Decorative Arts Society

newsletter spring 2012

Volume 20, Number 1

DAS

DAS Newsletter

Volume 20
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Spring 2012

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

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year at this time. Submission deadlines for 2012: **February 28** for the spring issue; **August 30** for the fall issue. Please send material to:

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

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Cover image:
Tall case clock, walnut with inlay of maple and other light woods, tulip poplar, brass, lead, and painted iron; c. 1800; attributed to William Cock, cabinetmaker, American, b. England (1776–1856); Carnegie Museum of Art, Berdan Memorial Trust Fund and Richard King Mellon Foundation, by exchange. See Exhibitions.

The DAS

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

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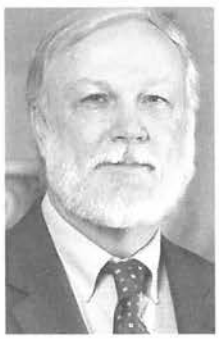
DAS news

DAS reorganizes awards program

The **DAS** is reorganizing its awards process. **Gerry Ward**, Senior Consulting Curator, **Museum of Fine Arts, Boston** (MA), is now head of the **Charles F. Montgomery Committee**, which presents both an award and a prize for books on North American decorative arts.

The award, first presented in 1979, is presented annually to the scholar(s) whose first major publication in the field of American decorative arts was judged the most outstanding such work published in the previous year. The prize was first presented in 1982 and is awarded to the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the previous year.



Ward

Michie

Tom Michie, Russell B. and Andrée Beauchamp Senior Curator of Decorative Arts and Sculpture, Art of Europe, Museum of Fine Arts, Boston, is now the head of the **Robert C. Smith Committee**, which aims to recognize the best article on decorative arts published within a given year.

Submissions for both awards and the prize are welcome. Self-nominations are permitted. Nominations and copies of relevant works may be sent to:

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Winterthur tour features up-close insights into southeast Pennsylvania arts

By Elsie Heyrman Klumpner, Silver Spring, MD

About a dozen contributors to the DAS joined **Wendy A. Cooper**, Lois F. and Henry S. McNeil Senior Curator of Furniture at **Winterthur**, and **Lisa Minardi**, assistant curator of Furniture for the **Southeastern Pennsylvania Furniture Project**, for a November 12, 2011, tour of Winterthur's ***Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725–1850*** exhibition.

In the catalog that accompanied the exhibition, of the same title as the exhibition, the curators clearly state their approach: to use furniture examples to document "localisms" of form, ornament, and construction. These were influenced by the diverse ethnic, religious, and personal preferences that characterized southeastern Pennsylvania during the late 18th and early 19th centuries.

As Cooper and Minardi say in the catalog, the decorative art traditions formed during this time reflected "... a great mixed multitude ..." rather than a cohesive regional style. Other historical items such as portraits, books, boxes, textiles, and tools supplemented the furniture and elaborated on the curators' approach.

Cooper and Minardi took turns introducing the group to each of the four themed sections of the exhibit: *The People: A Great Mixed Multitude*; *Places: Regional Forms and Local Expressions*; *Families: Owners and Inheritors*; and *Makers: From Cradle to Coffin*. They highlighted individual objects in each section of the exhibit and illustrated how each piece fit into the patchwork of southern Pennsylvania society and culture.

An 18th-century immigrant chest,

Continued on next page

Save the date for the next DAS event!

Plans are underway for the DAS to offer a New Jersey day trip on **September 15, 2012**, that will include visits to a distinguished private collection, as well as several historic houses overseen by the **Monmouth County Historical Association**. Details will reach DAS contributors by mail as soon as they are finalized.

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Winterthur tour, continued

ca. 1737, a rare find from Lancaster County's early German community, was the first stop in the *People: A Great Mixed Multitude* section. Documents indicate that German immigrant **Hans Martin Amweg** owned the chest. It traveled with Amweg from Germany to Pennsylvania, where its function changed from a chest for travel to one for storage in Amweg's new home. Upon his death, the chest passed to his wife.

Such chests, used by Germans who made ocean voyages to the New World, received rough treatment during the ship's passage. That it survived at all makes this one a true treasure. The chest retains its original iron hardware, and two paper labels found with it identify it as belonging to the Amweg family.

Another piece on display in this section was a painted portrait entitled"Young Moravian Girl, by **John Valentine Haidt**, dated 1755–60. The portrait came from the Moravian community of Bethlehem, PA. Details in this unusual portrait reveal the status of a young girl in the Moravian community: Her costume, including a bonnet fastened with a red ribbon, indicates that she was a member of a girls' "choir" or social group. Young Moravians were assigned to choirs based on sex, age and marital status. These choirs organized members of the Moravian Church into groups who lived, worked, worshiped and traditionally were buried together.

In the section *Places: Regional Forms and Local Expressions*, the curators focused on a finely crafted double dome-top desk-and-bookcase, made for **William Montgomery** of Chester County. Dated 1725–40 and decorated with an unusual type of inlay called line-and-berry, this desk-and-bookcase is an extremely rare example of that inlaid decoration. This method of ornament dates to the early 1700s, and the Welsh Quakers who settled in Chester County are credited with originating it. The slender inlay shows the outline of flower blossoms and tendrils, which terminate in the three-lobed berries that give it its name.

As with many pieces in the exhibit, the desk-and-bookcase was passed down through Montgomery family members from the time of its creation until the late 20th-century.

In *Families: Owners and Inheritors*, Cooper and Minardi used furniture passed down through several generations to illustrate how the continuity of family ownership preserved details of the maker, owner and style. An object's history helps us understand and define the localisms of handcraftsmanship and cultural tradition that gives every object its individual character.

Winterthur.

Against this background, the curators presented a group of Pennsylvania German painted chests called "dower chests." Traditionally, the dower chest was defined as a chest made specifically for young, single females to collect and store household goods intended for their use after marriage. Evidence shows, however, that young men were also the recipients of these colorfully painted chests and that their function was clearly for storage.

A 1796 chest-over-drawers, made for **Adam Minnich** in Bern Township, Berks County, was decorated with lions and unicorns. These motifs could be seen as masculine forms; however, the discovery of a matching chest inscribed "Marichen (little Maria) Grim" demonstrates that the decoration was considered appropriate for either gender. Minnich's chest has inscriptions that tell us who owned it and when it was made for him; a detail rarely found on such chests is the location where he lived.

The final section of the exhibit, *Makers: From Cradle to Coffin*, featured a Moravian corpse tray, a thoroughly functional piece of work, dated 1775–1800 from Bethlehem, PA. Among the various ethnic and religious groups in southeastern Pennsylvania, funerary equipment customarily consisted of wooden coffins for burial, wooden biers for transporting the coffin from the church to the cemetery, and corpse trays for storing the body before it was placed in the coffin.

The Moravians stored bodies of the deceased on corpse trays in a corpse house, or *Leichenkapellchen*, for three days before burial, to ensure that the deceased was indeed dead. The corpse tray was made of wood and consisted of a flat tray with raised sides, pierced with handholds to facilitate carrying. The length of the trays varied and some examples were painted.

One important aspect of the exhibit was the curators' deliberate effort to debunk a number of long-accepted myths about the residents of southeastern Pennsylvania. Specifically, they discussed the term "Pennsylvania Dutch," which they said has long been used incorrectly. The word "Dutch" was derived from a mispronunciation of the word "Deutsch," meaning German. Scholars now prefer the designation "Pennsylvania German" as a more accurate label.

The curators also corrected another myth—that of the "plain Quaker," whose furniture was modest and undecorated. Many examples of Quaker furniture were highly decorated with carving, inlay and even paint.

Cooper and Minardi brought a remarkable exhibit to life in this tour. With recently uncovered documentary information and a plethora of carefully preserved 18th-century objects, the curators tied together the disparate expressions of cultures, craft traditions and religious practices that represent southeastern Pennsylvania.

Let the us know of upcoming events in the decorative arts! Send announcements to:

newsletter@DecArtsSociety.org

DAS enjoys tour at Metropolitan Museum of Art led by Peter Kenny

By Nicholas Vincent, DAS board member and Research Associate, American Wing, Metropolitan Museum of Art, New York, NY

On March 5, 15 participants enjoyed a private DAS tour of New York architecture and interior furnishings in the **Metropolitan Museum of Art** (New York, NY), hosted by **Peter M. Kenny**, Ruth Bigelow Wriston Curator and Administrator of the American Wing and an expert in New York architecture and furniture. The focus on New York through the Metropolitan's **Three Centuries of New York Architecture and Furniture** galleries was intended as a primer for the DAS spring trip to Albany, Utica and Cooperstown in early May (details will be in the next issue of the *DAS Newsletter*).

The tour took place on a Monday, when the museum was closed to the public, creating an intimate setting and privileged access to the collections.

Kenny began in the Early Colonial galleries on the third floor, where he explained some of the curatorial aims behind the renovation of the period rooms and furniture galleries.

From there, the group proceeded to the recently installed New York Dutch Room from outside Albany. Kenny pointed out the room's distinctive Netherlandish architectural features, such as the framework of H-shaped post-and-beam supports known as anchor-bents and the jambless fireplace with an overhanging hood and a massive cornice with a printed cotton valance. He observed that, although the room dates to 1751—long after the British takeover of New York, it is purely 17th-century Dutch in style and technique.

Kenny also told tour participants about **Daniel Winne**, the original owner of the New York Dutch Room, who was a tenant farmer on the Van Rensselaer estate. He reminded the group that one of the patroons, or manorial lords, to whom Winne paid annual tribute was **Stephen Van Rensselaer II**. The grand entrance hall from Van Rensselaer's manor house in Albany, built in the late 1760s, is also on view in the Metropolitan and was the next area of the tour.

Once in the Van Rensselaer Room, participants were captivated by the contrast between the home of Winne, built in 1751 in an antiquated Dutch style, and the roughly contemporaneous, yet grandly pretentious, fashionable and decidedly English Georgian-style manor house of Van Rensselaer, completed in 1768. The former entrance hall features a large arched opening with rococo-style carving in the spandrels. It originally led to the stairs, while the two openings on the opposite wall led to front and back parlors. The entrance hall was sparsely furnished in Van Rensselaer's time, but now, in the museum, contains first-rate examples of New York **Chippendale**-style chairs and tables.

The tour concluded with an in-depth look at the work of **Duncan Phyfe** as represented in Kenny's exhibition on this master cabinetmaker. A journey through Phyfe's career shows his stylistic evolution from the restrained carving and thin lines of the English Regency style to the bold veneers and heavy scrolled outlines of the late Grecian style. Phyfe's commercial activity and real estate interests are realized in a recreation of his showroom on Fulton Street at the start of the exhibition.

The event also offered an opportunity to study Phyfe's work in relation to his competitors, notably **Michael Allison**, **Charles Honore Lannuier**, and **Joseph Meeks & Sons**. Kenny provided a memorable lesson in connoisseurship by comparing a swivel-top card table by Allison to one attributed to Phyfe, pointing out subtle differences in the proportions and carving and stressing the consistent precision and quality found in Phyfe's work.

The group also examined a suite of labeled and dated Phyfe furniture made for the southern market that combines elements of Phyfe's early and late styles. Kenny likened the labels to "freshness dating" on milk in the grocery store today. Comparing a Phyfe pier table to one by Joseph Meeks & Sons, both made in the 1830s in the scrolled-and-veneered Grecian style, helped highlight the challenges that Phyfe faced from competitors like Meeks, who offered furniture at a lower price point.

As a parting thought, Kenny em-

Continued on page 5

New York Dutch Room, Bethlehem, NY, 1751. Courtesy Metropolitan Museum of Art.

News

• The **Baltimore Museum of Art** (MD) will open its newly renovated and reinstalled contemporary art wing on November 17, 2012, completing the first phase of a $24.5-million renovation that will enhance the museum's presentation of three major collections in anticipation of its 100th Anniversary in 2014. For more information, visit artbma.org/renovation.

• The **Corning Museum of Glass** (NY) has redesigned its website (www.cmog.org) with new content; increased access to the museum's collection; new user-friendly features; and thousands of videos, articles, images, and resources on glass and glassmaking. An integrated search function gives visitors access to more than 200,000 records from the museum's collection of art and historical glass and the **Rakow Research Library**'s collection of archival and reference materials on the history of glass and glassmaking.

The museum partnered with **IMA Lab**, the media and technology group at the **Indianapolis Museum of Art** (IN) for the website redesign project.

• The **Cranbrook Academy of Art** (Bloomfield Hills, MI) has reopened after a two-year, $22-million renovation with a 20,000-square-foot addition for storage and mechanical systems.

• The **Denver Art Museum** (CO) has a new website: http://www.denverartmuseum.org/article/staff-blogs/dam-it-s-new-website-top-5-changes-we-made

• In March, artists-in-residence **Kim Harty, Amber Cowan** and **Matthew Szösz** recreated the first glass furnace 50 years to the day after it was fired up at the **Toledo Museum of Art** (TMA; OR) to reflect the spirit of early pioneers of the American Studio Glass Movement.

The Toledo Workshop Revisited Residency mirrored **Harvey Littleton** and **Dominick Labino**'s original workshop of March 23–April 1, 1962.

The rebuilt furnace operated beside one of TMA's new state-of-the-art **Wet Dog** furnaces in a literal illustration of how far the studio movement has progressed with furnace technology. The original furnace was not used again after the first workshop but was reconfigured and modified for the second workshop, in June of that year.

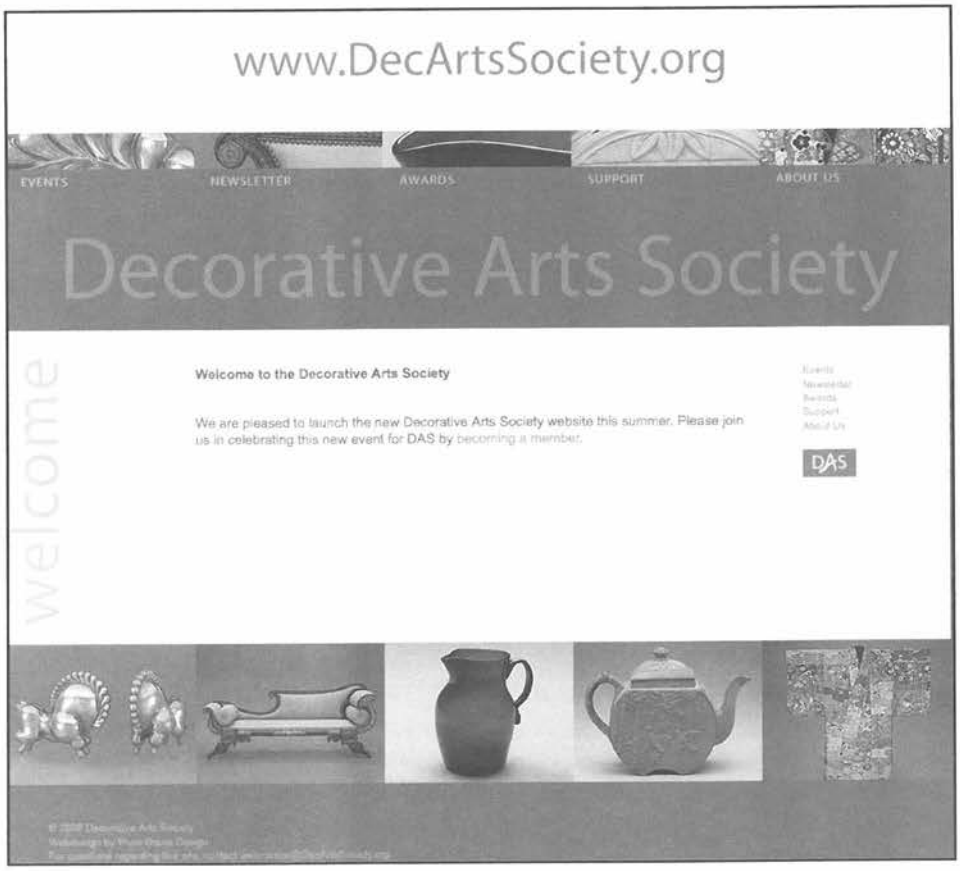
Since there are no known renderings of the first furnace, replicating the design required extensive research to recreate it. The rebuilt furnace will be used exclusively by the artists-in-residence to work molten glass.

• The **Georgia Museum of Art** (Athens, GA) has opened its new wing and renovated existing facility, with 30,000 square feet added to the museum, including 16,000 square feet of new galleries, an exterior cloistered . sculpture garden, an expanded lobby and additional collection storage space. **Gluckman Mayner Architects** (New York, NY) served as the design firm for the project, in collaboration with **Stanley Beaman & Sears** (Atlanta, GA), as the architect of record and with the Office of University Architects.

The galleries house selections from the permanent collection of the museum, with two featuring the decorative arts.

Another major addition is the third-floor **Study Centers in the Humanities**, partly funded by the **National Endowment for the Humanities**. The **Pierre Daura Center, Jacob Burns Foundation Center, Henry D. Green Center for the Study of the Decorative Arts** and **C.L. Morehead Jr. Center for the Study of American Art** contain archives from the museum's collections and promote study and research in the humanities. The renovated and expanded facility was designed in accordance with Leadership in Energy and Environmental Design (LEED) standards.

• **Virginia Commonwealth University** (Richmond, VA) plans to build an Institute for Contemporary Art—a 38,00-square-foot building, with the opening planned for 2015.



Events

50th anniversary of studio glass art in America
Art Alliance for Contemporary Glass (AACG)
Throughout the USA
Through December 2012

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

Events include:

• ***Michael Petry: The Touch of the Oracle***, **Palm Springs Art Museum** (FL), through July 29, 2012

• ***The Legacy of Littleton: Harvey Littleton and his Wisconsin Glass Program Students***, **Bergstrom Mahler Museum** (Neenah, WI), October 8, 2012–February 24, 2013

For new information on added events, go to: http://contempglass.org/2012-celebration.

Traditions–IV Symposium on Architectural History and the Decorative Arts
Virginia Commonwealth University/ Virginia Historical Society
Richmond, VA
November 15, 2012

Traditions–IV, directed by Professor **Charles Brownell,** caps two decades of **Symposia on Architectural History and the Decorative Arts** from the Department of Art History in the **School of the Arts** at **Virginia Commonwealth University** (Richmond, VA).

This year's four sessions deal with Virginia's Jeffersonian Capitol and **Court End**; American Palladian mansions, North and South; masters of the Colonial Revival; and a summary of 20 years of work at VCU on architectural history and the decorative arts.

Admission is $8 per person for members of sponsoring institutions, $10 per person for others and free to students with valid IDs. Reservations are necessary for three additional events: a luncheon in honor of Brownell ($10), tour of Court End (free) and reception at the restored **Hancock-Wirt-Caskie House** ($15).

To register, make checks payable to VCU Symposium and send to Symposium, Department of Art History, Virginia Commonwealth University, PO Box 843046, 922 West Franklin Street, Richmond, VA 23284-3046, by **November 9, 2012**.

For a brochure or other information, call 804-628-7024 or e-mail to Krista Privott at arthistory@vcu.edu.

Reaching and Teaching through Material Culture: A Winterthur Graduate Program 60th Anniversary Symposium
Winterthur Museum, Gardens & Library; University of Delaware; Society of Winterthur Fellows
Winterthur, DE
www.winterthur.org
September 28–29, 2012

This symposium celebrates the institutions, students and faculty members affiliated with the **Winterthur Program in American Material Culture** (WPAMC), originally known as the **Winterthur Program in Early American Culture** (WPEAC), and their accomplishments. It is being held in conjunction with the exhibition ***A Lasting Legacy: Sixty Years of Winterthur Graduate Programs*** (see Exhibitions).

Programming includes collections tours led by WPAMC students; conservation lab tours led by WUDPAC students, object conversation with associate curator **Ann Wagner** (WPEAC '04) and assistant conservator **Lauren Fair** (WUDPAC '10).

Presenters and sessions include: **Ford W. Bell**, president, **American Association of Museums**; **Margaret Loew Craft** (WUDPAC '77), senior objects conservator, **Walters Art Museum** (Baltimore, MD) and president, **American Institute for Conservation**, "The American Institute for Conservation Turns 40"; **William N. Hosley** (WPEAC '80), **Terra Firma Northeast**, "Reaching and Teaching through Material Culture"; **Brock Jobe** (WPEAC '72), professor of American Decorative Arts, "Winterthur Past, Present, Future: 60 Years of Winterthur Graduate Programs"; "Cultural Material: Revitalizing Interpretation and Display in the 21st Century," **Jonathan Prown**, director, **Chipstone Foundation**;

• "What to Collect & How to Maintain: Availability, Acquisition, Responsibility"—"The Market: Research Source and Inspiration," **Sumpter T. Priddy III** (WPEAC '77), **Sumpter Priddy III, Inc.**; "Shift in Audience Interests: The Renwick Gallery," **Nicholas R. Bell**, (WPAMC '08), Fleur and Charles Bresler Curator of Ameri-

Sun-God fireback, cast iron, in C. A. Wellington & Co. Household Art Rooms, The Fire Place and Its Surroundings, trade catalog (Boston, 1885), p. 16, Elihu Vedder, © 1882. Courtesy Special Collections and Archives, James Branch Cabell Library, Virginia Commonwealth University.

Met tour, continued

phasized how the graceful lines and restrained ornament of the Phyfe table give it a timeless quality.

The DAS tour with Peter Kenny was an enriching experience. Participants left with new insights into the work of New York architects and artisans. The DAS is most grateful to Kenny for being so generous with his time and knowledge.

can Craft and Decorative Art, **Renwick Gallery, Smithsonian American Art Museum** (Washington, DC); "Challenges in Preserving and Presenting Modern Materials," **Gwynne Ryan** (WUDPAC '01), conservator, **Hirshhorn Museum and Sculpture Garden** (Washington, DC);

• "Technology and Accessing Collections"—"A Tale of Two Programs: Judiciously Using Technology," **Judy Guston** (WPEAC '99), curator and director of Collections; **Kathy Haas** (WPEAC '04), assistant curator; **Elyse Poinsett** (WPAMC '09), Special Events and Marketing associate, **Rosenbach Museum & Library**; "Where Is the Home for Technology in Collections-Based Exhibitions?," **Matt Kirchman**, president, **ObjectIDEA**; "Animated Maps: Using Digital Technology to Shed New Light on History," **Sean Moir**, Historical GIS Consulting, **gDMS, Inc.**; "Maximizing Technology for the Archimedes Palimpsest Project," **Abigail Quandt** (WUDPAC '82), head of Book and Paper Conservation, **Walters Art Museum**;

• "Attracting Your Audience: Balancing Intellectual Relevance with Popular Interest"— "Collaborative Curation?: The Brooklyn Museum's 'Click," **La Tanya S. Autry**, Art History Department, **University of Delaware**; "Popular Audiences Include Families! Decorative Arts, Parents and Children," **Beth A. Twiss Houting** (WPEAC '83), senior director of Programs and Services, **Historical Society of Pennsylvania**; **Mary Jane Taylor** (WPEAC '92), Research & Evaluation manager, **National Constitution Center**; "Digital Afterlife: Modern Technology Reveals Secrets of Brooklyn's Mummies," **Jakki Godfrey** (WUDPAC '07), assistant object conservator, **Brooklyn Museum** (Brooklyn, NY); and

• "Securing the Legacy for Future Students"—"Rethinking Collections and Professional Training: Making Museums Matter to More People," **Cynthia G. Falk** (WPEAC '96), associate professor of Material Culture, **Cooperstown Graduate Program**; "Emulating and Evolving: The Cooper Hewitt Program," **Sarah E. Lawrence**, dean, **School of Art and Design History and Theory, Parsons/The New School**; "Distance Education Professional Development Opportunities for Conservators," **Ann Carroll Kearney**, collections conservator, **University at Albany Libraries**.

For more details, go to http://winterthur.org/?p=967.

Celebrating 50 Years of American Studio Glass
51st Annual Seminar on Glass
Corning Museum of Glass
Corning, NY
www.cmog.org
October 18–20, 2012

This event continues the year-long celebration of the 50th anniversary of American studio glass.

Ruby Conical Intersection with Amber Sphere, Harvey Littleton, 1984.

Karol Wight, executive director of the **Corning Museum of Glass** (CMOG), discusses important acquisitions of 2012. **James Carpenter, Martha Drexler Lynn, Paul Marioni, Ginny Ruffner, Durk Valkema, William Warmus** and **Toots Zynsky** share their perspectives on the history of studio glass in "Celebrating 50 Years of American Studio Glass." **Jane Adlin**, associate curator, **Metropolitan Museum of Art** (New York, NY); **Dale and Doug Anderson**, collectors; **Doug and Katya Heller**, owners, **Heller Gallery**; **Elmerina and Paul Parkman**, collectors; and **Tina Oldknow**, curator of modern glass, CMOG, consider "Evolving Dynamics of Marketing and Collecting American."

Other presentations include: "Is New Glass Old Glass?," **William Warmus**, independent curator and appraiser and former CMOG curator; "Creating Context: American Studio Glass and Ceramics," **Martha Drexler Lynn**, specialist in 20th- and 21st-century craft and design; "The Early Years at Pilchuck: Mud, Glass and Glory," Oldknow; "Light in the Public Realm," **James Carpenter**, principal, **James Carpenter Design Associates Inc.**; "Freeing the Furnace from the Factory: 32 Bricks and Beyond," **Durk Valkema**, artist and director of **Vrij Glas** studio, Amsterdam; "What's the Big Idea?," **Paul Marioni**, artist; "The Double-X Factor," **Toots Zynsky**, artist; "From Bellows to Lathes: the Legacy of Contemporary Flameworking," **Beth Hylen**, artist and reference and outreach librarian, Rakow Library.

Italian maestro **Lino Tagliapietra** gives a special glassblowing demonstration.

Programming includes gallery tours of three exhibitions celebrating the work of **Harvey K. Littleton, Dominick Labino** and **Erwin Eisch**, as well as the major exhibition ***Making Ideas: Experiments in Design at GlassLab***, which honors the spirit of freedom and experimentation with artistic process that characterized the early years of the American Studio Glass movement.

The seminar also features a viewing of the film "A Not So Still Life: The Ginny Ruffner Story"; the annual presentation of the museum's **Rakow Commission**, a new work in glass commissioned for the permanent collection; and a rare, behind-the-scenes tour of glass installations at **Corning Incorporated**'s world headquarters.

Researchers may take advantage of the Rakow Research Library's extended hours.

Registration for the full seminar includes all lectures, tours, receptions, and the annual dinner on Saturday evening. Receptions and the annual dinner are open only to registrants for the full seminar.

Fees are $225 for the whole seminar for museum/Ennion members; $300, nonmembers; $175, students. Individual lectures are $25, $30, $20 for the same categories. Some sessions will be streamed, which is free.

For information, contact Public Programs at 607-438-5500 or publicprograms@cmog.org.

Acquisitions

• The **Brooklyn Museum** (NY) has purchased a rare mother-of-pearl-inlaid Mexican folding screen, commissioned about 1700 by the viceroy of New Spain, from **Salvart Limited** (London, England). Representing a combination of Asian, European and American artistic traditions, the six-panel screen is encrusted with mother-of-pearl and painted with oil and tempera. It is believed to be the only recorded surviving shell-inlaid folding screen, or *biombo enconchado*, that remained in private hands.

The panels constitute half of a 12-panel screen, created after Asian models by artists working in the circle of the **González** family in Mexico City. The other half of the screen is in the collection of the **Museo Nacional del Virreinato** (Tepotzotlán, Mexico).

The screen was commissioned by **José Sarmiento de Valladares y Aines**, count of Moctezuma y Tula, during his reign as viceroy of New Spain from 1696 to 1701. Appointed by Spain's last Habsburg king, Charles II, Sarmiento declared his allegiance to the Habsburg dynasty in the New World by having the front of his monumental folding screen painted with a major Habsburg victory over the Ottoman Empire—a scene from the Great Turkish War (1683–87). He requested a hunting scene modeled in part on prints by Medici court painter **Johannes Stradanus** for the back of the screen, which would have served as a backdrop for the women's sitting room in the palace.

Both sides are framed with a mother-of-pearl encrusted floral decorative border, inspired by Japanese lacquerware created for the export market.

In 1701, only a year after Spain's new Bourbon king, Philip V, had ascended to the throne, Sarmiento, a Habsburg-appointed viceroy, was recalled to Spain; he returned with the *biombo enconchado*. The screen was later divided into two in Europe, and one half found its way to the United States by 1965, when it was recorded in a private collection in San Francisco; it entered the Museo Nacional del Virreinato by 1970. The Brooklyn Museum's half was in the collection of **Cockfield Hall** (Yoxford, Suffolk, England) for generations, until the family sold its residual contents, including the screen, at auction in 1996.

Japanese folding screens, which inspired the format of Mexican *biombos*, were introduced to the Americas in the early 17th century as diplomatic gifts from Japanese embassies and elite Asian exported goods. Asian screens found immediate favor with the viceroyalty's prosperous elite. By the 1630s, local artists were re-creating the screens in a new-world style for private collectors. Paintings inlaid with mother-of-pearl (*pinturas enconchadas*) developed about 1660, by Mexican artists who combined the European art of tempera and oil painting with Asian and Mexican lacquer and mother-of-pearl encrustation techniques.

The screen is the highlight of ***Behind Closed Doors: Power and Privilege in the Spanish American Home, 1492–1898***, a traveling exhibition on view from **September 20, 2013–January 12, 2014** at the Brooklyn Museum.

• Four **Tiffany** windows that the **Cincinnati Art Museum** (OH) acquired in December 2010, originally on display at St. Michael's and All Angels Episcopal Church in Avondale, are now on permanent view after 17 months of conservation (see cover).

The museum also has received 264 works from **Nancy and David Wolf** from their collection of contemporary craft. The remainder of their collection is a promised bequest. The gift includes works by the artists working in contemporary craft, including **Dale Chihuly, Lino Taglapietra, Jaroslava Brychtová and Stanislav Libenský**

in glass; Philip Moulthrop, Rude Osolnik, David Ellsworth and **Michelle Holzapfel** in wood; and **Rudy Autio** and **Akio Takamori** in ceramics. The Wolfs have also donated their library to the museum's **Mary R. Schiff Library**, and established an endowment to preserve and expand the collection.

The Wolfs began collecting contemporary craft 35 years ago. In March 2006, *Art and Antiques* magazine named them among America's top-100 collectors. Longtime supporters of the museum, the Wolfs have previously donated 16 pieces of contemporary glass to the collections and contributed funds toward the acquisition of **Dale Chihuly**'s Rio Delle Torreselle Chandelier (1996), which is permanently on view in the museum lobby.

• The **Illinois State Museum** has received a donation of a rare 1815 counterpane from Dr. **James and Sarah Haworth Filipiak**.

The piece of needlework has been passed through the family for seven generations and is among the earliest and most important additions to the museum's textile collection. It is unusual with its intricately detailed and highly figural scene, embroidered with many varieties of stitches, in white

Continued on next page

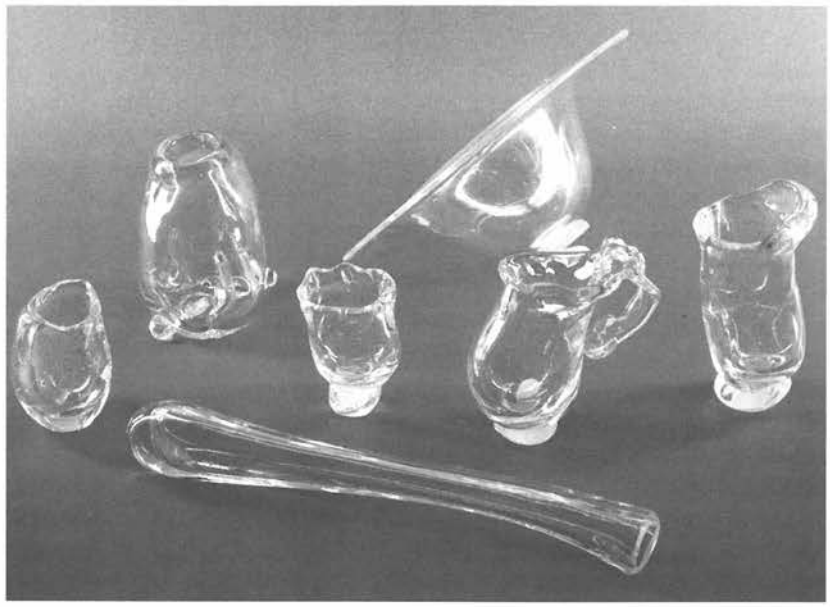
cotton thread on a white cotton twill woven ground.

A central medallion features a man and woman standing in the center; the woman is in an Empire-styled dress and holding wheat. Other elements include a brick house with a circular window in the gable, a barn surrounded by a fence with two workers harvesting wheat, wheat fields, and a sky filled with birds and insects. Outside the medallion border is an array of flowers with the words "Ann F. Carpenter's Counter pane December 8th, 1815" stitched in the lower center.

An identical counterpane is at the **Colonial Williamsburg Foundation** with the embroidered names "Alexander and Sallie B. Fulcher 1818." The "F" in the Ann F. Carpenter counterpane's central inscription stands for Fulcher, her mother's maiden name. According to **Angela Goebel-Bain**, curator of Decorative Arts, these two counterpanes share a connection, because they were created before patterns for any sort of needlework were published, so they were made either by the same person or by women from connected households.

The donors believe it was made by one of Ann Carpenter's grandmothers from cotton grown and processed on the family farm and finished in 1815 as a part of Ann's dowry.

The white-on-white palette of the counterpane, style of the woman's dress and house architecture demonstrate the height of fashion in the Federal period when it was made. Each hints at the neo-classical or Greek revival ideals sweeping the country as the second American generation tried to hold on to the democratic ideals of the Revolutionary era. The motif also references the biblical story of Ruth and Boaz.



Seven objects, surviving from March 1962 Toledo Glass Workshops led by Harvey Littleton, glass. Bowl and vessel at rear by workshop attendee Tom McGlaughlin; five pieces in foreground by Edith Franklin; all now in Toledo Museum of Art permanent collection. Courtesy Toledo Museum of Art; Richard Goodbody, photographer.

• The **Toledo Museum of Art** (OH) has acquired seven greenish-blue glass vessels that are the work of two first-time glassblowers who happened to attend the March 1962 **Toledo Workshop**. That workshop, with one in June of the same year, is widely credited with launching the American Studio Glass Movement.

Ceramicists **Tom McGlauchlin** and **Edith Franklin** both attended the inaugural workshop, which was led by **Harvey Littleton**.

The two vessels donated by **Pat McGlauchlin**, McGlauchlin's widow, and the five donated by Toledoan Franklin are among the few surviving works from the group's experiments in glass (the only other object from the first workshop in a public collection is a single example of Littleton's work at the **Corning Museum of Glass** (NY). Most of the vessels from the workshops did not survive because of inadequate annealing (cooling) equipment.

In 1962, Franklin was a recent University of Michigan graduate and one of only seven students to register for the glass workshop. She had no prior glass experience. Although she went back to ceramics as her medium of choice for the rest of her career, the work she produced was similar to that of Littleton and McGlauchlin.

Wisconsin native McGlauchlin also began his art career by working in ceramics. He taught Littleton's classes at the University of Wisconsin while his friend and mentor took a sabbatical to study the properties of glass from 1960–61. His artistic life changed when he took the two glass workshops taught by Littleton in Toledo in 1962. He went on to teach the second-ever glassblowing class to be part of the curriculum at an American university, at the University of Iowa in 1964 (Littleton taught the first at the University of Wisconsin).

McGlauchlin relocated to Toledo in 1971 and dedicated the next 13 years to teaching glass as part of a joint program between the Toledo Museum of Art and the University of Toledo. When he left the program in 1984, he devoted himself to making art full-time. From 1978 until his death in 2011, he worked on a series of glass sculptures exploring abstract qualities of the human face. His work is in permanent collections in the **Smithsonian Institution** (Washington, DC), **Portland Art Museum** (OR), **Kunstmuseum** (Düsseldorf, Germany), **Corning Museum of Glass Museum** and **National Museum of Modern Art** (Tokyo, Japan).

The vessels will be on display during ***Color Ignited: Glass 1962–2012*** (see Exhibitions).

People

Positions

• **Timothy Close** has resigned as executive director/CEO of the **Museum of Glass** (Tacoma, WA), effective January 3, 2012, having served in those roles since May 2006.

• **Anna Tobin D'Ambrosio** has been appointed director and chief curator at the **Munson-Williams-Proctor Arts Institute Museum of Art** (MWPAI; Utica, NY). She has served as assistant director since 2007 and curator of Decorative Arts since 1989. She succeeds Dr. **Paul D. Schweizer**, who has become director emeritus.

D'Ambrosio received her bachelor's degree from the College of the Holy Cross, Worcester, MA; holds a master's degree from the Cooperstown Graduate Program; and has furthered her studies through the **Attingham Program, Victorian Society Summer School** and a **Winterthur** research fellowship. At MWPAI, she oversees the 19th-century American decorative arts collection. She has added works by cabinetmakers such as **Herter Brothers, Daniel Pabst, Kimbel and Cabus**, and **Charles Rohlfs**, and silver by **Tiffany & Co., Gorham Manufacturing** and **George Sheibler**.

D'Ambrosio has reinstalled the museum's historical decorative arts collection in renovated galleries and overseen renovations to the museum's 1850 Italianate building, **Fountain Elms**. She has organized dozens of exhibitions and administered large interdivisional projects, including last summer's ***Wedded Perfection: 200 Years of Wedding Gowns,*** which doubled the museum's attendance during its three-month run.

D'Ambrosio has lectured extensively throughout the country. The catalog for her exhibition ***A Brass Menagerie: Metalwork of the Aesthetic Movement*** won four awards, including citations from the **Victorian Society in America, Victorian Society Metropolitan Chapter, Association of Art Museum Curators** and **Historic New England**.

D'Ambrosio's periodical publications include articles for *The Magazine Antiques, 19th Century* (the magazine of the Victorian Society in America), book reviews, and the 1999 book *Masterpieces of American Furniture* (MWPAI), which won the 1999 **Victorian Society in America Ruth Emory Book Award** for its contribution to furniture scholarship. She contributed to and edited the book *Jewels of Time: Watches from the Munson-Williams-Proctor Arts Institute* in 2001 and oversaw the corresponding national and international tour of the museum's 16th- through 20th-century European watch collection.

• **Amy Miller Dehan** has been

promoted to curator of Decorative Arts and Design at the **Cincinnati Art Museum** (OH). She joined the museum in 2001 and aided in the development and implementation of its Cincinnati Wing, which opened in 2003.

• **Jonathan Leo Fairbanks** has been named the new director of the **Fuller Craft Museum** (Brockton, MA).

Fairbanks has been working with museums for more than 50 years. He was founder and curator emeritus of the Department of American Decorative Arts and Sculpture at the **Museum of Fine Arts, Boston** (MA) from 1970–99, and has had a long-standing relationship with Fuller Craft, which recently presented him with a Luminaries award for his lifelong dedication to the arts.

At the MFA, Boston, Fairbanks added contemporary craft collections to the museum, including works by 50 contemporary studio furnituremakers and hundreds of ceramic, glass and mixed media artists. He is known for his development of the conservation/analytical wing at the Winterthur Museum.

Fairbanks earned a BFA from the University of Utah; master's in Fine Arts from the University of Pennsylvania through a joint program with the Pennsylvania Academy of Fine Arts; and second master's degree in American Culture from the University of Delaware in the **Winterthur Museum Fellowship Program**.

Fairbanks is on the board of directors of the Fairbanks Family in America, Inc. and of the **Decorative Arts Trust**, of which he was president for more than 20 years. He was a vice president of research for **Artfact.com**, senior vice president of **Antiques-America.com**, editor at large for the *Catalogue of Antiques and Fine Art*, and a research associate in the American and New England Studies Program at Boston University. He is also a member of the **American Crafts Council**.

Fairbanks's honors include the **Charles F. Montgomery Award** of the **DAS**; **Victorian Society of America**'s **Award for Conservation**; **Urban Glass Award** for Exceptional Museum Glass Exhibition; **Ellen Banning Ayer Award** for Contributions to Arts and Culture; **Lifetime Achievement Medal** from the **Society of Arts and Crafts** (Boston, MA); and **Iris Foundation Award** of the **Bard Graduate Center** (New York, NY) for Outstanding Contri-

butions to the Decorative Arts. In 2003, the Decorative Arts Trust announced the endowment of the **Jonathan L. Fairbanks Lectureship** in honor of his achievements; that same year the **Furniture Society** bestowed its **Award of Distinction** on him.

• **Susan Warner** has been appointed as executive director/curator of the **Museum of Glass** (Tacoma, WA) effective March 20, 2012. She has served as interim director since January 3, when former director Timothy Close resigned. Her role as the museum's curator remains unchanged.

Warner joined the museum as the director of Education in 2001. In 2006, she was appointed director of Public Programs, overseeing the curatorial, education and Hot Shop departments; in 2009, she was appointed deputy director. In October 2011, Warner also assumed the role of curator. Her education work has been honored by the City of Tacoma, with an **Art at Work** award (2003), and with Antioch University's Horace Mann Award (2007, alumni).

Before joining the Museum of Glass, Warner was director of Education at the **Seattle Children's Museum**. She also served as curator of Education at the **State Capital Museum** (Olympia, WA) and as assistant curator, curator of Decorative Arts at the **Dayton Art Institute**. Her early career included extensive curatorial work in collection management and exhibition development.

Born in Geita, Tanzania, Warner earned a bachelor of arts in History from Southampton University in England and a master of arts in Education from Antioch University in Seattle.

Awards

• **Deanne Deavours**, a dealer in American furniture and decorative art, is the first recipient of the **Henry D. Green Lifetime Achievement Award for the Decorative Arts**, given by the **Georgia Museum of Art** (Athens) to honor the significant lifetime achievements of an antiquarian, art historian or material cultural practitioner who has made lasting contributions to the field of Georgia or related decorative arts.

The award was presented after Deavours delivered the keynote speech at the 2012 ***Henry D. Green Symposium of the Decorative Arts***.

Deavours was an associate at the firm of **Israel Sack** in New York and has brokered some of the major examples of American furniture to surface in recent decades. She wrote the preface for and was instrumental in updating **Albert Sack**'s book *Good, Better, Best.* She is considered the first commercial force in the Georgia area to call attention to patination and original surface on objects, before Georgia painted furniture was routinely stripped and refinished to a state that did not resemble its original intended appearance. She also is credited with creating a market that acted in the interests of cultural conservation.

Deavours is author of a number of articles in the *Magazine Antiques* about floral inlay and 18th-century American furniture and has played a central role in the development of scholarship about Georgia vernacular furniture. She was a key force in the exhibition and catalog ***Neat Pieces: The Plain-Style Furniture of Georgia***, a 1983 exhibition at the **Atlanta History Center**. The **University of Georgia Press** reissued the ***Neat Pieces*** catalog in 2006; it continues to be a major resource in southern vernacular material culture.

Deavours is a native of Leslie, GA, and a graduate of the University of Georgia.

The museum's **Decorative Arts Advisory Committee** also presented its first-ever **Jane Campbell Symmes Spirit of the Symposium Award** to **Jane Campbell Symmes**. The award recognizes an individual for service, dedication and encouragement of the symposium and the community energy he or she generates.

Symmes is a driving force of the **Southern Garden History Society** and co-author of *Madison, Georgia: An Architectural Guide.* She has been on the committee since it began and has worked on the symposia since they began.

Obituaries

• **Malcolm Davis**, who is credited with developing a new style of pottery, died in December 2011 at 74. He was a campus minister in Washington, DC, when a neighbor invited him to a class on ceramics sponsored by the DC Department of Parks and Recreation in 1974. When experimenting with the Japanese shino style of porcelain pottery at **Baltimore Clay Works** in the 1980s, he accidentally created a pot without the usual milky-white glaze and soon created a new shino technique that involved starving the kiln of oxygen to create the smoke that results in the effect of his glaze. He added bright shades of peach and orange with splashes of black and gray for contrast.

Davis devoted himself to ceramics, becoming known for his porcelain and the glaze he developed. He taught pottery around the country; museums and private collectors have accumulated his teapots, cups, bowls and plates. He won prizes and commissions for his work. He set up a studio in West Virginia with a kiln the size of a whole room. He was also known for his generosity in sharing the formula for his version of shino with other potters.

• **John Perry (Jack) Strang**, a longtime DAS member who established the nonprofit organization **Huguenot Heritage** to research and inform the public about cultural, scientific, technical and artistic contributions of the descendants of the Huguenots, died on March 25, 2012. He was a descendant of Huguenot refugees who settled in New Rochelle in 1687. He was a member of numerous societies dedicated to history, the fine arts and film.

• **Kenneth Price,** whose glazed and painted clay works were said to have transformed traditional ceramics and expand definitions of American and European sculpture, died in February at 77. His work featured organic and geometric forms, bright colors, and "provocative" installations. He was influenced by the Bauhaus movement in Germany in the 1920s, where fusing crafts and the fine arts was a goal.

Price is known for his series of drinking vessels that he called "snail cups," since he decorated the small cups with images of snails. He made vessels in geometric shapes with glazes in flat, bright primary and secondary colors, and created bulbous forms that he painted black, layered with acrylics and then sanded to reveal under-paint in bright colors. Some pieces had as many as 70 coats of thin paint. Some of Price's work featured motifs from Mexican pottery.

Exhibitions

California

The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk
Fine Arts Museums of San Francisco
de Young Museum
San Francisco, CA
www.famsf.org
Through August 19, 2012

This exhibition is devoted to the French designer and his personal themes of "equality, diversity and perversity." The de Young is the exclusive west coast venue for this international exhibition after its premier at the organizing institution, the **Montreal Museum of Fine Arts** (Ontario, Canada) and its presentation at the **Dallas Museum of Art** (TX). The exhibition features approximately 140 ensembles spanning 35 years of the designer's couture and ready-to-wear collections, along with their accessories and numerous archival documents. Many of these pieces have never before been exhibited.

The multimedia installation is organized in several thematic sections tracing the influences, from the streets of Paris to the world of science fiction, that have marked the couturier's creative development:

- The Odyssey of Jean Paul Gaultier – explores several signature Gaultier motifs, such as the blue-and-white striped sailor shirt in all its themes and variations, mermaids and virgins.
- The Boudoir – explores Gaultier's fascination with lingerie and underpinnings.
- Skin Deep – garments inspired by themes of bondage and body art.
- Punk Cancan – features the dichotomy between the typical upscale French couture client and the street punks of London.
- Urban Jungle – highlights of Gaultier's haute couture detailing with unusual materials and techniques, showing a multicultural clash of influences, including Hussars, Mongolians, Hassidic Jews, Frida Kahlo and China.

Sketches and stage costumes, among other items, further explore how Gaultier's avant-garde fashions challenged societal and esthetic codes in unexpected, often humorous, ways.

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

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

Fountain vessel, silver, ca. 1660, Paris, France.

The fountain (France, 1661–63), bowl (China or Japan and England, late-1600s), chair (France, about 1735–40) and light (France, 1756) are at table height so they can be seen easily at close range and in the round. Labels and the interactive programs provide details of makers' marks or inscriptions, construction or assembly, and visual evidence of alteration or repair.

The fountain is an elaborate silver vessel made to hold water that could be released from a spigot at the front. A maker's mark indicates that it was made in Paris around 1660; however, the front is engraved with the coat-of-arms of an English nobleman and his wife, indicating that it was in England by the mid-1700s.

The porcelain lidded bowl was made in China or Japan in the late-1600s and shipped to England soon after, where the its gilt-bronze handles and other ornamentation were added to make it fit into the decorative interiors of the time.

Carved wood details of the side chair reveal its style, and where and when it was made. It has easily removable cushions that demonstrate how the upholstery could be changed with changing fashions of the times.

For this exhibition, the wall light has been taken off the wall and mounted to a sheet of Plexiglas so its back can be seen. Revealing details of the construction and repair are visible, as well as the maker's inscription and an inventory mark indicating that it once belonged to Queen Marie-Antoinette of France.

Each of the works of art has a mate, or similar piece, on view in the adjacent permanent collection galleries. Labels in the spots where each piece is normally displayed illustrate that usual presentation.

Colorado

Read My Pins: The Madeleine Albright Collection
Denver Art Museum
Denver, CO
denverartmuseum.org
Through June 17, 2012

This display of brooches from the personal collection of former Secretary of State Madeleine Albright features more than 200 pins, many of which she wore to communicate a message or mood during her diplomatic tenure. The exhibition examines the collection for its historical ties, as well as the power of jewelry and its ability to communicate.

While serving first as U.S. Ambas-

sador to the United Nations and then as Secretary of State, Albright became known for wearing brooches that conveyed her views about situations. "While President George H.W. Bush had been known for saying 'Read my lips,' I began urging colleagues and reporters to 'Read my pins,'" she said.

Yves Saint Laurent: The Retrospective
Denver Art Museum
Denver, CO
denverartmuseum.org
Through July 8, 2012

Yves Saint Laurent: The Retrospective is at the **Denver Art Museum** (CO) in its only U.S. stop. The exhibition explores Saint Laurent's 40-year career and his impact on the fashion world through photographs, drawings, films and other multimedia elements, and 200 haute couture outfits.

Texture & Tradition: Japanese Woven Bamboo
Denver Art Museum
Denver, CO
denverartmuseum.org
Through July 29, 2012

More than 70 pieces, including baskets, trays, containers, accessories, hand warmers, shades, and a chair and screen, including pieces by basketmakers who have been designated Living National Treasures, are on display.

Delaware

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

This exhibition commemorates a university-museum partnership and honors the vision and commitment of those who have shaped the graduate programs and the accomplishments of more than 830 graduates. For nearly six decades, the **University of Delaware** and **Winterthur Museum, Garden & Library** have guided two graduate programs—the **Winterthur Program in American Material Culture** and the **Winterthur-University of Delaware Program in Art Conservation**. Winterthur-educated museum directors, curators, educators and professors have transformed institutions, developed landmark exhibitions, and redefined the public's understanding of American decorative arts and material culture.

The WPEAC classes of 1970 and 1971 visiting Criss Cross Hall at Museum of Early Southern Decorative Arts (MESDA) in 1970. Courtesy MESDA, photo by Frances Griffin.

Graduate education at Winterthur owes its existence to **Henry Francis du Pont** and **Charles Montgomery** at Winterthur and Dr. **John Perkins**, president of the **University of Delaware**. Their initial efforts in the early 1950s focused on a program in material culture. Two decades later, Winterthur curator **Charles Hummel** and university professor **Peter Sparks** led the development of a second program devoted to art conservation.

The exhibition is divided into three sections.

- *Beginnings* traces the origins of the culture and conservation programs.
- *Careers* celebrates the accomplishments of its hundreds of graduates.
- *Education* examines the extensive Winterthur education process.

The exhibition also includes a short film about five program graduates, each a leader in preserving cultural heritage or guiding institutions that present the arts, history and culture.

A series of related ***Friday Lunchtime Lectures*** and ***Reaching and Teaching through Material Culture: A Winterthur Graduate Program 60th Anniversary Symposium*** is associated with the exhibition (see Events).

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

Uncorked! Wine, Objects & Tradition celebrates objects and imagery created in response to society's love of wine. Featuring more than 300 objects, nearly all from **Winterthur**'s museum and library collections, ***Uncorked!*** explores how wine was marketed, consumed and enjoyed in America and Britain from the 1600s through the 1800s.

Items include wine bottles, decanters and cellarettes to lead figures of Bacchus and Champagne Charlie song sheets. Advertisements, trade cards, pattern books and other paraphernalia provide examples of cultural values and attitudes of the times.

Throughout history, alcoholic beverages frequently were accompanied by games or were the focus of the entertainment themselves. ***Uncorked!*** provides a glimpse into the lighter side of wine consumption, as well as a look at some of the more serious aspects, such as when politics and alcohol intersected.

The exhibition has six categories:

- *Classical References* highlights connections between Greek and Roman wine vessels and deities and the design of later objects and ornamental motifs.
- *The Business of Wine* considers how wine and related items were bought or sold and illustrates some "tricks of the trade" by which merchants increased profits.
- *Consumption & Equipage*, the largest section of the exhibition, focuses on vessels associated with specific types of wine, settings where the drink was consumed, and the part wine played in social life.

• *Politics, Patriotism & Taxes* features wine-related objects that commemorate political figures and events.

• *Religion* provides vessels created for use in church and domestic items that reference prayers and clergy.

• *Temperance* presents objects that illustrate attempts to reduce drunkenness.

Highlights include 18th- and 19th-century drinking game wares, such as elaborate "puzzle jugs," pierced to make garden urns, and sports trophies inspired by huge, bell-shaped krater vases that were originally employed for mixing wine and water in ancient Greece and Rome; a popular board game from the 1800s that teaches temperance to children; and wineglasses from the 1600s through the 1800s that show how specific bowl, stem, foot and ornament preferences evolved over time, according to the latest fashion. Examples from Winterthur's collection of early American silver and pewter communion wares and humorous figure groups provide social commentary.

The exhibition is accompanied by a booklet featuring highlights of the show and an online exhibition, to be permanently on the Winterthur website.

Made for the Trade: Native American Objects in the Winterthur Collection
Winterthur Museum and Gardens
Winterthur, DE
http://winterthur.org
Through October 7, 2012

This small exhibition features Native American art—a long-overlooked part of the Winterthur collection. ***Made for the Trade*** examines these objects' evolution over time, from tourist souvenir to collected artwork, and presents them as a celebration of American diversity and design.

Native Americans sold bowls, baskets and pottery to European colonists as early as the 1500s. By the 19th century, tourists to destinations such as Niagara Falls and the Grand Canyon expected to see American Indians selling handmade souvenir pots, pincushions and wall pockets. In the 1920s and '30s, collectors interested in folk art and the avant-garde began buying Native-made objects to pair with modern paintings or place in Colonial Revival interiors. **Henry Francis du Pont** helped set the Americana style trend by using these items in many of his rooms.

Picnic basket, birchbark, cedar, alder, nails; Tomah Joseph, Passamaquoddy, ME; 1900–1930. Bequest of Henry Francis du Pont.

District of Columbia

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

40 under 40: Craft Futures features the work of 40 artists born since 1972, the year the **Renwick Gallery** was established as the **Smithsonian Institution**'s American Art Museum branch for craft and decorative arts. The exhibition investigates evolving notions of craft within traditional media such as ceramics and metalwork, as well as in fields as varied as sculpture, industrial design, installation art, fashion design, sustainable manufacturing and mathematics.

All of the artworks selected for display in the exhibition were created since September 11, 2001, and reflect the changed world that exists today, which poses new challenges and considerations for artists.

The featured artists are: **Vivian Beer, Melanie Bilenker, Jeffrey Clancy, Dave Cole, Cristina Córdova, Gabriel Craig, Jennifer Crupi, Erik Demaine, Joshua DeMonte, Brian Dettmer, Nick Dong, Joseph Foster Ellis, Jeff Garner, Theaster Gates, Sabrina Gschwandtner, Jenny Hart, Sergey Jivetin, Lauren Kalman, Lara Knutson, Stephanie Liner, Marc Maiorana, Sebastian Martorana, Christy Matson, Cat Mazza, Daniel Michalik, Matt Moulthrop, Christy Oates, Olek, Andy Paiko, Mia Pearlman, L.J. Roberts, Laurel Roth, Shawn Smith, Jen Stark, Matthew Szösz, Uhuru (Jason Horvath and William Hilgendorf), Jamin Uticone, Anna Von Mertens, Stacey Lee Webber** and **Bohyun Yoon**.

Reinventing the Wheel: Japanese Ceramics 1930–2000
Smithsonian Institution/Sackler Gallery
Washington, DC
wwww.si.edu
End date to be determined

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

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

This small installation showcases the crafted works of ancient Iranian potters.

Taking Shape: Ceramics in Southeast Asia
Smithsonian Institution/Sackler Gallery
Washington, DC
wwww.si.edu
Through 2012

This exhibition of approximately 200 ceramic vessels from Southeast Asia explores the migration of pots and illuminates the dimensions of international trade that brought southern Chinese ceramics into mainland Southeast Asia and to markets from Japan to Turkey.

Florida

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

More than 100 objects represent work by **Louis Comfort Tiffany**, including 15 leaded-glass windows, art

glass, metalwork, lamps and pottery.

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

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

Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass
Orlando Museum of Art
Orlando, FL
http://www.omart.org
December 22, 2012–March 31, 2013

The **Orlando Museum of Art** joins a national celebration, presented by the **Art Alliance for Contemporary Glass** (AACG), of more than 160 glass demonstrations, lectures and exhibitions in museums, galleries and art centers across the country throughout 2012.

Contemporary Glass Sculpture: Celebrating the 50th Anniversary of Studio Glass includes works by artists such as **Dale Chihuly, William Morris, Lino Tagliapietra, Harvey K. Littleton, Dante Marioni, Therman Statom, Christopher Ries, Laura de Santillana** and many others. Also included are younger artists who are taking the medium in new directions. The exhibition explores the concepts and techniques of these artists and how each uses the characteristics of glass.

The American Studio Glass movement began with two glass workshops held at the **Toledo Museum of Art** in 1962, taught by **Harvey K. Littleton**, who, with scientist **Dominick Labino**, introduced a small furnace built for glassworking that made it possible for individual artists to work in independent studios. Littleton then established glass programs at the **University of Wisconsin**, **Marvin Lipofsky** did the same at the **California College of the Arts**, and Chihuly later led the move to establish a program at the **Rhode Island School of Design** (RISD).

Georgia

Southern Folk Art from the Permanent Collection
Georgia Museum of Art, University of Georgia
Athens, GA
www.georgiamuseum.org
Through July 22, 2012

Works by southern self-taught artists from the museum's permanent collection include art by **Mose Tolliver, Thornton Dial Sr., R.A. Miller, Purvis Young, Jimmy Lee Sudduth, Mary T. Smith, Minnie Adkins** and **Cheever Meaders**.

Southern Folk Art from the Permanent Collection also includes works given by **Georgia Museum of Art** board of advisors chair **Carl Mullis** and his wife, **Marian**, and by **Ron and June Shelp** of New York. Shelp was born in Cartersville, GA, and received his undergraduate degree from the University of Georgia in 1964.

Off the Hook
Gwinnett Environmental & Heritage Center
Buford, GA
www.gwinnettehc.org
Through June 30, 2012

Approximately 200 handmade antique, modern and contemporary hook rugs by dozens of Southeastern artists are on view.

Kentucky

The Cutting Edge II: A Gem and Jewelry Invitational
Headley-Whitney Museum
Lexington, KY
www.headley-whitney.org
Through July 8, 2012

Gemstone carving is a centuries-old art showcased in this exhibit featuring the work of 23 contemporary jewelers and gem carvers. Represented artists are from across the United States and Canada: **Darryl Alexander, Susan Allen, Jackie Anderson, Stephen Avery, K. Brunini, Michael Christie, Angela Conty, Paula Crevoshay, Lisa Elser, Alishan Halebian, Martin Key, Derek Levin, Susan Margolis, Nancy Arthur McGehee, Nicolai Medvedev, Gregory Morin, Todd Reed, Gil Roberts, Naomi Sarna, Reubin Simantov, Llyn Strelau**, and **Stacia and Larry Woods**.

Items on display include range from stand-alone carved minerals and gems, bibelots, pens, bracelets, necklaces, brooches, eyewear, and rings.

Maryland

Embroidered Treasures: Textiles from Central Asia
Baltimore Museum of Art
Baltimore, MD
www.artbma.org
Extended through July 8, 2012

This exhibition features 19 embroidered textiles from Afghanistan, Uzbekistan and Tajikistan on view for the first time, including wall hangings, prayer mats, a wedding canopy, and other personal textiles from the late 19th and early 20th centuries.

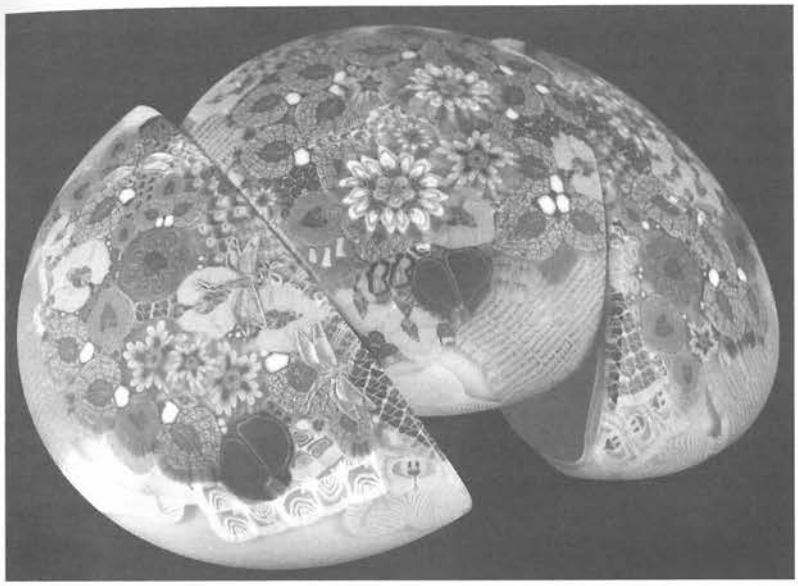
Embroidered tent hanging, late 19th–early 20th century. Gift of Jerry Maizlish, Sparks, MD.

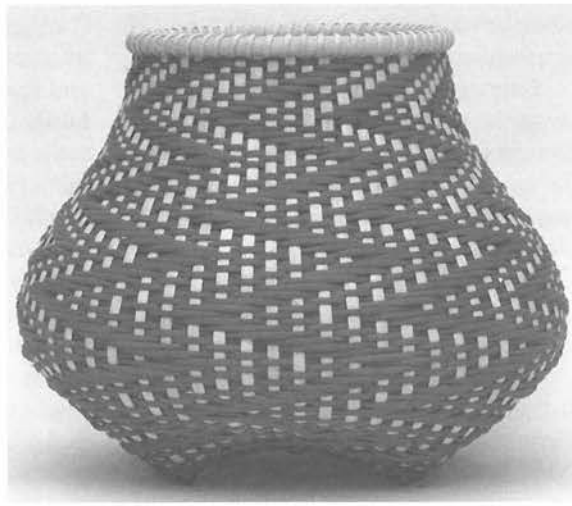
Massachusetts

Living Treasures of North Carolina Craft
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through August 5, 2012

The ***Living Treasures of North Carolina Craft*** exhibition preserves a connection to the lineage of traditional craftmakers from the region and displays the duality of traditional and contemporary craft through a collection of glass apples, fireplace andirons, ceramic vessels, furniture, baskets and candlesticks.

The show travels to New England for the first time, with a representative selection of work from artists recognized with the North Carolina Living Treasures award, such as boatwrights, potters, luthiers, marqueters, blacksmiths, gunsmiths, weavers and glass artists. In line with the 50th anniversary of studio glass, the 2011 Living





Floral core, glass, 2008, Richard Ritter (left); Red Fibonacci vase, Billeie Ruth Sudduth (right).

Treasures award went to two glass artists featured in the show, **Richard Ritter** and **Mark Peiser**.

The exhibition also features the work of **Cynthia Bringle, Thayer Francis, Julian Guthrie, Bea Hensley, Harvey Littleton, Sid Luck, Sid Oakley, Ben Owen III, Robert Rigaud, Norman Schulman, Billie Ruth Sudduth, Hiroshi Sueyoshi** and **Arval Woody**.

Ritter lives and works in Bakersville, NC. In 1993, he was one of 70 artists whose work was selected for the **White House Collection of Craft**, a traveling exhibition organized by the **Smithsonian Institution**. His work is included in many permanent collections, including the **Asheville Art Museum** (NC), **High Museum of Art** (Atlanta, GA) and **Mint Museum of Art** (Charlotte, NC).

Peiser lives and works in Penland, NC, and is a founder of the **Glass Art Society** (GAS), of which he is now an honorary member. He has been involved with the Studio Glass Movement since 1967, and his work is included in many public and private collections worldwide. He received the Lifetime Achievement Award from the **Art Alliance for Contemporary Glass** in 2004 and the Lifetime Achievement Award from the GAS in 2010.

Traditions and Innovations: Fuller Craft Museum Collects
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Ongoing

This ongoing exhibition of the museum's permanent collection is organized thematically and rotated annually, the permanent collection gallery will not only share the incredible objects in the collection.

Traditions and Innovations res that are sometimes hidden in storage. Examples of furniture, wood, ceramics and metals entered the collection in connection with thematic exhibitions featuring each medium.

Traditions and Innovations organizes work from the permanent collection by three broad themes:

- *The Vessel* examines the functional container as a traditional form and ongoing source of inspiration of the contemporary maker.
- *Abstraction and Figuration* looks at the means of expression between the representational and the abstract in craft.
- *Medium, Method and Meaning* examines the relationship between the characteristics of the material, development of technical ability and meaning imparted by the makers to their work.

The Object of History: Colonial Treasures from the Massachusetts Historical Society
Concord Museum
Concord, MA
Through June 17, 2012

The Object of History: Colonial Treasures from the Massachusetts Historical Society explores more than 70 objects, including needlework, maps, firearms, swords, furniture, clothing, scientific instruments and silver from the **Massachusetts Historical Society** (MHS), from a variety of perspectives—as items associated with important historical figures or events, objects of beauty, survivals from the past and conveyors of stories. A letter from John Adams to his wife Abigail in 1780 provides the framework for the exhibition; he wrote that he must study "Politicks and War" so his sons might study "Mathematicks and Philosophy," and their children could study "Painting, Poetry, Musick and Architecture."

The third section, *Painting, Poetry, Musick and Architecture*, includes a silver punch strainer made by **William Breed of Boston** and a 17th-century Wampanoag bowl.

Missouri

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939
Nelson-Atkins Museum of Art
Kansas City, MO
www.....org
Through August 19, 2012

The 1851–1939 world's fairs showcased the "latest and greatest" household objects and consumer goods. ***Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*** presents more than 200 of the objects displayed at these fairs, demonstrating technological and

scientific innovation, cross-cultural exchange, national pride, and artistry.

Carnegie Museum of Art supplements the traveling portion of this exhibition with its own objects from fairs. The exhibit's four-city tour includes the **New Orleans Museum of Art** (LA) and **Mint Museum** (Charlotte, NC).

Inventing the Modern World showcases objects assembled from European and American collections.

The decorative arts made for world's fairs often display an unusual tension: the use of traditional styles as a vehicle for progress, employing previously unknown materials and methods to craft works that evoke the esthetics of prior art movements. Because early world's fairs were a gathering of nations in a less-globalized time, works typically exhibited a nationalistic pride and spurred an exchange in industrial and artistic methods.

Examples of new techniques first showcased at the fairs include the simple forms of Hungarian chemist **Leó Valentin Pantocsek**'s vase and ewer from around 1860. By applying metallic oxides to the hot glass surface, Pantocsek succeeded in recreating the iridescent surfaces of ancient Greek and Roman glass. Two decades later, **Louis Comfort Tiffany** applied the same technology to his popular Favrile line of glassware, which is also be on display.

One of the most popular works displayed at the 1900 fair was the 1897 Five Swans tapestry, designed by the German painter and printmaker **Otto Eckmann**. The tapestry was influenced by both 19th-century Japanese and 15th-century German woodblock prints.

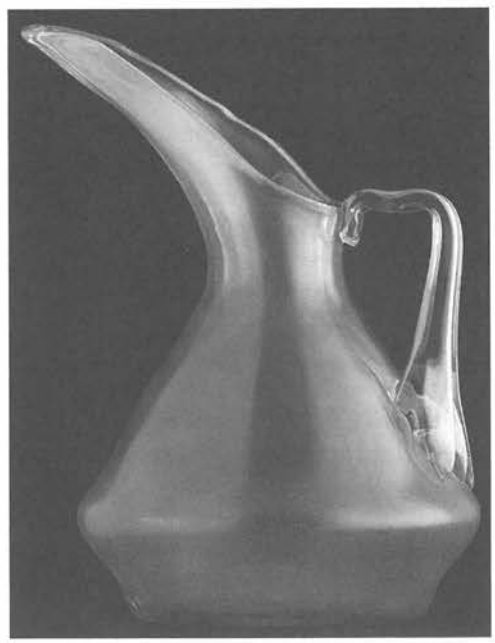
The 1925 Paris exposition featured jewelry and luxury goods, with works from French jewelry firms such as **Cartier** and **Boucheron**. The pattern of the diamonds, rubies, sapphires and emeralds in a bracelet by Boucheron demonstrates the firm's progressive designs and metalsmithing capabilities, illustrating historical and cross-cultural styles popular during the early 20th century. An Art Deco brooch from **Tiffany & Co.**'s 1939 installation features a combination of emeralds and newly fashionable champagne diamonds.

The 1925 exposition also displayed innovations in glass, such as the centerpiece and bowls by the Austrian firm of **J. & L. Lobmeyr**. In what was known as the Rare Earth Series, Lobmeyr incorporated uranium into the glass, causing the colors to change under different types of light.

A papier-mâché pianoforte and stool (1867) epitomize the remarkable inventiveness of the manufacturers of decorative arts. Although papier-mâché had been used in Europe for more than a century, the English firm **Jennens & Bettridge** introduced an array of complex techniques. Shown at the 1867 Paris fair, this instrument is made of seemingly fragile but highly durable glued and compressed paper pulp, applied sheet after sheet to a wooden core. Embellished with an ebonized surface adorned with gilding, mother-of-pearl and panels of reverse-painted glass with foiled aluminum decoration, the pianoforte integrates many decorative arts techniques.

The **Sèvres Porcelain Manufactory** Vase des Binelles, designed by **Hector Guimard**, closely relates to

Pianoforte and stool, gilded and japanned papier-mâché, verre églomisé, mother-of-pearl, brass, aluminum, glass, and original silk, with modern upholstery (stool); c. 1867, John Bettridge and Company; shown at the Exposition Universelle, Paris, 1867. Carnegie Museum of Art, Women's Committee Acquisition Fund. Photo: Tom Little.



Ewer, glass; c. 1860, Leó Valentin Pantocsek (designer), J. György Zahn Glassworks (manufacturer); Iparmuvészeti Múzeum (Budapest, Hungary). Shown at London International Exhibition of 1862.

Paris's Art Nouveau structures in forms that resemble trees. Its organic shape is enhanced by a green crystalline glaze. Standing four feet tall, the Vase des Binelles was a feat in porcelain manufacture, impressing critics at the **Louisiana Purchase International Exhibition** in 1904 with its sheer scale and sophisticated design.

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939 travels to the **Carnegie Museum of Art** (Pittsburgh, PA), October 13, 2012–February 24, 2013, and then to the **New Orleans Museum of Art** (LA) and the **Mint Museum** (Charlotte, NC).

A full-color catalog, written by international scholars of 19th- and 20th-century decorative arts and co-published by **Skira Rizzoli**, accompanies the exhibition.

New York

Highlights from the Historical Society of American Decoration
American Folk Art Museum
New York, NY
www.folkartmuseum.org
Ongoing

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

The society is dedicated to preserving the techniques of early American decoration in a variety of mediums through their own re-creation of historical forms and through the collection of original works, including decorated tin, furniture and other objects, as well as stencils, tools and ephemera related to the development of these arts in America.

Jubilation/Rumination: Life, Real and Imagined
American Folk Art Museum
New York, NY
www.folkartmuseum.org
Through September 2, 2012

This exhibition celebrates the museum's 50th anniversary and the fact that the museum may survive after significant financial problems in recent years. The exhibition features almost 100 items representing the scope of traditional and "outside" art.

Aesthetic Ambitions: Edward Lycett and Brooklyn's Faience Manufacturing Company
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Through June 16, 2012

The exhibition features vessels bought and borrowed by the museum and made by artisans and companies such as **Charles Volkmar**, **William Boch** and **Union Porcelain Works**, with examples of works by **Edward Lycett**'s sons.

The catalog, of the same title, is by historian **Barbara Veith** and traces Lycett's career from apprenticeships as a teenager in his native Staffordshire, England, through an American commission to paint the china of U.S. President Andrew Johnson.

Playing House
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Through August 26, 2012

Playing House is the first in a series of installations highlighting the museum's period rooms. Artists **Betty Woodman**, **Anne Chu** and **Ann Agee** placed site-specific artwork in eight of the museum's historic rooms, which illustrate how Americans of various times, economic levels and locations lived.

Chu created birds and flowers out of textiles, feathers, paper and metal. Agee transformed the social order and luxury of the **Milligan** rooms into an artisan's workshop, and Woodman created table settings and "carpets" incorporating painting and ceramics.

Playing House occupies the Cupola House Dining Room, Russell Parlor, Cane Acres Plantation Dining Room, Worsham-Rockefeller Moorish Smoking Room, Schenck Houses, Weil-Worgelt Study, and Milligan Parlor and Library.

Founders of American Studio Glass: Harvey K. Littleton Dominick Labino
Corning Museum of Glass
Corning, NY
www.cmog.org
Through January 6, 2013

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

Making Ideas: Experiments in Design at GlassLab
Corning Museum of Glass
Corning, NY
www.cmog.org
Through January 6, 2013

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

Byzantium and Islam: Age of Transition
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through July 8, 2012

At the start of the seventh century, the eastern Mediterranean—from Syria through Egypt and across North Africa—was central to the the Byzantine Empire, ruled from Constantinople (modern Istanbul). Yet, by the end of the same century, the region had become a vital part of the emerging Islamic world, as it expanded westward from Mecca and Medina.

This exhibition focuses on this pivotal era in the history of the eastern Mediterranean through some 300 works of art drawn primarily from the collections of the **Metropolitan Museum**, **Benaki Museum** (Athens, Greece), collections under the Department of Antiquities of Jordan, and other institutions in North America, Europe and the Middle East, many never shown before in the United States.

The exhibition is organized around three themes: the secular and religious character of the Byzantine state's southern provinces in the first half of

the seventh century; the continuity of commerce in the region as the political base was transformed; and the emerging arts of the new Muslim rulers of the region.

The exhibition begins with a monumental 17-by-20-foot floor mosaic that illustrates the urban character of the region and contains motifs seen throughout the galleries: cityscapes, inscriptions, trees and vine scrolls. Excavated by the Yale-British School Archaeological Expedition in 1928–29 at Gerasa/Jerash in present-day Jordan, the mosaic has recently undergone conservation and is on display for the first time in decades.

Secular works include woven, monumental wall hangings, an illustrated scientific manuscript and decorated silver dishes with biblical figures depicted naturalistically in Byzantine court dress. Made during the reign of Byzantine emperor Heraclius/Herakleios (r. 610–641), the silver plates celebrate the slaying of Goliath by the biblical king David, possibly a reference to Heraclius's decisive victory in 629 over the Sasanians, the Persian empire that briefly occupied Byzantium's southern Mediterranean provinces.

Leaves from rare purple vellum gospels written in gold and silver represent the authority of the Orthodox Church in Constantinople. A hoard of 15 elaborately decorated silver and silver gilt liturgical objects, known as the Attarouthi Treasure after the town named in their inscriptions, is indicative of the wealth of Greek-speaking Christians in Byzantine Syria.

Egypt's role in the earliest Christian period is shown in carved seventh-century ivories from the so-called "Grado chair," depicting significant moments from the life of St. Mark, the Evangelist, as the first bishop of Alexandria.

Jewish works from across the empire's southern provinces include floor mosaics from a North African synagogue depicting a menorah, other ritual objects and a lion; a fragment of a liturgical dish, possibly from a Samaritan synagogue; and a molded glass vessel made in Jerusalem.

The exhibition's second section focuses on trade and is introduced by Byzantine coins, the gold standard of the eastern Mediterranean, and the emerging traditions of Islamic coinage. Silks—among the most important trade goods of the era—are represented in great variety, from sophisticated depictions of people to detailed geometric patterns; silk patterns with hunting scenes that were favored by the elite of the Byzantine world in the seventh century; and wall hangings depicting people in the dress of the era with examples of colored and decorated tunics from graves in Egypt.

Textiles, ivories, metalwork and objects in other media show the continuing popularity and slow transformation of diverse decorative elements such as vine scrolls, rabbits and calligraphic inscriptions. Similar small clay lamps have Christian inscriptions in Greek, both Christian blessings in Greek and Islamic ones in Arabic, and only Islamic blessings.

The third section emphasizes objects that can be identified with specifically Islamic sites, focusing on Byzantine connections to early Islamic art and the introduction of more eastern motifs. The rare surviving ivories from Qasr al-Humayma, with their formally posed nobles and warriors, are a highlight. The so-called Tiraz of Caliph Marwan II—the earliest dateable Islamic tiraz textile, whose fragments are usually dispersed among museums in Europe and America—would have been an honorary gift to a favored individual. If not for the inscription in Arabic script, it could be mistaken for a Byzantine or Persian work.

The exhibition concludes with works related to the earliest Islamic religious presence in the region. Early Qur'ans are joined by a prayer mat from Tiberias, a portion of the inscription from the mosque of Ibn Tulun in Cairo and decorated tombstones. Throughout the exhibition, ostraca—inscriptions on potsherds—and texts written on papyri reveal the interests and concerns of the people of the region.

The exhibition is accompanied by an illustrated catalog with contributions from specialists including **Steven Fine, Yeshiva University; Elizabeth Bolman**, Temple University; and **Dominique Bénazeth**, the **Louvre** (Paris, France); **Thelma Thomas and Barry Flood, Institute of Fine Arts**, New York University; **Gabriele Mietke** and **Cäcilia Fluck, Museum für Byzantinische Kunst** (Berlin, Germany) and **Mina Moraitou** and **Anna Ballian, Benaki Islamic Museum** (Athens, Greece); **Robert Schick, American Center for Oriental Research** (Amman, Jordan); and **Linda Komaroff, Los Angeles County Museum of Art** (CA).

The catalog is published by the Metropolitan Museum and distributed by **Yale University Press**.

Schiaparelli and Prada: Impossible Conversations
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 19, 2012

This exhibition is organized by the **Costume Institute** and explores the affinities between **Elsa Schiaparelli** and **Miuccia Prada**, Italian designers from different eras. Approximately 80 signature objects by Schiaparelli (1890–

1973) from the late 1920s to the early 1950s, and Prada from the late 1980s to the present, are compared and contrasted to explore the impact of their esthetics and sensibilities on contemporary notions of fashionability.

Changing Hands: Art without Reservation 3
Museum of Arts and Design
New York, NY
www.mad.org
Through October 21, 2012

The third exhibition in the **Museum of Arts and Design**'s series exploring contemporary Native North American art, features approximately 70 artists from the northeastern and southeastern United States and Canada who represent a new generation of Native artists who use contemporary techniques, materials, aesthetics, and iconography in their art and design practice.

Works on display were created in the past seven years by Native artists in regions east of the Mississippi, including the Great Lakes, Woodlands, Northeast, Southeast and up through the Canadian Subarctic.

Changing Hands 3 features more than 130 works, including jewelry, approximately 25 that were designed and created specifically for the exhibition. After its New York City premiere, the exhibition travels to museums in the United States and Canada, including the **Memorial Art Gallery** (Rochester, NY) and **McMichael Collection** (Ontario, Canada).

The works in the exhibition come from a broad cross-section of indigenous cultures, including Native Americans from the U.S., and First Nations, Metis and Inuit people from Canada. Featured artists are presented without tribal designations; instead, the exhibition is organized around three themes.

• *Evolution and Exploration* examines how Native artists are reinterpreting their cultural traditions through contemporary perspectives, and includes the work of scholar and beadwork artist **Joe Baker**, whose creative use of color and patterning in textiles is based on the floral and geometric elements that once decorated early bandolier bags among the Delaware and Southeastern people; performance and mixed media artist **Barry Ace**, who uses computer components in lieu of the more "traditional" glass trade beads identified with many Native groups; **Jeremy Frey**, whose sculptural baskets reference early Maine basketry techniques; and **Jamie Zane Smith**, who has developed a new language of ceramics through the study of prehistoric and proto-historic forms among the Wyandot tribe.

• *Natural Selection* includes works by **Truman Lowe**, who creates openwork sculptures from willow branches harvested by the artist; sculptor and glass artist **Robert Tannahill**, who creates stylized "masks" that represent the interplay of natural wood forms and molten glass; and **Frank Shebegaget**, whose major installation, Cell, is constructed from hundreds of strands of fishing wire interspersed with hooks.

• *De-Coding History/Historical Provocation* presents works that are often politically nuanced and contrast the realities of history with the mythology of cultural assimilation that has marginalized much indigenous art. **Robert Houle**'s work addresses the disruption and dislocation of individuals, families and entire cultures, as well as the public apology made by the Canadian government for the abuse of indigenous peoples in government residential schools. Mixed media artist **Shan Goshon**'s woven basket is composed of a photograph of Indian schoolchildren and adults at a typical boarding school.

Space-Light-Structure: The Jewelry of Margaret De Patta
Museum of Arts and Design
New York, NY
www.mad.org
Through September 23, 2012

This exhibition, which made its debut at the **Oakland Museum of California** in February, is a comprehensive overview of **Margaret De Patta**'s oeuvre and offers new scholarship on how this American Modernist influenced studio jewelry as both maker and social activist. ***Space-Light-Structure*** features 50 jewelry pieces with ceramics, flatware, photographs, photograms and newly released archival material.

The exhibition also presents Constructivist pieces by European modernists such as **László Moholy-Nagy, György Kepes** and **El Lissitzky**, whose work shaped De Patta's esthetic sensibilities and vision.

The **Museum of Art and Design** and the **Oakland Museum of California** each played a significant role in the development of De Patta's career.

About Margaret De Patta

Born in Tacoma, WA, in 1903, De Patta (née Strong) was raised in San Diego, CA, where she studied painting and sculpture for two years at the local art academy, before moving to San Francisco to attend the California School of Fine Arts. In 1926, she won a scholarship to study at the **Arts Students League** (New York, NY), where she was exposed to the work of the European avant-garde.

On her return to San Francisco two years later to marry **Samuel De Patta**, she became interested in jewelry-making when she could not find a wedding band that suited her modernist taste, and taught herself the craft.

To expand her understanding of modernist theories, learn new techniques and explore novel materials, she traveled to Chicago in 1941 to study at the **School of Design** with its founding director, Moholy-Nagy. She invented "opticuts," in which the facets of rutilated quartz act as transparent windows letting light penetrate the stone and reveal its internal structure. She included kinetic elements in her jewelry and emphasized structure by reversing positive and negative design elements.

She divorced De Patta and, a few years later, married the industrial designer and educator **Eugene Bielawski**, whom she had met at the School of Design. They sought to promote the Bauhaus design philosophy and its democratic social agenda in the Bay Area through various endeavors, including a production line of affordable modernist jewelry.

Blue Steel Gold Light
Museum of Arts and Design
New York, NY
www.mad.org
October 16, 2012–February 17, 2013

Blue Steel Gold Light presents examples of **Daniel Brush**'s earliest

gold-granulated jewels and objects, a selection of his steel and gold tablet and wall sculptures, along with his magnetic adornments made from plastic, aluminum, steel and precious gems.

Born in Cleveland in 1947, Brush began his career with painting and teaching. He then taught himself the ancient Etruscan technique of gold granulation. He has created gold-domed containers encrusted with gold granules so tiny that they must be applied with a one-haired brush.

Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art
Museum of Arts and Design
New York, NY
www.mad.org
September 7, 2012–January 6, 2013

Shangri La: Architecture, Landscape and Islamic Art showcases a selection of objects of Islamic art from the Honolulu home of philanthropist and art collector **Doris Duke** (1912–93) and new works by six contemporary artists of Islamic background who were recently in residence there.

Now open to the public under the auspices of the **Doris Duke Foundation for Islamic Art**, Shangri La maintains a collection of some 3,500 objects and is also the site of scholar- and artist-in-residence programs.

The home incorporates architectural features such as carved marble doorways, decorated screens known as *jali*, gilt and coffered ceilings, and floral ceramic tiles. The interiors feature artifacts such as silk textiles, chandeliers and ceramics, many collected during Duke's international travels during her 1935 honeymoon around the world.

Art and objects on loan from Shangri La range in date from the early first millennium BCE to the 21st century and spanning Spain, North Africa, Central and South Asia, and the Middle East, and include:

• ceramic vessels and tiles from 11th–20th century Iran, including a star tile with phoenix from the Ilkhanid period, molded bottle with a courtly scene from the Safavid period and mosaic lunette from Isfahan commissioned for Shangri La in 1938;

• inlaid wood and mother of pearl furniture from Spain, Syria, Iran and India;

• Egyptian tent panels, silk velvets from the Ottoman Empire and embroideries from Uzbekistan;

• beaded *bindalli* wedding dresses and clothes from the late 19th century in Turkey; and

• enameled gold and ruby bracelets, necklaces and earrings from Mughal India.

Exhibition guest curators **Donald Albrecht** and **Tom Mellins** edited the accompanying 232-page book *Doris Duke's Shangri La: A House in Paradise*, to be published in September 2012 by **Skira/Rizzoli**.

North Carolina

A Thriving Tradition: 75 Years of Collecting North Carolina Pottery
Mint Museum Randolph
Charlotte, NC
www.mintmuseum.org
Through January 2013

Alice Goes to Washington, porcelain, 2010. Carol Gentithes (American, 20th century). Gift of Daisy Wade Bridges.

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

A year after the Mint Museum opened, the museum received four pieces of pottery by **Benjamin Wade Owen**, a principal potter at **Jugtown**.

These objects were the beginning of the museum's North Carolina pottery collection, which has now grown to more than 2,100 examples that includes objects that range from the last quarter of the 18th century to the first decades of the 21st. All of the major pottery centers of the state—the Piedmont, Catawba Valley, the mountains—are represented, as are most of the state's family dynasties of potters, such as the **Coles**, **Cravens** and **Reinhardts**.

The museum's pottery collection was developed in large part because of key collectors of North Carolina pottery. Some of these collectors adopted an encyclopedic approach to their collecting efforts, acquiring examples of pottery from all of the key pottery regions in the state. Other patrons preferred a more specialized strategy, focusing their collecting efforts on a specific potter or a particular type of ware.

The exhibition includes many objects borrowed from local collectors.

Sophisticated Surfaces: The Pottery of Herb Cohen
Mint Museum Randolph
Charlotte, NC
www.mintmuseum.org
Through January 6, 2013

This exhibition pays tribute to a Charlotte-based artist and is presented in conjunction with **A Thriving Tradition: 75 Years of Collecting North Carolina Pottery**.

Herb Cohen's work is considered a cornerstone in the tradition of North Carolina pottery. Born on the Lower East Side of Manhattan, Cohen first learned to throw on the potter's wheel at age 6 at the Henry Street Settlement on Manhattan's Lower East Side. He continued to take classes there throughout his childhood and teenage

years. He earned his BFA in 1952 and his MFA in 1956 from the **New York State College of Ceramics** at Alfred University.

Cohen worked as a designer for **Hyalyn Porcelain Company** in Hickory. He eventually settled in Charlotte in the late 1950s, where he joined the staff of the Mint Museum and was instrumental in spearheading the regional craft and pottery movement. In the 1970s, he moved to Blowing Rock to establish his own studio. With life partner and fellow artist **José Fumero**, he built a house and studio in Blowing Rock.

Around 2005, Cohen developed a tremor in his hand that ultimately prevented him from continuing to throw on the wheel. He returned to Charlotte in 2010, where he remains active in the local arts community. In addition to being a working potter, Cohen served on the Mint's staff from 1959–1973.

The American Art Tile, 1880–1940
Mint Museum Randolph
Charlotte, NC
www.mintmuseum.org
Through January 6, 2013

Tile with scrolling tendril, earthenware, ca. 1890, Providential Tile Works (Trenton, NJ, 1886–1913). Dimensions: H 5.825 in. x W 5.825 in. Gift of Mr. and Mrs. B. Keith Gray.

The turn of the last century was the golden age of the American art tile. Whether glazed or unglazed, molded in relief or smooth-surfaced, decorative tiles were a popular medium among affluent consumers wishing to furnish their homes and businesses in the latest fashions. Tiles were used as fireplace surrounds, wall hangings and a wide variety of other ornamental purposes, both interior and exterior. This installation features approximately 40 tiles from the Mint Museum's permanent collection, including the permanently installed fireplace surround, Arkansas Traveller, modeled and designed ca. 1916 by **Henry Chapman Mercer** of **Moravian Pottery & Tile Works** (Doylestown, PA).

Fairytales, Fantasy & Fear
Mint Museum Uptown
Charlotte, NC
www.mintmuseum.org
Through July 8, 2012

Fairytales, fantasies and horror stories are featured in an exhibition exploring these primal themes that brings together the work of **Mattia Biagi**, Mark **Newport, Kako Ueda, Tom Price and Kate Malone**, and more.

Known for his work in tar, Italian artist Biagi reinterprets icons of lost innocence, such as Little Red Riding Hood and Cinderella's carriage. Newport, an American fiber artist, creates hand-knit acrylic re-creations of heroes' costumes. Ueda, a Japanese paper artist, uses imagery such as insects and skeletons in cutouts to represent the fine line between beauty and decay. Price, a British furniture designer, uses polypropylene tubing to create shapes that evoke forms from the natural world. Malone, a British ceramic artist, works with Neo-Baroque forms and crystalline glazes.

This thematic exhibition also includes selections from the Mint's permanent collection and loans from private collections.

"Our Spirited Ancestors": The Decorative Art of Drink
Museum of Early Southern Decorative Arts
Winston-Salem, NC
www.mesda.org
Through September 2012

The exhibition draws from the **Museum of Early Southern Decorative Arts** collection, as well as museum and private collections throughout the southeast. Objects include an early 19th-century redware liquor jug from east Tennessee inscribed "true blue"; a 1720s silver mug owned in Charleston, SC; and a 1720s stoneware mug brought to Georgia by one of its earliest settlers.

Ohio

The Collection: 6,000 Years
Cincinnati Art Museum
Cincinnati, OH
www.cincinnatiartmuseum.org/
Through December 1, 2013

This preview of a wide-ranging selection of artworks from the collections includes rarely seen pieces from the **Cincinnati Art Museum**'s storage areas and 25 works from the **Nancy and David Wolf Collection** (see Acquisitions). The galleries include most of the antiquities previously on display in the Schmidlapp wing, a large part of the Native American collection, and pieces from Fashion Art, Textiles and Decorative Arts.

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

The Art of Sound: Four Centuries of Musical Instruments
Cincinnati Art Museum
Cincinnati, OH
June 16, 2012–September 2, 2012

The Art of Sound: Four Centuries of Musical Instruments features musical instruments from across the globe.

This exhibition celebrates the craftsmanship of musical instruments through the museum's collection of more than 800 pieces from around the world, representing more than 30 musical cultures on four continents over at least four centuries. ***The Art of Sound*** includes 100 to 150 musical instruments from the permanent collection, some of which have not been displayed in more than two decades. Items are grouped by geographic region/culture: African, Native American, Japanese, Chinese, Southeast Asian, Islamic, Indian and Western (European and American).

The museum began collecting musical instruments in 1888. Many of the antique instruments in the collection were donated by **William Howard Doane** (1832–1915), a Cincinnati industrialist and composer whose personal and professional travels took him to remote locations across the globe.

Works, including ceramics, illustrate similar instruments in use, and place the instruments in historical and geographical context.

Highlights include a suite of Japa-

nese instruments with lacquer decoration depicting flowers, butterflies and animals; a Burmese *saung* (harp) whose boat-shaped, wooden body is decorated with scenes from the life of Buddha in black and gold lacquerwork; a Native American flute of smooth, glossy black slate with sculptural, carved depictions of a beaver and a horned toad, and a mask with head dress and gills; a 1619 viola crafted by the **Brothers Amati**; and a 19th-century guitar by the French luthier **George Chanot**, believed to have belonged to Napoleon's Empress Eugenie, with a fingerboard inlaid with mother-of-pearl scenes of Paris.

The Art of Sound: Four Centuries of Musical Instruments is supported by the **Stockman Family Foundation Trust** and National Endowment for Humanities.

Color Ignited: Glass 1962–2012
Toledo Museum of Art
Toledo, OH
www. toledomuseum.org
June 13–September 9, 2012

This exhibition explores the role of color in glass, from the first green-tinted marble batch to **Dominick Labino**'s technical experimentation with color to the contemporary use (or absence) of color to make an artistic statement. The exhibition highlights artists who have worked in glass since this time period, including **Harvey Littleton, Dominick Labino, Dale Chihuly, Dan Dailey, Laura de Santillana, Marvin Lipofsky, Heinz Mack, Klaus Moje, Yoichi Ohira, Ginny Ruffner** and **Judith Schaechter**.

Pennsylvania

Past Meets Present: Decorative Arts and Design at Carnegie Museum of Art
Carnegie Museum of Art
Pittsburgh, PA
http://web.cmoa.org
Ongoing

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

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

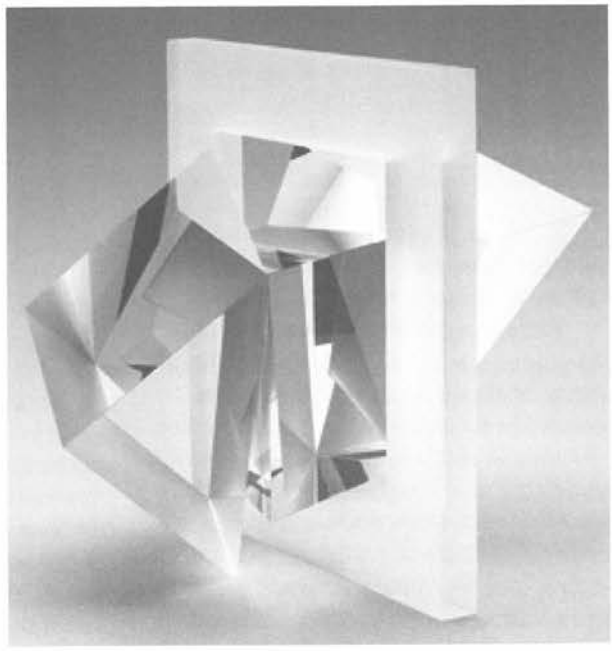
- A display of early acquisitions includes 18th-century French furniture and German porcelain owned by collector and patron **Ailsa Mellon Bruce**.
- A group of early Pennsylvania decorative arts reflects the museum's commitment to the arts of its region.
- A installation of chairs offers a view of the evolution of style and design into the 21st century.

Major support for the renovation and reinstallation of the Ailsa Mellon Bruce Galleries was provided by the **Women's Committee of Carnegie Museum of Art** through **Eleanor Reamer Smith, the Commonwealth of Pennsylvania, Governor Edward G. Rendell** and the **Richard C. von Hess Foundation**. Additional support came from the **Henry Luce Foundation, Jane A. and Alan G. Lehman, Margaret Ritchie Scaife, the Fellows of Carnegie Museum of Art, Henry L. Hillman Fund, Edward S. and Jo-Ann M. Churchill, Wallace and Patricia Smith, the Beal Publication Fund, National Endowment for the Arts, Henry L. Hillman, Jr. Foundation**, and **Maxine and William Block Fund of the Pittsburgh Foundation**.

Transformation 8: Contemporary Works in Small Metals
Society for Contemporary Craft
Pittsburgh, PA
www.contemporarycraft.org
Through June 30, 2012

The eighth exhibition in the **Raphael Founder's Prize** series features the work of 33 recognized and emerging artists, and highlights examples of contemporary works in small metals and jewelry. Eight of the finalists are international.

The exhibition is made possible by the Raphael family, **Elizabeth R. Raphael Fund** of the **Pittsburgh Foundation, Fine Foundation, Allegheny Regional Asset District, Pennsylva-**



Coastal Stack V, 2008 (left), madrone burl, carved, sandblasted, bleached and pigmented, 46x34x30 inches (116.8x86.4x76.2 cm). Michael J. Peterson, American, born 1952. Purchased with Leonard and Norma Klorfine Foundation Endowed Fund for Modern and Contemporary Craft and Windgate Charitable Foundation. Passage to the LaBelle, 1995 (left), cut, polished and laminated glass, 13 x 13 x 16 inches (33x33x40.6 cm). Michael Pavlik, Czech (active in Guatemala), born 1941. Bequest of Hester Beckman.

nia Council on the Arts, Society of North American Goldsmiths, among other foundations, corporations and individuals.

All Consuming
Society for Contemporary Craft
Pittsburgh, PA
www.contemporarycraft.org
Through June 30, 2012

Susan Myers' metalwork explores the paradox between materials, process and context in modern life. ***All Consuming*** includes hand-fabricated objects from Myers' Disposable Series, in which she reconfigures takeout containers, often incorporating reclaimed sheet metal cut from manufactured, silver-plated serving trays that are engraved and stamped with decorative motifs.

Craft Spoken Here
Philadelphia Museum of Art
Philadelphia, PA
www.philamuseum.org
Through August 12, 2012

The 39 craft artists from 11 countries represented in this exhibition work in a variety of media, including ceramic, rubber, bronze, glass, wood, silver, silk and natural fibers. The exhibition is international in scope and also nods to Philadelphia's craft tradition, featuring four artists with local ties: **Rebecca Medel, Doug Bucci, Jessica Julius** and **Rudolf Staffel**. The exhibition connects with the crafting community through the **CraftLAB**, a space within the exhibition dedicated to demonstrating and exploring craft techniques.

The exhibition is divided into three sections.

• *Essential Element* looks at continuing importance of line—the graphic gesture. **Rebecca Medel**'s The One (1985) uses a network of lines to form a dense cube of knotted cotton and linen threads, dark on its fringes and progressively lighter toward the center.

• *Shape Shifting*, includes works in clay, glass, wood, metal, paper and fiber materials that have been fashioned into sculptural forms. **Motoko Maio**'s Kotodama (2008) is a folding screen in silk and linen that can be adjusted to divide a room, provide privacy or serve as a decorative item.

• *Gesture* includes works such as the framework of **Jessica Jane Julius**'s Static (c. 2008), with hundreds of black-glass flameworked threads.

The exhibition is made possible by the **Leonard and Norma Klorfine Foundation Fund for Modern and Contemporary Craft**, with additional support from the **Windgate Charitable Foundation** and the **Center for American Art** at the **Philadelphia Museum of Art**.

The Art of German Stoneware
Philadelphia Museum of Art
Philadelphia, PA
www.philamuseum.org
Through August 5, 2012

This exhibition includes 40 pieces from the collection of **Charles W. Nichols**, a Philadelphia ophthalmologist, who is donating most of it to the museum. He has been collecting stoneware for about 20 years. Items on display include figurines of musicians and animals from around 1740, when German stoneware artisans were trying to compete with ceramics from other regions.

The catalog, by curator **Jack Hinton** and published by **Yale University Press**, explains how medieval ceramists dug clay of out mine shifts and set off clouds of acid fumes while formulating salty glazes.

Texas

Duncan Phyfe: Master Cabinetmaker in New York
Museum of Fine Arts, Houston
www.mfah.org
Houston, TX
June 24–September 9, 2012

The first retrospective on **Duncan Phyfe** (1770–1854) in 90 years, this exhibition brings together the finest furniture by the 19th-century master furniture maker while reexamining Phyfe's career and his impact on American furniture during his lifetime and beyond. Known during his time for his elegant designs and craftsmanship, Phyfe remains America's most famous cabinetmaker. The exhibition presents the life and work of the cabinetmaker through furniture, drawings, documents, personal possessions and furniture.

This exhibition is organized by the **Metropolitan Museum of Art** (New York, NY), where it was on view through May 6, 2012, and is overseen in Houston by **Michael Brown**, curator of the **Bayou Bend Collection**. A catalog accompanies the exhibition.

Unrivaled Splendor: The Kimiko and John Powers Collection of Japanese Art
Museum of Fine Arts, Houston
www.mfah.org
Houston, TX
June 17–September 23, 2012

Collectors **Kimiko and John Powers** began buying Japanese artwork in the 1960s and amassed 300 objects, building one of the largest collections of Japanese art outside of Japan. ***Unrivaled Splendor: The Kimiko and John Powers Collection of Japanese Art***, showcases 85 selections from their holdings, including some of the earliest known examples of Buddhist art in Japan; narrative scroll paintings; examples of calligraphy; screens embellished with gold and silver; sketches; sculptures; and objects of lacquer, pearl and silver—from courtly to popular works of art, revealing overlapping themes.

Unrivaled Splendor is organized by eight thematic sections.

• *Early and Medieval Buddhist Art* demonstrates the influence of Buddhist ideas and their impact on art.

• *Guilded Verses: A Poetic Renaissance in Kyoto* features painted hand-scrolls, folding screens and other works created in the 1600s.

• In *Laying the Foundations: Tosa and Kano*, examples of hand-scrolls, hanging scrolls and folding screens explore these two schools and the work created for patrons.

• Japanese artists who merged Tosa and Kano school influences with other styles, such as **Soga Shōhaku** (1730–81), **Itō Jakuchū** (1716–1800) and **Maruyama Ōkyō** (1733–95), and his student **Nagasawa Rosetsu** (1754–99), are featured in *Revitalizing the Atelier System*.

• *The Scholarly Ideal* explores the Scholar-Amateur movement that came about in the 18th century, when artists such as **Ike no Taiga** (1723–76) and **Yosa Buson** (1716–83) painted flora,

fauna and calligraphies in a looser and more expressive style that drew upon past Chinese literati traditions.

• *Later Buddhist Art* revisits the influence of Buddhism in Japan since its introduction around 552; particularly, the ink paintings and calligraphic scrolls produced by Zen monks.

• *The Popular Arts* includes a pilgrimage mandala and humorous anecdotes or lighthearted portrayals of *ukiyo* ("the floating world"). The *Western World through a Japanese Lens* displays representations of Westerners and their ships, as well as Japanese works influenced by Western forms of representation and perspective.

About the Powers Collection

John Powers (1916–99) was a publishing executive until he retired in his 40s and devoted himself to collecting art with his wife, Kimiko. They discovered Japanese art by chance on a stopover flight en route to India, when John Powers visited the **Tokyo National Museum**.

An illustrated, hardcover catalog of the same title accompanies the exhibition, published by the MFAH and distributed by **Yale University Press**. It is the first book about this collection to be published in more than a decade; previous publications are out of print. The book includes a collector's statement by Kimiko Powers; essays by **Christine Starkman** and **Miyeko Murase**, curator and scholar of Japanese art; and entries on the 85 artworks in the exhibition by **John M. Rosenfield**, Abby Aldrich Rockefeller Professor Emeritus of East Asian Art at **Harvard University**.

Scandinavian Design
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
August 26, 2012–January 27, 2013

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

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

Washington

Beauty Beyond Nature: The Art of Paul Stankard
Museum of Glass
Tacoma, WA
www.museumofglass.org
Through June 17, 2012

Beauty Beyond Nature presents more than 70 of **Paul Stankard**'s flameworked still-life sculptures encased in clear crystal from the **Robert M. Minkoff Collection**, which spans more than 40 years of Stankard's career.

Origins: Early Works by Dale Chihuly
Museum of Glass
Tacoma, WA
Through October 21, 2012

Origins: Early Works by Dale Chihuly presents 30 transitional pieces from local collections and the museum's permanent collection, with historic exhibition posters from the **Mary Hale Cockran Library**. The works chronicle Chihuly's influence as an artist, visionary and pioneer of the American Studio Glass movement.

The earliest works date to 1968, when Chihuly was a student at the **Rhode Island School of Design**. Funded by a Fulbright Grant, he traveled to Venice to work in the **Venini Fabrica** for a year to learn the secrets of Venetian glassblowing. The techniques he learned from the Venini glassworkers were pivotal to his development as an artist. Works in the exhibition include examples of Chihuly's earliest Cylinders, Sea Forms and Macchias.

The central piece of the exhibition in an historic 33-piece installation titled Persian Sea Forms that was given to the museum in 2011 and was created in 1988 by a small team of artists, including lead gaffers **Martin Blank** and **Richard Royal**, assembled by Chihuly to experiment on the design. His subsequent Persian series was the result of this session.

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

Classic Heat is a collection of nine large-scale glass hood ornaments created by the **Museum of Glass Hot Shop Team** and artist **John Miller** in collaboration with **LeMay–America's Car Museum** (ACM), inspired by classic designs from American automakers. The finished pieces include elements from various makes and models. The custom-made, hand-blown works are 25 inches tall and were influenced by vehicles on display, such as the 1952 Buick 8 Special, 1957 Chevy 210 and 1929 Ford Model A.

Finished pieces reference the original emblems and include elements from various makes and models. Half of the exhibit will be on display at the Museum of Glass and the other half will be on display at ACM.

Hood ornament, blown and hot-sculpted glass, 2012, John Miller (American, born 1966). Collection of Museum of Glass. Photo by Duncan Price.

International

The Art of Collecting
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
Through October 2012

The **Royal Ontario Museum** showcases some of its biggest names and acknowledges donors to its **European Decorative Art Collection**.

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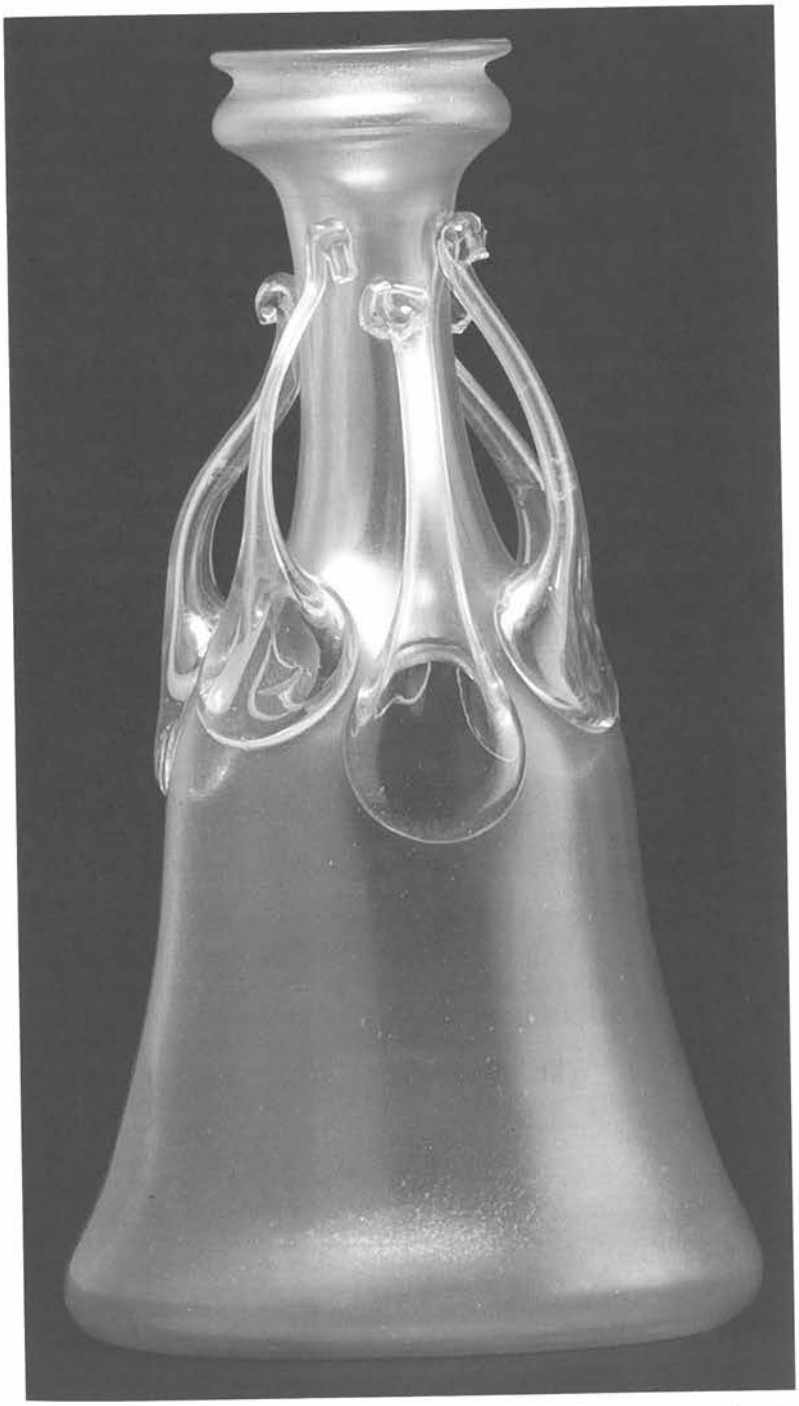

Vase, glass, c. 1860, Leó Valentin Pantocsek, designer; J. György Zahn Glassworks (manufacturer); Iparmuvészeti Múzeum (Budapest, Hungary). Shown at the London International Exhibition of 1862.

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