and to enhance the content of our newsletter and website.

Upcoming events

In the meantime, we continue to offer enticing programs, including both events organized by the DAS and others co-sponsored with cognate organizations. I am especially excited about the private tour of Relative Values: The Cost of Art in the Northern Renaissance at the Metropolitan Museum of Art (New York, NY), with curator Elizabeth Cleland reflecting on her use of “buying power” (translated as the “cost of cows”) to reevaluate the contemporary meanings of tapestry, stained and vessel glass, sculpture, paintings, precious metalwork, and enamels — certainly an illuminating new perspective on the decorative arts.

Also on the docket: a spring visit to the Newark Museum (NJ) and a donor-led tour by collector Susan Grant Lewin of Jewelry Ideas at the Cooper Hewitt Smithsonian Design Museum (New York, NY); see page 7 for an article featuring details of this collection and its history.

A two-day fall trip to northern Virginia will include visits to the Frank Lloyd Wright–designed Pope-Leighey House; the mid-18th-century Gunston Hall, with its Chinese and Palladian rooms and breathtaking central passage; and Mount Vernon, featuring four recently reinterpreted rooms and the current exhibition, Lives Bound Together: Slavery at George Washington's Mount Vernon, which presents treasures from the permanent collection in a new interpretive framework.

A special thank you

Like all DAS programs, these events are offered at cost, with participation limited to ensure providing a memorable small-group experience.

As a nonprofit, all-volunteer organization, the DAS relies upon the participation of its constituents. I want to especially acknowledge the efforts of our board members, prize and award committee chairs, and hosts of our programs, all of whom have generously contributed their time and talents. I thank each and every one of our contributors for your continuing financial support, and I invite you to share with me any suggestions you may have.

I look forward to hearing from you or seeing you at future events — and do let me know if your travels bring you to DC or northern Virginia!

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Thank you for your interest in the Decorative Arts Society, Inc. (DAS). If you have any questions or would like to contribute to our efforts, please contact us at info@decorativearts.org or visit our website at www.decorativearts.org.

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DAS tours Rochester and Corning sites and scenes

By Frederica A. Jaret

DAS members took in Rochester and Corning, NY, artist studios, museum exhibitions and a historic house during a November 2017 weekend planned by board member Emily Orr, with input from treasurer Stewart Rosenblum and newsletter editor and Rochester native Ruth E. Thaler-Carter.

Rochester sights

The first stop was a tour of the studio and archive of metalsmith Albert Paley, guided by Elizabeth Cameron. Tour participants saw photographs, drawings, maquettes and artist’s proofs of Paley’s monumental public commissions and his more-earthbound lamps and candlesticks. Cameron noted that an architectural screen exhibited every forging trick the artist knew. A window grille with a blackened metallic finish posed particular problems because it had to meet building codes before it could be used.

The group was privileged to meet the artist himself, who had been working on a dragon’s back floral lamp with a polychrome finish. Both a prototype and finished example of the lamp with a blackened metallic finish were on view in the studio.

In chatting with DAS tour participants, Paley revealed that he collects Jugendstil, Wiener Werkstatte and
Lamp by Albert Paley.

Hector Guimard works. The inspiration of that period is clear in his work.

The next stop was the Memorial Art Gallery, where Jane Colangelo guided a tour of Wendell Castle’s art furniture, which he first hand-carved and later crafted digitally. His early hand-carved works were very sculptural, such as a scribe stool in cherry from 1961–1962. He went on to use stack lamination, first with cherry and walnut, but by the 1980s, with cheaper ash stained black. In 2011, he began to use "Mr. Chips," a computerized numerical control machine.

The artist lent his own dining table (1966) to the exhibit. Its center is carved out to reveal the sculptural base.

Corning exhibitions

The second day of the trip took the group to the Corning Museum of Glass, starting with a guided tour of the Tiffany’s Glass Mosaics exhibit with Kelly Conway, curator of American glass at Corning, and Lindsay Parrott, director and curator of the Neustadt Collection of Tiffany Glass (Long Island City, NY), who was secretary of the DAS for several years. The exhibit is the first focused on the Tiffany mosai-
ics because most are still in situ and because of the size of those that are not. The mosaics are among the more than 240 Tiffany commissions between 1879 and 1931, most between 1900 and 1915.

Although the art form is centuries old, Tiffany glass mosaics contributed a uniquely American character in a country where there was no native mosaic tradition. They are intended to be seen in reflected, rather than transmitted, light and are exhibited accordingly. Excellent new photography, high-definition gallery projections and interactive activities added to the tour participants’ appreciation.

The exhibit includes two fireplace surrounds from a house in Cleveland. The curved surround for the music room has a background in shades of pink mosaic glass and a design in blue and green transparent glass backed with gold leaf and drapery glass that predates the drapery glass lamps. Household objects include a carp tea stand, cobweb lamp, and enormous selection of iridescent and iridescent pattern glass used for the mosaics.

After lunch, the group enjoyed guided tours of the European Gallery with Kit Maxwell, curator of European glass, and of the Modern and Contemporary Galleries with Alexandra Ruggiero, assistant curator.

Maxwell concentrated on the Venetian glass collection. The first high-quality glass since the Roman period was produced in 15th-century Venice. By the 16th century, filigree decoration had been perfected, notably in white — the color of the doges, lacemakers and women of status during the Renaissance. Some glass imitated porcelain because high-quality porcelain could not yet be produced in Europe.

Ruggiero concentrated on the glass of the Vienna Secession, including a clear vase with green stripes by Koloman Moser and the classically elegant “Patrician” glass of Josef Hoffmann. A large display of glass from the René Lalique period represented only a few examples of almost 1,000 Lalique pieces in the collection, about three-fourths of which are from that
Completed mosaics commission from exhibit video (left); Tiffany butterfly mosaic trivet (above).

Lindsy Parrott and Kelly Conway welcome DAS tour participants to Corning Museum of Glass.

Elements of glass mosaic.

Series of hanging glass boats in Corning museum’s Contemporary Wing.

Exhibition entrance © Corning Museum of Glass; other Corning photos and Eastman Museum photos by Stewart Rosenblum.
period. A display of rare Steuben pieces included a 1938–1939 Dali study, "Vase with a Nude."

The Contemporary Wing, which contains the world's largest space devoted to the display of contemporary art and design in glass, is sky-lit, so changes of light can transform the objects in it. A blue butterfly chandelier in the Nature Galleries featured butterflies as solar panels to power the central bulb, and a "fallen" red chandelier of carved glass where small animals appeared to devour the broken bits.

The group's last stop at Corning was a glassblowing exhibition. Instead of the usual display, the exhibit featured Tiffany Studios glassblowing techniques — a fitting end to a very special day.

Back to Rochester for George Eastman Museum

The final day of the trip, back in Rochester, included a tour of the George Eastman Museum with Kathy Connor, Eastman Legacy Curator.

George Eastman, founder of Eastman Kodak, simplified photography so the average person could take a photograph and simplified photographic processes as well. The museum — in Eastman's mansion — contains almost 10,000 examples of photographic techniques, including a wall of powdered synthetic dye samples collected by the Technicolor Motion Picture Corporation. Of particular interest to the DAS, though, is Eastman's home itself.

J. Foster Warner was the architect of Eastman's colonial revival mansion, which was built between 1902 and 1905. McKim Meade & White designed the interiors and Francis Bacon chose most of the furnishings, including many A.H. Davenport pieces.

Eastman lived in the mansion for 30 years. The house is surrounded by seven gardens and a palm house that provided plants and flowers. There are plants in every room and monochromatic arrangements of fresh flowers. The conservatory at the center of the house was a conservatory in two ways: a large windowed room with plants and wicker furniture, and a music room with an enormous organ whose pipes rise up three floors.

Eastman was an avid hunter who hunted with Theodore Roosevelt; the dining room chairs are copies of chairs in Roosevelt's White House. In the living room, a piano and music stands emphasize Eastman's interest in music. The billiard room is interesting for its hidden storage, ivory billiard balls and stained glass windows made from glass plate negatives. The dining room features an elaborately set table.

The house and furnishings were given originally to the University of Rochester, which de-accessioned quite a few pieces of furniture. Connor pointed out several major pieces that were re-obtained at auction. Smaller items such as tableware were offered originally to the family and some of these, too, have been brought back to the house.

All of the weekend's museums and studio visits fulfilled their promise. The hotel and restaurants were also well-chosen. A very good time was had — and a lot learned — by all of the participants.
Something of a mini explosion is going on in the art world in the U.S. that has already had a profound effect on modern and historic museums alike in Europe, which exhibit jewelry near their works of the Middle Ages and classic fine art. It is contemporary art jewelry, and it has been showcased in the USA this past year — literally from coast to coast.

With contemporary art jewelry, each work is an intimate statement of both the artist in the realm of art and ideas, and the wearer. Two exhibitions exemplify this movement: on the East Coast, **Jewelry of Ideas: The Susan Grant Lewin Collection** at the **Cooper Hewitt Smithsonian Design Museum** (New York, NY) (through May 28), and on the West Coast, the recent **Beyond Bling: Jewelry from the Lois Boardman Collection** at the **Los Angeles County Museum of Art** (LACMA; CA). Two collectors in the field, two museums eager to show what they have discovered to new audiences, have made it possible to see contemporary decorative arts on a design high.

This did not happen by accident. Several collectors, including **Helen W. Drutt English** of Philadelphia, have been actively promoting contemporary art jewelry and bringing it to the fore of the American art scene.

**A movement begins**

The historical beginnings of the contemporary art jewelry movement can be dated to just after World War II, when it evolved alongside much of the new abstract forms taking hold in both the fine and decorative arts. With political turmoil in Europe in the 1930s, refugee artists like **Josef and Anni Albers**, who came to Black Mountain College, and **Laszlo Moholy-Nagy**, who came to the **IIT School of Design** (Chicago, IL), founding the “New Bauhaus” program, had a profound effect where there was already a system in place for the education of metalwork professionals. (**The Art Institute of Chicago** recently held a retrospective exhibition, **Moholy-Nagy: Future Present**.)

After the war, Dartmouth College sponsored a rehabilitation training program for returning soldiers and the **Museum of Modern Art** (MOMA; New York, NY) had the **War Veterans’ Art Center**. In the 1960s and ‘70s, new waves of contemporary art jewelry started also coming out of the Netherlands, Germany and Great Britain.

**The Lewin collection**

What the Cooper-Hewitt has done is provide a glimpse into the world of the creative minds of both the artists and a collector, **Susan Grant Lewin**, who had the vision to create and donate her 150-piece collection. The exhibition features works by European, Asian, Australian and North American artists, including **Daniel Kruger**, **Bruce Metcalf**, **Wendy Ramshaw**, **Joyce Scott**, **Kiff Slemmons**, **Thomas Gentille**, **Attaí Chen** and **James Bennett**.

Jewelry is very personal art; you wear it. Lewin has done the opposite of what women usually do when they dress; rather than choose her clothes and then “accessorize,” Lewin chooses her jewelry first, then selects clothes to go with it. She often wears black to “accommodate the jewelry” — essentially to be its “backdrop.” Her focus shows how radically different this kind of collecting would be.

Lewin has always loved art, architecture and design. She first worked as a journalist with what would become Hearst, then as global creative director at **Formica**; she currently runs an arts public relation firm. It is rare to meet someone who not only collected but curated these works. She also wrote one of the first books in the field, *One of a Kind: American Art Jewelry Today* (Harry N. Abrams, 1994), showcasing...
54 artists she discovered and bringing them together in one volume for a spotlight on “wearable art.”

Lewin was attracted to Victorian jewelry when visiting the antiques district of Philadelphia with her mother and aunt. Early on in her collecting, she did purchase some “mid-century modern” pieces, but decided that was not to be her focus. She wanted to collect cutting-edge contemporary works by artists whose vision of their designs would be more important than the traditional precious metals used to create the jewelry; she was interested in collecting works that did not necessarily have intrinsic value based on their materials. She began championing the field of studio art jewelry early in the 1970s.

While browsing on a trip to Denmark, she was attracted to the work of Vivianne Torun Bulow-Hube, a Swedish artist who began making jewelry she called “anti-status” and became one of Georg Jensen’s designers.

Many of the 20th-century modern masters who created jewelry in addition to their fine art often made multiples. This was the period when jewelry was being made by Bracquemond, Picasso, Dali, Delaunay, Man Ray, St. Phalle, Vasarely, even Warhol, Lichtenstein and Rivers, often with the help of a goldsmith — not all for the public; sometimes as private gifts to family and friends in other media. Lewin, however, told the DAS that she wanted to collect only “one of a kind” works made solely by the artist. She is after one thing: “art and artistry.”

The Boardman collection

West Coast collector Lois Boardman also began amassing a contemporary art jewelry collection in the 1970s. Seeing herself as a “custodian,” she collects artists who have made an “imprint on the contemporary jewelry movement,” as she told American Craft magazine (“Inside Track: Jewelry to Think By,” Joe Lauria, October–November 2016).

Beyond Bling documented her donation of 300 works, 200 of which are illustrated in the catalog. The collection centers around the decorative arts theme of a “Cabinet of Curiosities.” Certainly that is found in the illustrated catalog, along with essays that discuss the digital age and studio jewelry on the West Coast. The 2017 exhibition showcased 50 pieces of the Boardman gift, along with objects from LACMA’s permanent collection, including Bernard Palissy earthenware, a 1650 Georg Metzner table clock originally owned by William Randolph Hearst and ancient Egyptian scarabs.

The Lois and Bob Boardman gift includes jewelry made from a wide variety of materials, both precious and non-precious, including gold, silver, copper, brass, enamel, feathers, glass, textiles, Neoprene, Plexiglass, PVC and other plastics. The exhibition, co-curated by Rosie Chambers Mills and Bobbye Tigrman, featured artists from the USA and more than 26 other countries, including Herman Junger, Elizabeth Garrison, Manfred Bishoff and Barbara Paganin.

What makes for so many interesting questions about contemporary art jewelry is that it is on both the continuum of the history of jewelry and the convergence of jewelry with sculpture. Traditionally, the two were separate. Many of the pieces in both the Cooper-Hewitt and LACMA shows could be called sculpture as well as jewelry.

Additional aspects


New ideas with environmentally conscious use of recycled materials; new ways of wearing contemporary art jewelry; and interaction with different media, including 3-D printing, all make for an exciting future. At the Cooper-Hewitt symposium, what was most striking were the passionate discussions about how the creators see themselves as artists, artisans and designers.

The discussions echoed the pride of Renaissance jewelry master Benvenuto Cellini in both his technical and artistic skills, as found in his autobiography. What would he have thought about Art Jewelry Forum (https://
artjewelryforum.org/), where today’s artists are reviewed and can discuss their work online? What would Marcel Duchamp have thought about “recycled” versus his “found objects” in the making of art?

Much has happened since Modern Handmade Jewelry in 1946, first major exhibition in the U.S. of contemporary art jewelry, at MOMA. Today, there are not only the Lewin and Boardman gifts, but recent acquisitions of major private collections, in the U.S. by the Dallas Museum of Art (TX), Metropolitan Museum of Art (New York, NY), Museum of Art and Design (MAD; New York, NY) and Museum of Fine Arts, Boston (MA), and abroad by the Rijksmuseum (Amsterdam, the Netherlands). In addition, English has given collections to the Museum of Fine Arts, Houston (MFAH; TX) and the Hermitage (Moscow, Russia).

What started out as “anti-status” jewelry has become a bold statement today. What unites all of these works and the passions of these artists and collectors is the raw-edged creativity of the artistry of these objects, as well as the excellence of technique and skill used to create the works.

The museum world is listening — and acquiring.
Catalogs

The catalogs provide further details of the Lewin and Boardman exhibitions:


Before the American Revolution and during the first several decades of the new republic, the city of London was the style center of the British-Atlantic world. A mixture of styles in British furniture, textiles and decorative objects routinely crossed the Atlantic for customers along America’s eastern seaboard. George and Martha Washington were connoisseurs of the latest decorating trends, and chose goods to convey their wealth, taste and social standing.

Curators, historians and art historians examine styles, objects, methods and techniques that crisscrossed the Atlantic between Britain and America. Presenters and topics include the following.

- “Above the Stairs: Rethinking the Bedchambers at Mount Vernon,” Amanda Isaac, associate curator, Mount Vernon;
  leader of ongoing research and development, Mount Vernon Furnishing Plan
- “Fashioning the Botanical Landscape of Empire: Women Makers and Wearers of Silk,” Pauline C. Metcalf Lecture on Women in the Decorative Arts, Zara Anishanslin, assistant professor of history and art history, University of Delaware; author of Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World
- “A Call to Arms: Chinese Armorial Porcelain in the Chesapeake,” Ron Fuchs, curator, Reeves Collection of Ceramics, Washington and Lee University
- “The Rise of the West End: London, the Season and Shopping,” Amanda Vickery, keynote speaker, author of The Gentleman’s Daughter (1998) and Behind Closed Doors: At Home in Georgian England (2009), and professor of early modern history, Queen Mary, University of London; Eleanor Searle Visiting Professor at Caltech/Huntington Library Art Collection, and Botanical Gardens
- “My New Apartment will be Very Handsome’: Women and the Decorative Arts in Irish Georgian Houses,” Pauline C. Metcalf Lecture on Women in the Decorative Arts, Robert O’Byrne, writer and lecturer specializing in the fine and decorative arts; retired vice president, Irish Georgian Society; trustee, Alfred Beit Foundation

The newly restored Blue Room at Mount Vernon.

• “British and American Mahogany Trades in the Colonial Era,” Adam Bowett, independent furniture historian; chair, Chippendale Society; editor, Regional Furniture

• “In all the Luxury of Indolence: Material Comforts in the Caribbean Climate,” Louis P. Nelson, professor of architectural history and vice provost for academic outreach, office of the provost, University of Virginia


The symposium is endowed by support from the Robert H. Smith Family Foundation, Lucy S. Rhame, Felicia Fund, Sachem Foundation, and Mr. and Mrs. Frank Mauran IV.

Delaware Discoveries: Girlhood Embroidery, 1750–1850
Delaware Sampler Symposium
Biggs Art Museum
Dover, DE
www.bigsmuseum.org
June 9, 2018

This symposium celebrates the new publication of the same title by Gloria Seaman Allen and Cynthia Steinhoff, with contributions from Susi Slocum, published by the Chesapeake Book Company and Biggs Museum of American Art and designed by James F. Brisson. Talks also create the context for the museum’s exhibition of more than 100 samplers (see Exhibitions). Sessions and speakers include:
Linda Eaton, "Embroidery: An Important Part of Delaware’s Material Culture"
Susi Slocum, "Fruit and Flower Samplers of Delaware (1788-1839)"
Cynthia Steinhoff, "A Tale in Two Cities – Needlework Teacher Deborah Hicks Mundall" and "A Sampler Tour of Sussex County"
Lynne Anderson, “In wonder, love, and praise’: The Quaker Spirit and Southern Boarding School Samplers"
Mary Brooks, “Schoolgirl Needlework: Quaker Connections Near and Far”
Sheryl DeJong, "The Delaware Orphan Court Records"

Fashion and Conflict in Early America:
An Historic Deerfield Symposium
Historic Deerfield, MA
www.historicdeerfield.org
September 28–30, 2018

This symposium explores the impact of conflict on clothing and textiles in defining the culture of British and French North America in the 18th century.

Clashes between European rivals, struggles by Native peoples to retain their homelands and autonomy, and the determination of colonial settlers to control their environment all shaped the North American continent in the 17th and 18th centuries. European newcomers and their descendants turned to the material culture and fashions of the Old World to affirm their cultural identities.

Topics may include the following.

Military influences on dress and accessories of European colonists
• Clothing (both civilian and military); the impact of war and scarcity on the availability of imported textiles and/or fashion news

Intercultural conflicts
• Native American intersections with and divergions from European clothing traditions
• Perceptions about, and/or inclusion of, the dress of different cultures by British and French North Americans

Personal/moral/legislative conflict
• Financial struggle and the pursuit of a fashionable appearance
• Reticence to adopt new clothing styles

• Age, gender, and notions regarding appropriateness of certain styles, colors, or other elements of dress
• Religious/political censure of fashion and textiles, including sumptuary laws
• Imported vs. locally-woven textiles and the pursuit of luxury

European fashions in the New World
• Disruption of traditional Anglo-French American patterns of trade or accepted transference of styles and preferences.
• Adoption or rejection of new fashions or tastes, including non-western sources

Conservation and display conflicts
• Treatment of textiles and dress, or their display and interpretation, in museums and galleries
• Contextualizing the interpretation of the dress of enslaved people within Anglo-American fashion narratives

Ladis Trecento Conference
Museum of Fine Art, Houston
Houston, TX
www.mfah.org
November 8–10, 2018

The goal of this conference is to bring together scholars for a dialogue about 14th-century art, with participation from international colleagues and researchers at varying stages in their careers.

The original model for the conference was a series of small meetings on the Trecento, first organized in Georgia in the late 1990s by Andrew Ladis, a scholar of 14th-century art and a mentor to younger art historians; the title of the conference honors his legacy.

The conference is limited to approximately 20 papers of 20 minutes each. There will be no concurrent sessions. There is no single overarching theme. All topics and all media are welcome, as long as they address the period ca. 1250–1425.

The call for papers is open to all emerging scholars. Beginning with this year’s conference, organizers will also increase efforts to include Italian scholars and graduate students.

There are no registration fees, but participants will be asked to indicate which events they will attend.
The American Ceramic Circle (ACC) Book Award Committee has chosen Ceramics: 400 Years of British Collecting in 100 Masterpieces, by Patricia F. Ferguson (Philip Wilson Publishers, London), as this year’s award recipient. Established in 2005, the award recognizes English-language publications that advance the study of ceramics, present new scholarship and interpretations, and, in doing so, become important and standard references in the field.

The volume presents 100 works selected from the collections of the National Trust. As noted in a review in the spring 2017 DAS newsletter, Ferguson arranged the book by the times the objects began to appear in British households, rather than by the conventions of material, place of origin or date.

Books about ceramics published in 2017 are eligible for consideration for the 2018 American Ceramics Book Award. To suggest a book for review, contact Amy Dehan, ACC Book Award chair, at amy.dehan@cincyart.org by June 1, 2018.

The Bayeux Tapestry is expected to be on display in England by around 2020, for the first time in 950 years, as to be on display in England by around June 1, 2018. The Abbeys also underwrote the exhibition and its related publication. The Abbeys are members of the Met’s Friends of Asian Art group and supporters of the Japan Society, among other organizations. They are known for their collection of Japanese baskets and bamboo sculpture from the late 19th century (Meiji period) to the present. The Metropolitan Museum of Art also has received a gift of more than $80 million from trustee Florence Irving and her late husband, Herbert Irving — its largest financial gift in recent history.

The bequest will establish an unrestricted art acquisitions endowment fund, as well as several endowment funds for the Department of Asian Art, to support acquisitions, exhibitions and publications of the arts of China, Japan, Korea, Southeast Asia, South Asia and the Himalayas, with a preference for Chinese decorative arts and Indian and Romanov dynasty of Russian rulers to their subjects.

The Kirkland Museum of Fine and Decorative Art (Denver, CO), which has an international decorative art collection from about 1875 to about 1990, has reopened at a new location, 1201 Bannock Street in Denver’s Golden Triangle Creative District. The new 38,500-square-foot museum was designed by Jim Olson of Seattle-based Olson Kundig. The move includes Vance Kirkland’s studio and the art school.

Diane and Arthur Abbey, New York City-based collectors of Japanese bamboo art, have provided a gift to endow the Diane and Arthur Abbey Curatorship for Japanese Decorative Arts in the Department of Asian Art of the Metropolitan Museum of Art (New York, NY), the first endowed position for Japanese decorative arts in the museum’s history (see People).

In March 2017, the Abbeys designated more than 70 works of Japanese bamboo art as promised gifts to the Met, most of which were featured in the recent exhibition Japanese Bamboo Art: The Abbey Collection. The Abbeys also underwrote the exhibition and its related publication.
Endowment for the Humanities, as well as private donations.

- The Rockwell Museum (Corning, NY) has unveiled a new permanent gallery dedicated to Haudenosaunee (People of the Longhouse) art and culture. Haudenosaunee refers to the six nations of the Iroquois Confederacy (Seneca, Cayuga, Onondaga, Oneida, Tuscarora and Mohawk). The gallery features art and objects of material culture of different nations, from pre-contact tools to 19th-century clothes, toys, dolls, baskets and bowls, as well as contemporary art by artists such as Shelley Niro, Peter Jemison and Richard Glazer-Danay.

- The retrospective of 20th-century Italian architect and designer Ettore Sottsass (1917–2007) that was planned for this spring at the Stedelijk Museum Amsterdam (the Netherlands) has been cancelled. His body of work included furniture, jewelry, glass, lighting, home objects and office machine design, as well as buildings and interiors.

- The Taft Museum (Cincinnati, OH) has received a gift of $5 million from the late Sallie Robinson Wadsworth to endow its lead curatorial position (see People). The endowment will make self-organization exhibitions that advance scholarship a priority at the museum. It also will allow the museum to hire an assistant curator.

Wadsworth was a member of the museum’s first docent class and a board member from 1985–2015. She supported the museum with gifts over the years, emphasizing exhibitions and scholarship, including the Sallie Robinson Wadsworth Endowment for Exhibitions. She died in November 2017.

- A silver trophy the size of a punch bowl and known as a loving cup has been returned to the 92nd Street Y (New York, NY), originally the Young Men’s Hebrew Association. It has an inscription in “ruffled and blocky” type, with an image of the original four-story Classical building (razed and replaced in 1928). The maker and designer are unknown; the base has only 3154 as a mark. It may have been made by the Whiting Manufacturing Company.
Appointments and moves

- Lynne D. Ambrosini, currently director of curatorial affairs and chief curator at the Taft Museum (Cincinnati, OH), has been named the museum’s Sallie Robinson Wadsworth Chief Curator, as well as deputy director (see News). She has been at the Taft since 2004, specializing in 19th-century French painting and sculpture. The curatorship gives Ambrosini the opportunity to dedicate time to research and to producing exhibitions and publications.

- Assistant curator Monika Bincsik is the first incumbent of the Diane and Arthur Abbey Curatorship for Japanese Decorative Arts in the Department of Asian Art of the Metropolitan Museum of Art (New York, NY) (see News).

Bincsik, who joined the department five years ago, specializes in Japanese decorative arts, especially lacquer. She grew up in Budapest, Hungary, and received her PhD from the ELTE University of Budapest for a dissertation on the history of collecting Japanese art in the West. While affiliated with the Department of Art History at Kyoto University as a Monbushō Fellow from 2000 to 2002, she continued her study of Japanese lacquer art under the tutelage of Haino Akio, curator of lacquer at the Kyoto National Museum. She served as a curator of Japanese art at the Museum of Applied Arts (Budapest, Hungary) from 2002 to 2007. From 2008 to 2009, she was a Jane and Morgan Whitney Art History Research Fellow at the Met, conducting research on Japanese lacquers and the history of the collection.

Bincsik worked as a research assistant at the Art Research Center at Ritsumeikan University (Kyoto, Japan) where she earned a second PhD for a dissertation focusing on Japanese lacquers.

At the Met, Bincsik conducted research on the museum’s holdings in lacquer, textile, ceramics and netsuke. She was co-curator of the exhibition Kimono: A Modern History (2014) and curator of Discovering Japanese Art: American Collectors and the Met (2015) and, most recently, Japanese Bamboo Art: The Abbey Collection. She has published numerous articles on Japanese decorative arts and collecting history.

- John Buchtel has been appointed curator of rare books and head of special collections at the Boston Athenaeum (MA), effective in June, succeeding Stanley Ellis Cushing. Cushing announced his retirement in 2017 after 47 years, most recently serving as Bromer Curator of Rare Books and Manuscripts and previously as conservator. He is now curator emeritus of rare books.

Buchtel has been director of the Booth Family Center for Special Collections at the Georgetown University Library (DC) since 2008 and was curator of rare books at the Sheridan Libraries of Johns Hopkins University (Baltimore, MD) before that. He has served on the Rare Book School faculty of the University of Virginia since 2001.

- Fabio Fernández has stepped down at the Society of Arts + Crafts (Boston, MA) after 10 years as curator and three as executive director. He previously served as exhibitions director at the society and as associate curator at Cranbrook Art Museum (Bloomfield Hills, MI). He has planned and executed national exhibitions that explored the conceptual, technical and material approaches of contemporary makers. Fernández, an advocate in the craft community, serves as a trustee of the Haystack Mountain School of Crafts (ME); and has been a visiting critic at universities around the world; and has served as a juror on numerous grant panels, including the United States Artists Fellowship.

Fernández holds a master of fine arts degree from Cranbrook and a bachelor of science degree in business from Seton Hall University.

- Andrea Gardner has been promoted to director of collections, and Halona Norton Westbrook to director of curatorial affairs at the Toledo Museum of Art (TMA; OH).

Gardner holds a BA in classics and Latin from Franklin and Marshall College and a master’s degree in ancient art history from the University of Texas at Austin. She leads the logistical support operations of the care and display of the museum’s collections.

Norton-Westbrook received her PhD in museology and art history from the University of Manchester in the UK, master’s degree in art history from the Courtauld Institute of Art at the University of London, and BA in American history and studio art from Mills College. She joined the TMA staff as Andrew W. Mellon Fellow in August 2013. During her fellowship, she curated numerous exhibitions and led cross-departmental projects focused on engagement, access and inclusivity. She was named director of collections after completing her fellowship, with oversight of the curatorial, exhibitions, conservation and publications teams.

- Sherri Geldin will step down as director of the Wexner Center for the Arts at the Ohio State University at the end of 2018 after 25 years in the role.

- Eric Gradoia is the new director of historic preservation at Historic Deerfield (Deerfield, MA). He will conduct research on and oversee the care, repair and restoration of Historic Deerfield’s 55 antique structures.

Before joining Historic Deerfield, he held positions at the firm Mesick Cohen Wilson Baker Architects (Albany, NY) and with the Massachusetts Historical Commission. He has served as an adjunct faculty member at the Roger Williams University, School of Architecture, Art and Historic Preserv-
tion, and the Boston Architectural Center.

Gradioia has a BA in architectural conservation from Roger Williams University and an MA in historic preservation from the University of Vermont. He is on the board of the Historic Eastfield Foundation and is a registered assessor with the American Institute of Conservation Collections Assessment Program. His primary fields of study include 18th-, 19th- and 19th-century New England vernacular architecture, traditional materials and construction methods, and the technology and evolution of American domestic conveniences.

- Kate Kearns joined Historic Deerfield (Deerfield, MA) as collections manager. She most recently worked as assistant registrar at the Eric Carle Museum of Picture Book Art (Amherst, MA). She also managed an IMLS-funded project at the Smith College Museum of Art to complete digitization of the museum's collection, and was archivist and registrar at the New York Transit Museum.

Kearns graduated with an art history degree from Smith College.

- Asen Kirin, professor of art history at the Lamar Dodd School of Art at the Georgia Museum of Art at the University of Georgia (Athens), has been appointed the Parker Curator of Russian Art and Architecture from Princeton University. He has received two fellowships from Dumbarton Oaks/Harvard University and teaches courses in late antique, Byzantine and Russian art and architecture. He has published on post-Byzantine frescoes and their inscriptions, and on the interplay of late Byzantine architecture, mural painting and natural landscape.


- Carolyn Swan Needell, an expert in ancient and modern glass, is the new Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art (Norfolk, VA) and its Perry Glass Studio.

Swan Needell has a doctorate from Brown University, master’s degrees from the University of Leicester and University College London, and a bachelor’s degree from Dartmouth College. She recently completed a fellowship at University College London, Qatar, on glass in the medieval Middle East, which was also the topic of her dissertation at Brown University.

She has worked in museums at the Rhode Island School of Design, Harvard University and Dartmouth College, where some of her focus was on modern and contemporary art; presented lectures at conferences nationally and abroad, including Warsaw, Abu Dhabi and London; and held positions at Brown University, Colby College and the University of Maine at Orono.

- Lindsy R. Parrott has been named executive director and curator of the Neustadt Collection of Tiffany Glass (Long Island City, NY) in recognition of her leadership and scholarship. She served as DAS secretary for a number of years.

At the Neustadt, Parrott has conducted groundbreaking research on the manufacture and use of Tiffany’s flat glass that has been published in numerous journal articles and exhibition catalogs. She has developed the Neustadt’s partnership with the Queens Museum (NY) to include a permanent gallery dedicated to changing exhibitions from the Neustadt’s collection.

Parrott has curated traveling exhibitions exploring Tiffany topics such as the translation of nature into glass, how lamps were fabricated and the esthetic effects of changing lighting technologies at the turn of the century, including the Cincinnati Art Museum (OH), Winterthur Museum (DE), Chrysler Museum
Parrott co-curated *Louis C. Tiffany and the Art of Devotion* at the Museum of Biblical Art (New York, NY) and contributed a chapter on the history of Tiffany glass to its companion publication. Most recently, Parrott served as co-curator of *Tiffany’s Glass Mosaics*, organized in partnership with the Corning Museum of Glass (CMOG; NY), and co-edited and contributed to the accompanying award-winning publication.

Parrott has taught graduate seminars on *Louis C. Tiffany* and advises independent study projects and MA theses exploring Tiffany and other American stained-glass artists. She is a member of numerous professional glass and decorative arts organizations, including the *Art Glass Forum | New York* (president), *National American Glass Club* (board of directors), *Victorian Society New York* and *American Glass Guild*. In 2014, she was elected a Fellow of the CMOG.

*Anne-Imelda Radice* will retire as executive director of the *American Folk Art Museum* (New York, NY) at the end of 2018. As executive director for a little more than five years, she is credited with balancing the museum budget, raising more than $15 million, creating education programs, expanding the board of trustees, starting the process of digitalizing the collections and strengthening the exhibition program by hiring the museum’s first curator of self-taught art and Art Brut.

*Shoshana Resnikoff* has joined the Wolfsonian–Florida International University, most recently an assistant curator for exhibitions and research at the Peabody Essex Museum (PEM; Boston, MA). She has honed her expertise in the decorative arts and design as a curatorial associate at the Terra Foundation for American Art and collections fellow at the Cranbrook Center for Collections and Research (IL), and has experience with fashion, contemporary art and digital projects, including two Google Cultural Institute collaborations.

Resnikoff curated or co-curated six shows and oversaw the inventories of two historic houses (Frank Lloyd Wright’s *Smith House, Thornlea House*) while in these roles, and recreated Waylande Gregory’s landmark *Fountain of the Atom* from the 1939 New York World’s Fair. She has degrees from Emory University and the University of Delaware’s *American Material Culture Program* at Winterthur.

*Christopher Scoates* will be the next Nanette L. Laitman Director of the *Museum of Art and Design* (New York, NY) effective July 1, 2018. He currently serves as Maxine and Stuart Frankel Director of the Cranbrook Academy of Art and Art Museum (Bloomfield Hills, MI).

Scoates has 25 years of experience in museum practice and education; his interests encompass art, craft, design, experimental sound and new media, and their relationship to contemporary culture. Before joining Cranbrook, he was director of the *University Art Museum* at California State University, Long Beach. He also has served as chief curator of the *University Museum of the University of California, Santa Barbara*, and spent a year as acting director; and as director of the *Atlanta College of Art Gallery*.

Sarah Schluening has been appointed the Margot B. Perot senior curator of decorative arts and design at the *Dallas Museum of Art* (TX). She served most recently as curator of decorative arts and design at the *High Museum of Art* (Atlanta, GA), where she curated exhibitions including *Iris van Herpen: Transforming Fashion* and *Dream Cars: Innovative Design, Visionary Ideas*, and focused on strengthening the collection, specifically in 20th- and 21st-century design. This included key acquisitions and exhibitions that explore the intersections between art and design, handcraft and technology, and innovation and making.

Before joining the High, Schleuning was curator and head of the fellowship program at the *Wolfsonian–Florida International University* (Miami Beach, FL), and assistant curator at...
Cranbrook Art Museum (Bloomfield Hills, MI).

Schleuning’s publications include Iris van Herpen: Transforming Fashion; Dream Cars: Innovative Design, Visionary Ideas; and Moderne: Fashioning the French Interior. She holds an MA in the history of decorative arts from the Parsons School of Design/Cooper-Hewitt, National Design Museum, and a BA from Cornell University. She was recently selected to be a fellow at the Center for Curatorial Leadership.

- Rebecca Tilles has joined Hillwood Estate, Museum & Gardens (Washington, DC) as associate curator of 18th-century French and western fine and decorative arts. She is also a PhD candidate in art history at the University of Sussex (England).

Tilles was a curatorial research fellow in the art of Europe, decorative arts and sculpture at the Museum of Fine Arts, Boston (MA) from 2012–2014, where her exhibitions included Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection and Symbols of Power: Napoleon and the Art of the Empire Style, 1800–1815, in collaboration with the Musée des Arts Décoratifs (Paris, France).

She has been involved in gallery renovations and installations, including 18th-century English Galleries: Hamilton Palace, Newland House and British Art, 1560–1830 (2013); Hanoverian Silver Collection in the Koch Gallery for European Paintings (2012); Markus Collection of European Ceramics and Enamels (2012); and 18th-century European Decorative Arts, Italian Renaissance. She participated in the Furniture History Society Hanover Program (May 2014); Attingham Trust Study of Historic Houses and Collections: The Historic House in Denmark (2016); London House Program (2010); and Summer School Program (Bruel Scholar, 2009).

Tilles earned an MA in the decorative arts from the Bard Graduate Center; studied at the École du Louvre; and has a BA cum laude in French and French cultural studies from Wellesley College. She has had internships in European furniture with Sotheby’s (New York, NY); Metropolitan Museum of Art (New York, NY); Musée d’Orsay (Paris, France); Château de Malmaison; and the Art Institute of Chicago (IL) Rubloff Paperweight Collection.


- Diane C. Wright has been appointed as curator of glass at the Toledo Museum of Art (OH), responsible for overseeing TMA’s glass and decorative arts collection, including acquisitions, research, exhibitions and publications.

A scholar of the windows and mosaics of Louis Comfort Tiffany and his studio, Wright served as the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art (Norfolk, VA) since 2014. Before that, she was marketing and communications manager at the Pilchuck Glass School (Seattle, WA); Marcia Brady Tucker Senior Curatorial Fellow at the Yale University Art Gallery (New Haven, CT); and museum educator at the Corning Museum of Glass (NY).

Wright earned a BA in history from the University of Utah and a master of arts in the history of decorative arts from Parsons School of Design at the New School. She also completed graduate internships at the Chrysler Museum of Art, and the Smithsonian’s Freer/Sackler Museums and Blair House (Washington, DC).

Among the exhibitions Wright has organized are Sibylle Peretti; Root and Flower: The Natural World of Joey Kirkpatrick and Flora Mace; In the Box: Giampaolo Seguso—The Song of Glass; Monir Shahroudy Farmanfarmaian—Infinite Possibility; Mirror Works and Drawings, 1974–2014; Beverly Fishman: In Sickness and Health; Chihuly in the Garden; and Louis C. Tiffany and the Art of Devotion.

Wright, who was a DAS board member for a number of years, has taught courses on decorative arts and design at George Mason University, the Rhode Island School of Design, Corcoran College of Art and Design, and Parsons.
In memoriam

* Sonia Bata, whose collection of more than 13,000 shoes covering 4,500 years of history is on permanent display at the Bata Shoe Museum (Toronto, ON, Canada), died in February at 91.

Bata intended to pursue a career in design, but was only a semester into her architecture program at the Swiss Federal Institute of Technology (Zurich) when she became acquainted with and married Thomas Bata, heir to the Bata Shoe Company. She was active in the National Design Council, among other organizations.

The museum opened on May 6, 1995. The collection includes clothes, shoemaking tools and other artifacts, many handmade, that reflected methods of shoe production in danger of being forgotten and that Bata thought were artifacts worthy of a museum.

* Wendell Castle, woodworker, furniture-maker and sculptor, has died at 85.

Castle combined furniture with art, placing form above function, and frequently shifting styles and genres. Best known for his work in wood, he also worked in plastic, concrete and bronze. The DAS enjoyed a tour of an exhibition of his work at the Memorial Art Gallery (Rochester, NY; see page 2) this past fall.

Castle was born in Kansas; lived and worked in New York, NY; and moved to the Rochester, NY, area in 1962 to join the faculty at the Rochester Institute of Technology (RIT). He later operated his own workshop in Rochester and was on the faculty of the College at Brockport.

Before moving to Rochester, Castle worked in painting and sculpture. As he told a local newspaper, “I’ve had the same goal in mind from Day One, when I decided in 1962 to give up pure sculpture. I decided early on that if furniture was made with similar kinds of forms as sculpture, that would open up a whole new territory for furniture and make it closer to an art form.”

* Evelyn (Simon) Gilman, one of the founding members of the Ann Randall Arts Committee of the Jewish Community Center (West Hartford, CT), who donated a gallery to the William Benton Museum of Art at the University of Connecticut, has died at 92.

* Ethel Stein, a weaver known for creating textile artworks and resurrecting historical weaving techniques that she combined with 20th-century Bauhaus elements, has died at 100. She also created sock puppets for her children from discarded objects, some of which became characters on Shari Lewis’s television show.

Stein was an assistant at the Education Alliance Art School (New York, NY), worked as a sculptor and became interested in textiles, developing complex woven works after meeting Milton Seiden, curator of textiles at Cooper Hewitt, Smithsonian Design Museum (New York, NY), and spending extensive time on studying textile works at the Cooper Hewitt and elsewhere. Her works were exhibited at the Cooper Hewitt, American Craft Museum (New York, NY), Cleveland Museum of Art (OH), San Francisco Museum of Modern Art (CA), Metropolitan Museum of Art (New York, NY), as well as museums in England, the Netherlands and Switzerland.

Stein donated 34 of her artworks to the Art Institute of Chicago (IL) in 2012, and had her first solo exhibition there in 2014.

* Collector Erving Wolf died at 92 in February. He and his wife assembled an art collection of 18th- and 19th-century American furniture and other objects, as well as Chinese porcelains. They endowed the Erving and Joyce Wolf Gallery at the Metropolitan Museum of Art (New York, NY) for special exhibitions. He became an honorary trustee of the museum in 2001. They also loaned and gave objects to the Denver Art Museum (CO) and National Gallery of Art (Washington, DC).

* Betty Woodman, known for her work in pottery and multimedia, died in January at 87. A 2006 retrospective of her work was the first at the Metropolitan Museum of Art (New York, NY) for a living female artist.

Her works in clay featured vivid colors and influences from Greek and Etruscan sculpture, Italian baroque architecture, Tang dynasty glaze techniques, Egyptian art, and Islamic tiles, as well as paintings by Picasso, Bonnard and Matisse. Some of her installations of ceramics are fused with paintings.

Woodman learned to turn bowls on a lathe after she got tired of traditional sewing and cooking classes in junior high school, and became fascinated with clay in high school. She had studios in Boulder, CO; Manhattan (Chelsea), NY; and Antella, Italy.

Woodman graduated from the School for American Craftsmen at Alfred University and started making function pottery items, but always wanted to go beyond the practical. The vase was the central element of her works. She moved from functional pottery to vessels, including vases shaped like pillows.
Exhibitions

California

Fahrenheit 2018
American Museum of Ceramic Art
Pomona, CA
www.amoca.org
Through July 22, 2018

Fahrenheit 2018, juried by ceramic artist Patti Warashina, presents 80 sculptural, functional, figurative and abstract artworks in ceramics representing ceramic art from across the United States and artists from Denmark, Brazil and France.

Warashina was born in Spokane, WA, in 1940 and received her bachelor’s and master’s of fine arts degrees from the University of Washington. Early influences in her art include California Funk, Surrealism and experimental West Coast ceramic sculpture from the 1950s and ’60s. Her work is best known for satire, humor and dream-state figures in lowfire polychrome ceramic material.

For participating artists, go to the museum website.

Discovering Saar Ceramics
American Museum of Ceramic Art
Pomona, CA
www.amoca.org
Through September 16, 2018

Discovering Saar Ceramics features Richard Warner Saar (1924–2004), whose name is synonymous with 20th- and 21st-century art. Saar was encouraged to study painting, drawing and sculpture during his high school years, and first learned to create ceramics in an art class. He continued his art studies at the Cleveland Museum of Art (OH), but his education was interrupted by World War II. After his discharge, he used his GI Bill benefits to attend the Jepson School of Art (Los Angeles, CA), where he studied with Rico LeBrun and was a classmate of Malcolm Leland.

Saar and his brother William (Bill) opened Saar Ceramics in 1949. He created the ceramic forms and hand-painted the designs on the wares, while Bill ran the business and assisted in production. Saar also worked as an illustrator in the entomology department and assistant preparator at the Los Angeles County Museum (LACMA; CA) in 1958.

The Saars eventually closed the studio in 1962 when they could not compete with the recovered tableware industry in Japan and abroad. Saar then worked as a technical illustrator for Litton industries in 1960; apprenticed as an art conservator at LACMA; returned to working in ceramics in the 1990s, creating wheel-thrown and hand-built pieces; and opened an art conservation studio in West Hollywood, where he worked until his death in 2004.

This is a complementary exhibition to Making it Work: Production by Design.

Making It Work: Production by Design
American Museum of Ceramic Art
Pomona, CA
www.amoca.org
Through September 16, 2018

Making it Work: Production by Design extends the model of the artist/
entrepreneur practiced at mid-20th century by Richard Saar into current culture by showcasing design collections created by potters pursuing careers in both fine and industrial art. The artists/founders have established ceramic studios and originated production lines of simple, contemporary forms that function in everyday use as dinner, serving and housewares design lines for the global market.

Featured artists include Ana Henton and Mel Keedle of Still Life Ceramics; Ben Medansky; Nobuhito Nishigawara, W/R/F Lab; Peter Sheldon; and Bari Ziperstein, Bzippy & Co.

East Meets West: Jewels of the Maharajas from the Al Thani Collection
Fine Arts Museums of San Francisco / Legion of Honor
San Francisco, CA
http://www.famsf.org
November 3, 2018–February 24, 2019

Under successive rulers, Indian jewelry and works of art developed different characters. The Mughals arrived in the 16th century and brought Persian and Muslim influences; the British raj, in the 19th century, imported European styles and craftsmanship; in the 20th century, influences flowed in the opposite direction, with Indian jewelry inspiring European jewelry houses, such as Cartier, to make pieces in the Indian style.

Gender also played a significant role: Jewelry made in India was destined exclusively for men to wear, while in Europe, women wore significant jewelry. Conversely, jewelry made for European queens such as Catherine the Great of Russia could be worn by male maharajas in India.

This exhibition also includes a “treasury” showcasing gemstones such as the Arcot II diamond (formerly belonging to the Queen of England); Idol’s Eye (once owned by Imelda Marcos); Indore sapphire; a jade dagger owned by Shah Jahan, builder of the Taj Mahal; and more.

A Queen’s Treasure from Versailles: Marie-Antoinette’s Japanese Lacquer
J. Paul Getty Museum
Los Angeles, CA
www.getty.edu
Through January 6, 2019


The large number of carpets surviving from 16th-century Iran, compared to earlier periods, reflects not only a high level of carpet production but also perhaps a change in the nature of manufacture. During this period, carpet weaving evolved from a rural, nomadic
craft to a national industry and an internationally acclaimed art form, as the first shahs of the Safavid dynasty (1501–1732) established royal factories in cities such as Tabriz, Kashan, Kirman and Isfahan. These two carpets belong to this period of cultural, political and religious flowering.

**Delaware**

*Michael Galmer — Contemporary Silversmith*
Biggs Art Museum
Dover, DE
www.biggsmuseum.org
Through May 20, 2018

Based in New York, the silversmith Michael Galmer has designed for Tiffany and Co., Lenox, Gorham, and Kirk Stieff. He has developed a wide variety of repoussé-decorated jewelry and vessels, as well as the Preakness trophy, commemorative silver forms and contemporary sculptures for collections such as the Jewish Museum of New York.

**Delaware Discoveries: Girlhood Embroidery, 1750–1850**
Biggs Art Museum
Dover, DE
www.biggsmuseum.org
May 19–July 22, 2018

This exhibition celebrates the publication of Delaware Discoveries: Girlhood Embroidery, 1750–1850, a study of Delaware girlhood samplers of the 18th and 19th centuries, with an exhibition of historic needlework that features approximately 80 antique samplers and other forms of embroidery from all three counties of the state, with a special emphasis on debuting the work of little-known schools of needlework instruction. It is accompanied by a national symposium (see Events), public workshops and a book signing.

**District of Columbia**

*The Artistic Table: Contemporary Tastemakers Present Inspired Table Settings*
Hillwood Estate, Museum & Gardens
Washington, DC
www.hillwoodmuseum.org
Through June 10, 2018

This exhibition creates new ideas for table settings by combining the museum’s collections of Marjorie Merriweather Post’s Russian imperial and 18th-century French formal porcelains, glassware and silver, with contemporary pieces.

**Indiana**

*Bes-Ben: The Mad Hatter of Chicago*
Indianapolis Museum of Art at Newfields
Indianapolis, IN
https://discovernewfields.org
Through January 6, 2019

With his sister Bessie, Benjamin B. Green-Field (1898–1988), the creative force behind the Bes-Ben label, designed hats using everyday objects and unusual trimmings. He was known as the Mad Hatter of Chicago, designing hats with anything one could possibly imagine — razors, cows, trees, fake cigarettes, stuffed animals, plastic fruits and vegetables, and a variety of bejeweled and decorative objects.

Many of the wealthy women of Chicago and the Midwest were among Green-Field’s clients, and his hats were popular with celebrities like Elizabeth Taylor and Judy Garland. More than 60 of these hats, many never before exhibited, are on view.

**Kentucky**

*50 Years of the Headley-Whitney*
Headley-Whitney Museum
Lexington, KY
http://www.headley-whitney.org
May 27, 2018

Through its 50 years, the museum looks back at its 50 years through jewelry from private collectors and rarely seen objects from the museum’s collection.

*Contemporary Jewelry*
Headley-Whitney Museum
Lexington, KY
http://www.headley-whitney.org
June 13, 2018

To honor one of George Headley’s major passions, this exhibition showcases contemporary jewelry from members of the American Jewelry Design Council.

**Maryland**

*Rumination and a Reckoning*
Baltimore Museum of Art
Baltimore, MD
www.bma.org
Through September 2, 2018

Stephen Towns’s story quilts present featureless people for the most part as silhouettes, surrounded by purple shadows, starry skies, and rocks and trees in patterns similar to sofa cushions. The quilts are reminders of racial injustice.
Massachusetts

Fresh Goods: Shopping for Clothing in a New England Town, 1750–1900
Concord Museum
Concord, MA
www.concordmuseum.org
Through July 8, 2018

Fresh Goods, the first exhibition in a year-long Mass Fashion collaborative project, unveils a portion of the museum’s historic clothing collection for the first time, along with related textiles and decorative arts. The exhibition examines the sources and context of small-town New England fashion.

The exhibit includes pieces made at home with fabric purchased at shops on Concord’s main streets; made at the local workplaces of seamstresses, tailors and milliners; or purchased in Boston, New York, London or Paris.

The title of the exhibition is from an 1818 newspaper ad for the Concord Shop of Josiah Davis announcing the sale of fabrics such as figured flannels, crimson, bombazettes, and white and black cambrics.


Concord Museum
www.concordmuseum.org

Rococo: Celebrating 18th-Century Design and Decoration
Historic Deerfield
Deerfield, MA
www.historicdeerfield.org
Through February 10, 2019

This exhibition marks the 300th anniversary of the birth of Thomas Chippendale (1718–1779), English furniture maker, author of The Gentleman and Cabinet-Maker’s Director (1754), and disseminator of what is commonly known today as the Rococo style. The exhibition features both Chippendale’s legacy and the style he helped promote through English and American Rococo decorative art forms from Historic Deerfield’s collection.

Since the 1840s, the term “Rococo” has been used to describe a variety of 18th-century decorative art forms with particular ornamental characteristics. Hallmarks of the style include asymmetrical and naturalistic forms, often achieved through “C” and “S” shape scrolls, and motifs such as foliage, rocks and shells. Rooted in France in the 1730s, the style gained popularity in other countries, including England and America, where it was adopted to different degrees.

Tricks of the Trade: Illusions in Craft-based Media
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through November 18, 2018

Tricks of the Trade: Illusions in Craft-based Media presents trompe l’oeil (“fool the eye”) work. This hyperrealistic style of craft speaks to themes of political strife, community and personal experience.

Featured artists include Marilyn Levine, Richard Shaw, Tom Eckert, Claude Chavent, Victor Spiniski, Michelle Holzapfel, Miriam Carpenter, Steven Hansen and Dan Anderson.

Objects of Use and Beauty: Design and Craft in Japanese Culinary Tools
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
June 2–October 28, 2018

This exhibition demonstrates design and use in Japanese cooking to reveal the craftsmanship in tools such as knives, whisks, ceramic kama and other items. Contemporary materials in culinary ware by Japanese designers accompany the use of bamboo, clay, cedar wood, metals and other natural substances. The exhibition includes videos of craftspeople at work in their studios and forges, along with a recreated Japanese residential kitchen.

Uneasy Beauty: Discomfort in Contemporary Adornment
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
October 6, 2018–April 21, 2019

Uneasy Beauty: Discomfort in Contemporary Adornment brings together 75 examples of contemporary jewelry and costume that demonstrate the power of adornment. Showcasing wearable work in various media from regional and national artists, the exhibition explores the outer limits of comfort through works that constrict body movement, irritate the skin, make extreme demands or touch on cultural nerves.

Uneasy Beauty is part of the Mass Fashion collaborative. This exhibition is curated by Suzanne Ramljak, an art historian, writer, curator and former editor of Metalsmith magazine.

Mano-Made: New Expressions in Craft by Latino Artists
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
December 15, 2018–September 8, 2019

Mano-Made features the work of artists Jaime Guerrero, Gerardo Montrerrubio and Consuelo Jimenez Underwood, who use craft media to express messages about American culture, personal experiences, Latino identity and socio-political tensions in Los Angeles and California as a whole.

Mano-Made made its debut at the Craft in America Center (Los Angeles, CA) as three consecutive solo exhibitions in conjunction with the Pacific Standard Time: LA/LA initiative. The Fuller Craft Museum presentation presents all three artists together for the first time. Mano-Made is curated by

Newsletter of the Decorative Arts Society, Inc.

Spring 2018/23
Zaiden, director of the Craft in America Center (Los Angeles, CA).

Past is Present: Revival Jewelry
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org
Through August 19, 2018

Whether copying or choosing motifs to reinterpret, jewelers have always looked to the past for inspiration. The practice became popular in the 19th century, as designers like Castellani, Giacinto Melillo and Eugene Fontenay began reviving examples of ancient ornaments unearthed in archaeological excavations. More than 4,000 years of jewelry history through about 70 objects — both ancient and revival — trace the revival movement from the 19th to the 21st centuries, focusing on four types: archaeological, Classical, Egyptian and Renaissance.

Highlights include a 1924 brooch on loan from Cartier, paired with an Egyptian winged scarab (740–660 BC) with a similar design; an 1850s embellished gold brooch by Castellani; a Renaissance revival neck ornament (1900–1904) designed for Tiffany & Co.; a 1980s Bulgari necklace adorned with Macedonian coins; and a 2002 Akelo pendant that emulates an ancient Etruscan granulation technique.

All Things Considered 9: Basketry in the 21st Century
Society of Arts + Crafts
Boston, MA
https://societyofcrafts.org
Through June 9, 2018

Presented by the National Basketry Organization, this is the ninth in a series of juried biennial exhibitions. Artists working in contemporary basketry represent a broad range of approaches, from black bamboo to reclaimed plastics. Lloyd Herman, founding director of the Smithsonian Institution’s Renwick Gallery (Washington, DC), juried the 40 artworks in the exhibition.

Radiance Rediscovered: Stained Glass by Tiffany and La Farge
Worcester Art Museum
Worcester, MA
www.worcesterart.org
June 30, 2018–April 21, 2019

This exhibition features two sets of memorial windows made by John La Farge (1835–1910) and Louis Comfort Tiffany (1848–1933).

Originally made for Boston’s Mount Vernon Congregational Church in 1898 and 1899, the windows were transferred to the Worcester Art Museum in 1975, where they were in storage for more than 40 years. The conserved windows are presented alongside La Farge’s experimental cloisonné glasswork to highlight the artists’ design methods and esthetic influences.

Missouri
Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection
Nelson-Atkins Museum
Kansas City, MO
https://www.nelson-atkins.org
Through July 28, 2019

Featuring 16 works from the Horvitz Collection, this traveling exhibition, originally curated by the Harn Museum of Art, University of Florida, looks at Japanese ceramics in modern times.
Modern and contemporary Japanese ceramicists manipulate clay and glaze in inventive ways. The resulting vessels display a range of styles.

While pushing the boundaries of the medium, these artists also maintain an awareness of historical Japanese esthetics and forms. Some take inspiration from traditional functions or harness age-old glazing techniques. Others break from tradition, creating abstract sculptures with no practical function.

Islamic Art: Global Connections and Exchange, Part 2
Nelson-Atkins Museum
Kansas City, MO
www.nelson-atkins.org
Through June 17, 2018

This part of the Islamic Art: Global Connections and Exchange exhibition focuses on the influence of textiles and metalwork from the Middle East on artworks from Germany and Southern Europe.

Examples of Persian velvets inspired industries in Spain and Italy, and the exhibition makes further connections between metalwork in animal forms from West Asia and a lion-form pitcher used for liturgical purposes in Germany.

New Hampshire
Past Forward
Hood Museum of Art/Dartmouth College
Hanover, NH
http://hoodmuseum.dartmouth.edu
Through May 27, 2018

For centuries, artisans in Jingdezhen have made vessels that traveled far and wide. Today, Sin-ying Ho works in these same ceramics factories and has expanded both forms and imagery in contemporary ceramics. She makes her works — from monumental vases to smaller pieces — from multiple parts and emphasizes the parts by glazing each piece differently.

New Jersey
Dramatic Threads: Textiles of Asia
Newark Museum
Newark, NJ
www.newarkmuseum.org
Through February 2019

This exhibition features objects from theatrical and political costumes to architectural textiles and presentation cloths and showcases construction techniques used throughout the Asian continent. Dating from the 19th to early 20th centuries, most are on view to the public for the first time.

Embroidery scholar Young Yang Chung contributed to the exhibition. Featured works are from China, Japan, Korea, Nepal and Tibet.

Weaving and stitching techniques for these works have been passed down for generations, with constant small modifications over time. Some embroidery stitches may be read like signatures, showing where they were sewn. Decorative woven textiles feature a range of construction methods, including brocades and slit-woven tapestries alongside more-basic twill and plain weaves. Embroidery and other needlework techniques add surface decoration and layers of meaning.

The materials used — gold, silk, wool, cotton — help understand regional access to resources and demonstrate the value and desirability of luxury imports compared with local production. Cultural preferences for specific color palettes and subject matter combine with a range of techniques and underscore distinct regional histories.

Many textiles also demonstrate shared purposes, as gift covers, interior decorations and outfits for special occasions.


Style and Status in Sterling: American Silver in the Newark Museum
Newark Museum of Art
Newark, NJ
www.newarkmuseum.org
Permanent installation

Silver objects have been made and used in the United States since Europeans first set foot in North America. The 100 pieces of American silver in this exhibition, made from the 1600s to 2017, tell the story of silver in American life.

The Newark Museum has created a gallery devoted to the use and production of silver objects for the American home because silver is part of U.S. history, and part of the artistic heritage as a nation.

The exhibition is made possible in part by Ruth L. Hutter, Eleonore Kessler Cohen and Max Insel Cohen, Amy and Bob Katz, and the Newark Museum Volunteer Organization.

Native Artists of North America
Newark Museum of Art
Newark, NJ
www.newarkmuseum.org
Permanent installation

Featuring more than 100 rarely
exhibited objects from throughout the United States and Canada, **Native Artists of North America** showcases a selection of works from the permanent collection, dating from the early 19th century to the present, including many objects never exhibited before.

This installation celebrates the diversity of styles, media and creativity of Native artists and places them in the broader context of American art. Among the works on view are woven Pomo baskets, handmade items of dress from across the continent, and Southwestern pottery and textiles. Other highlights include works by Haida master carver Charles Edenshaw and Pueblo painters Fred Kabotie, Tonita Peña and Awa Tsireh. Additional works by contemporary Native American artists will be installed in adjacent galleries, including recent acquisitions by Jeffrey Gibson and Preston Singletary.

Collaboratively curated by a team of Native American artists and scholars from around the country, **Native Artists of North America** brings together a wide range of Native American art.

Major support is from the PSEG Foundation, with additional support from the E.J. Grassmann Trust, Union Foundation and Richmond County Savings Foundation.

**New Mexico**
**Beadwork Adorns the World**
Museum of International Folk Art
Santa Fe, NM
[www.internationalfolkart.org](http://www.internationalfolkart.org)
**Through February 3, 2019**

This exhibition is about what happens to glass beads when they arrive at their final destinations, whether it be the African continent (Botswana, Cameroon, the Democratic Republic of the Congo, Ghana, Kenya, Nigeria, South Africa), Borneo, Burma, India, Native North America or Latin America (Mexico, Bolivia to Ecuador).

It is about working beads that result in beadwork, and what a collective of beads in a garment or an object reveals about the intentions of its makers or users.

Beadwork today may be a continuation of an unbroken tradition, perhaps with contemporary innovations, or a revival of a lost form or something entirely new. In most parts of the world, beads have value, and are used at peak moments in life.

Not all beads used in the beadwork in this exhibit are made of glass. Beads made from metal, cloth, shell, stone, and other materials worked into objects are also featured. While the majority of the art works in this exhibit date from the 19th-20th centuries, there are many 21st-century examples.

**New York**
**The Codex and Crafts in Late Antiquity**
Bard Graduate Center
New York, NY
[bgc.bard.edu](http://bgc.bard.edu)
**Through June 18, 2018**

**The Codex and Crafts in Late Antiquity** examines the structural, technical, and decorative features of the major types of codices — the wooden tablet codex, the single-gathering codex, and the multi-gathering codex. Along with surviving artifacts and iconographic evidence, handmade replicas explore the craft processes applied in the making of these early books. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes.

**Fabricating Power with Balinese Textiles**
Bard Graduate Center
New York, NY
[bgc.bard.edu](http://bgc.bard.edu)
**Through July 8, 2018**

Western scholars and artists converged on the tropical island of Bali, Indonesia, in the first half of the 20th century to study its culture and artistic practices. This exhibition considers the making and use of textiles as ceremonial objects in a Balinese Hindu cosmology while exploring the role of textiles as symbols of cultural resilience and continuity.

On view are pieces from collections in the United States, including examples from the American Museum of Natural History collected by anthropologists Margaret Mead and Gregory Bateson during their fieldwork in Bali.

These textiles also serve as records of a period in Balinese history. Drawing on information from the 1930s and recent research, the exhibition presents an overview of Balinese textiles, including the value of these objects as made and used today.

**Golden Kingdoms: Luxury and Legacy in the Ancient Americas**
Metropolitan Museum of Art
New York, NY
[www.metmuseum.org](http://www.metmuseum.org)
**Through May 28, 2018**

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**Photo Credits:**
- **Top:** Violin case, glass beads, commercial wood case, native-tanned hide, metal trim; 32 x 10 x 4.5 in. (81.3 x 25.4 x 11.4 cm); 1891, Brulé Lakota, Rosebud Reservation, SD. Stars and Stripes Foundation (San Francisco, CA).
- **Bottom:** Fon’s royal stool, wood, glass beads, raffia cloth; 16 1/8 x 17 ¾ x 19 6/8 in. (41 x 45 x 50 cm); 19th century, Bamileke peoples, Grasslands, Cameroon. Field Museum. Photograph by John Weinstein.
This international loan exhibition features more than 300 objects created in the ancient Americas and drawn from more than 50 museums in 12 countries, tracing the development of goldworking and other luxury arts from Peru to Mexico around 1000 BC to the arrival of Europeans in the early 16th century. Works are from recent archaeological excavations — crowns, pectorals, pendants, necklaces, ear and nose ornaments, rings, labrets, masks, mantles, goblets, vases, stelas, bells, mirrors, painted books, and more — and have rarely left their countries of origin.

Relative Values: The Cost of Art in the Northern Renaissance
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through June 23, 2019

Bringing together 62 works of 16th-century northern European art from the Met collection and one loan, this exhibition revolves around questions of historical worth, exploring relative value systems in the Renaissance era. It is organized in six sections — raw materials, virtuosity, technological advances, fame, market and paragone. Tapestry, stained and vessel glass, works in precious metals, and enamels are juxtaposed with pricing data from 16th-century documents and looks at how variables like raw materials, work hours, levels of expertise and artistry, geography, and rarity affected pricing; whether production cost aligned with perceived market valuation in inventoried collections; and who assigned these values.

The DAS visited this exhibition on March 17 and participants were very enthusiastic about it.

The Face of Dynasty: Royal Crests from Western Cameroon
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through September 3, 2018

Tsesah crests by Bamileke artists stand out for their monumental scale and interpretations of the head. The exhibition presents the Met’s recent acquisition of a rare 18th-century tsesah crest, carved 200 years ago by a Bamileke master in the Cameroon Grassfields region, along with three examples from other collections. It belongs to a group of only surviving 15 works from this genre that are central to the African art canon; this is the first opportunity in the United States to view a group of these creations together.

According to oral tradition, the creation of tsesah crests began in the early 18th century in the chiefdom of Bandjoun in the Bamileke region. While historically, the region’s 102 chiefdoms had their own distinct identities, they shared parallel structures of leadership centered on the personality of an all-powerful sovereign, or fon. Corresponding political ambition and rivalry among the neighboring chiefdoms were reflected in their patronage of art forms that conveyed their legitimacy, prestige and wealth.

Crows of the Vajra Masters: Ritual Art of Nepal
The Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through December 2018

This exhibition highlights the Vajracharya priest’s crowns of Nepal with five crowns — the largest group ever displayed — that evoke the five Transcendent Buddhas in the first-ever exhibition to celebrate this tradition in Nepalese Buddhism.
ese Buddhist Newar community of the Kathmandu Valley. Donning the ritual crown is the climax of the ordination ceremony of Vajracharya priests.

The exhibition is made possible by the Miriam and Ira D. Wallach Fund and Dipti B. and Rakesh Mathur.

Feathers: Fashion and the Fight for Wildlife
New-York Historical Society Museum & Library
New York, NY
www.nyhistory.org
Through July 15, 2018

This exhibition combines fashion, activism and the history of the Migratory Bird Treaty Act of 1918. Feathers: Fashion and the Fight for Wildlife examines the circumstances that inspired early environmental activists — many of them women and New Yorkers — to champion the protection of endangered birds. The exhibition showcases bird- and plumage-embellished clothing and accessories.

New York was the center of the nation’s feather trade; the exhibition also investigates the impact of the act on the city’s feather importers, hat manufacturers, retailers and fashion consumers, and the role of New York women in pushing for the legislation.

“A Fancy for Feathers” presents examples of late 19th- and early 20th-century fashion. Highlights include a gold and diamond aigrette hair ornament (1894) with the feathers of a Snowy or Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult Great Egret, called the “white badge of cruelty” by activists; a muff and tippet accessory set (1880–1899) of four adult


In the early 20th century, manufacturers produced beaded evening shoes with buttoned straps that kept shoes secure while women danced. A pair of black leather and white felt high-buttoned boots (ca. 1920), spectator pumps, and lace-up shoes speak to the suffragette movement.

Walk This Way also explores the process of shoemaking — one of the first industries to embrace large-scale mechanization. A beaded shoe (c. 1915), stamped with the union seal, shows off American shoemaking.

The exhibition profiles Beth Levine (1914–2006) — the “First Lady of Shoe Design” — who ran Herbert Levine, Inc. and introduced new materials and designs.

The exhibition includes designs made using materials from corrugated cardboard to stained glass and wire, and a selection of artists’ “fantasy shoes” commissioned by Jane Gershon Weitzman for display in Weitzman store windows. Also on view are 10 shoe designs by finalists in the Stuart Weitzman Footwear Design competition.

Kimono!: The Artistry of Itchiku Kubota
Munson-Williams-Proctor Arts Institute Museum of Art
Utica, NY
www.mwpai.org

June 10–September 16, 2018

Kimono! illuminates the imagination of Itchiku Kubota (Japanese, 1917-2003), who began his textile training at age 14. At 20, he saw a tiny fragment of tsujigahana, a 16th-century Japanese textile decorative technique that incorporates resist-dyeing, brush painting, applied metallic leaf and embroidery, and decided to dedicate his life to recreating this lost art.

Many of Kubota’s hand-crafted kimono were conceived in series and are installed together to create immersive panoramic fabric landscapes. Included are works from Kubota’s series “Symphony of Light,” which he says depicts the “grandeur of the universe.” The body of work includes two sets of kimono, one reflecting the four seasons (see cover illustration) and the second the artist’s vision of the universe.

Two parallel exhibitions accompany Kimono!: Robes of Many Colors: Textile Design in Japanese Woodblock Prints, which includes 50 works from the museum’s collection that highlight kimono in context of daily life in Japan, and Global Splendor, which features ceremonial and special-event clothing from cultures around the globe.

The Munson-Williams-Proctor Arts Institute Museum of Art is the exclusive United States venue for this exhibition, which is accompanied by an illustrated catalog.

Ohio

William Morris: Designing an Earthly Paradise
Cleveland Museum of Art
Cleveland, OH
www.clevelandart.org
Through November 11, 2018

William Morris’s patterns have been reproduced without interruption since his death in 1896. The Cleveland Museum of Art’s collection includes woven and block-printed textiles spanning each stage of Morris’s career, joined in this exhibition by a loan from the Cranbrook Art Museum of an embroidery by William Morris’s daughter, May.

Also showcased are volumes from the museum’s nearly complete collection of Morris’s design books, printed by Kelmscott Press. The voices of May Morris, Kate Faulkner, Walter Crane...
and Edward Burne-Jones also feature among the projects that Morris brought to fruition. Also featured are Morris & Co. wallpaper and carpet reproductions.

**Mementoes of Affection: Ornamental Hairwork in Jewelry and Portrait Miniatures**

Cincinnati Art Museum

Cincinnati, OH

[www.cincinnatimuseum.org](http://www.cincinnatimuseum.org)

Through November 2018

Before the advent of photography, a painted portrait miniature was usually the only time a likeness was made of a person. Another type of representation was jewelry made from hair of a family member or loved one. These were cherished keepsakes, because hair does not decay.

Jewelry made with human hair dates to the 17th century. By the 18th century, hairwork was used to make decorative backs to portrait miniatures worn as pendants. As an art form, European and American hairwork reached its peak in the 1860s.

**Eternal Blooms: Chinese Painted Enamels on Copper**

Taft Museum of Art

Cincinnati, OH

[www.mutualart.com](http://www.mutualart.com)

Through June 24, 2018

Flowers, fruits and insects in painted enamel decorate small utilitarian objects such as plates, bowls and boxes in this exhibition. In the 17th century, Jesuit missionaries exported the painted enamel technique, which originated in Limoges, France, to Chinese workshops in Beijing and Guangzhou. During the 18th century, Chinese enamellers illustrated auspicious symbols drawn from the natural world as wishes for happiness, abundance and long life in a range of newly available pastel colors.

These objects are part of a bequest to the Taft Museum of Art in 2014 from the late Reverend Compton Allyn, a collector. On view for the first time, this selection from his gift inaugurates a sequence of exhibitions to be held over the coming years, each featuring a different group of enamels.

**Texas**

**Hopi Visions: Journey of the Human Spirit**

Dallas Museum of Art

Dallas, TX

[https://www dma.org](https://www dma.org)

Through December 2, 2018

Journey of the Human Spirit features works by Hopi artists Michael Kabotie and Delbridge Honanie, and narrates the history of the Hopi people from emergence through the arrival of Europeans to the rebirth of Hopi traditions in the information age.

**Asian Textiles: Art and Trade Along the Silk Road**

Dallas Museum of Art

Dallas, TX

[https://www dma.org](https://www dma.org)

Through December 9, 2018

Young Man with the Initials J. L. F, seed pearls on small blue glass oval on back; three broad, tightly curled curves of hair worked in Prince of Wales feather, from English Prince of Wales' heraldic badge of three feathers rising from a gold crown; remnants of what may have once been stylized stalks of gold wire wheat circle outer rim of the piece; all elements set on a background of opalescent glass; large hairwork display surrounds the monogram J L F in . circa 1830, Auguste-Jean-Jacques Hervieu (French, 1794–1858).

Honeysuckle, bleached linen: plain weave, block-printed; 84.4 x 90.4 cm. Design registered 1876, William Morris (British, 1834–1896). Cleveland Museum of Art. Gift of Mrs. Henry Chisholm.
Huber features more than 100 items by both masters and anonymous artists and artisans that illustrate the encounter between the artistic cultures of Europe and the New World in the 18th century. It includes objects produced by workshops in the cities of Cuzco and Lima in modern-day Peru, and the silver-mining center of Potosí in modern-day Bolivia. Trade with Spanish and Portuguese colonies in Asia gave the colonies works in ivory that created a new visual culture that represented the union of two worlds and diverse people adopting a single faith.

The exhibition is especially relevant to the Hampton Roads area, site of the first encounters between English settlers and the New World and its cultures. 

Highest Heaven is arranged according to subject matter or theme. Objects made for secular elites in domestic settings have their own section.

The exhibition is organized by the San Antonio Museum of Art (TX).


Peacock in the Desert: The Royal Arts of Jodhpur, India
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through August 19, 2018
Organized in partnership with the Mehrangarh Museum Trust (Jodhpur, India), Peacock in the Desert showcases nearly four centuries of artistic creation from the kingdom of Marwar-Jodhpur, one of the largest princely states in India.

The exhibition includes decorative arts such as jewels, textiles, tapestries and ceremonial regalia; furniture; a monumental court tent from the 17th century; canopies; carpets; textiles; and weapons — in the first time they travel abroad.

Themes are interconnections, the role of women and artisans, and royal patronage and the continuity of tradition.

The exhibition travels to the Seattle Art Museum (Seattle, WA), October 18, 2018–January 21, 2019. The estate of Barbara LeVine Weinstein is a lead sponsor.

Virginia
Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard Huber
Chrysler Museum of Art
Norfolk, VA
www.chrysler.org
Through June 3, 2018

Amulets, silver, engraved, with openwork and carved wood; 23 x 12 x 4 in. (58.4 x 30.5 x 10.2 cm); Brazilian, 19th century. Roberta and Richard Huber Collection.

Michael E. Taylor – Traversing Parallels
Museum of Glass
Tacoma, WA
www.museumofglass.org
Through May 12, 2018

Ewer, rock crystal, 19th-century gold mount by Jean-Valentin Morel; Egypt, late 10th–early 11th century. Keir Collection of Islamic Art.

The Keir Collection of Islamic Art Gallery highlights holdings of luster pottery and rock crystals, including the rock crystal ewer, which the museum regards as one of only seven in the world of its caliber and the only one of its type in the United States. On display are a series of rare manuscripts and painted miniatures, including a 16th-century Indian Khamsa of Nizami manuscript and pages from the 1330 “Demotte Shahnama.”

The Keir Collection came to the Dallas Museum of Art on a long-term loan agreement with the trustees of the Keir Collection that was finalized in 2014.

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nated glass works inspired by science, history, philosophy, current events and music.

Taylor credits his university teaching career as instrumental to his artistic process — he has taught at several universities, including more than 20 years as professor in the School for American Crafts at the Rochester Institute of Technology (NY).

**Complementary Contrasts: The Glass and Steel Sculptures of Albert Paley**

Museum of Glass
Tacoma, WA
www.museumofglass.org
Through August 19, 2018

*Complementary Contrasts* was more than seven years in the making and celebrates nearly 20 years of the artist’s exploration of and experimentation in working with metal and glass. It includes 29 works created during two previous residencies in the museum’s Hot Shop, time in the artist’s studio (Rochester, NY), and collaborative sessions with colleagues. A DAS tour of upstate New York included a visit to Albert Paley’s studio and a view of the exhibition set up.

Glass and steel have many contrasting characteristics, but share one important quality: Both are soft when heated, which allows them to be sculpted. Paley’s works create a new interaction between these contrasting materials.

“I’m interested in the potential of glass as a sculptural material, not as something being framed by metal,” Paley said. “I want glass and metal to be equal partners. Glass pairs beautifully with steel because it creates a dialogue of opposites. The contour, clarity and color of glass — metal responds to that. I want to literally fuse them together. I have always liked that idea: yin and yang, a sense of unity.”

Paley also explored new techniques to sculpt with glass and metal through a residency at the museum in January 2018.

**Pure Amusements: Wealth, Leisure and Culture in Late Imperial China**

Seattle Art Museum
Seattle, WA
www.seattleartmuseum.org
Ongoing

*Pure Amusements* includes Chinese works from furnishings to ceramics, drawn from the museum’s collection and focusing on objects created for, and enjoyed during, the intentional practice of leisure.

“Pure amusements” (*qingwan*) such as drinking tea, viewing paintings and planting bamboo helped establish standing in society. In the late-16th to early-17th century, greater social mobility and broader literacy made knowledge and culture accessible not only to scholars and aristocrats but also to the newly affluent, aspiring men who collected chessboards, books, paintings, calligraphy, ancient bronze vessels and ink rubbings of antiquities.

**International Canada**

*Iris van Herpen: Transforming Fashion*

Royal Ontario Museum
Toronto, Ontario
www.rom.on.ca
June 2–October 8, 2018

This exhibition looks beyond fashion to explore the possibilities from interweaving design, art and technology. Featuring original designs by Dutch designer and couturier *Iris van Herpen*, it explores her 2008–2015 collections. From metal umbrella ribs, leather and magnets to working with leading architects, engineers and scientists, she creates new shapes in haute couture using materials and technologies such as 3D printing.

**The Netherlands**

*KWAB. Dutch Design in the Age of Rembrandt*

Rijksmuseum
Amsterdam, the Netherlands
www.rijksmuseum.nl
June 29, 2018–September 16, 2018

Sea creatures, monsters and body shapes reminiscent of dripping candle wax exemplify the auricular style: a major contribution from the Netherlands to the development of interior art in Europe in silverware, furniture and picture frames of the 17th-century elite. The *Rijksmuseum* highlights this “Dutch Design” in more than 100 works of art from the Golden Age.
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