

# JEANNINE FALINO

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**Curator, writer, and lecturer examining the intersection of design, craft and society**

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## CURATORIAL PROJECTS

### Exhibition Curator

Curator, *Betty Cooke: The Circle and The Line*, Walters Art Museum. Exhibition forthcoming fall 2021; catalogue forthcoming September 2020.

Curator, *Gilded Chicago: Portraits of an Era*, The Richard H. Driehaus Museum. A companion exhibition to *Beauty's Legacy, Gilded Age Portraiture in America*, focusing on prominent Chicago citizens and the portraits they commissioned to advance their social standing and proclaim their affluence. September 2018 to January 2019

Curator, *New York Silver, Then and Now*, Museum of the City of New York. Twenty-four metalsmiths, artists, and designers create new works inspired by the Museum's renowned collection of New York silver. June 2017 to May 2018

Curator, *L'Affichomania: The Passion for French Posters*, The Richard H. Driehaus Museum, Chicago, Illinois. Five grand masters of the medium (Jules Chéret, Eugène Grasset, Théophile-Alexandre Steinlen, Alphonse Mucha, Henri de Toulouse Lautrec) are featured, with one gallery devoted to performances advertised in this new art form, and accompanied by Acoustiguide script. For catalogue, see publications. February 2017 to January 2018

Curator, *What Would Mrs. Webb Do? A Founder's Vision*, Museum of Arts and Design, New York. Focus on Aileen Osborn Webb as an advocate and philanthropist in American craft. September 2014 to February 2015

Co-curator, *Gilded New York, Design, Fashion & Society*, Museum of the City of New York. Exhibition devoted to luxury goods and paintings in New York's gilded age. For catalogue, see publications. March 2012 to May 2017

Co-curator, *Crafting Modernism: Midcentury American Art and Design*, Museum of Arts and Design, New York. A national survey of design and craft from 1945-1969. For catalogue, see publications. June 2007 to January 2012

Guest co-curator, *Artistic Luxury: Fabergé – Tiffany - Lalique*, Cleveland Museum of Art. Jewelry, stained glass, enamels and other decorative arts produced by these three internationally-ranked firms at their peak circa 1900. For catalogue, see publications. October 2008

Curator, *Edge of the Sublime: Enamels by Jamie Bennett* (traveling exhibition), Fuller Craft Museum, Brockton, Massachusetts. Retrospective of the internationally-acclaimed enamelist and painter. For catalogue, see publications. January 2008

Project director, *The American Craftsman at Midcentury*, Plymouth State University, Plymouth, New Hampshire. Preparatory research, essay, exhibition planning centered on professor, painter, and enamelist Karl Drerup and his peers, circa 1950-1970. Feb. 2005–May 2006

Co-curator, *Tiffany Jewels*, Museum of Fine Arts, Boston. Preparatory research, essay, exhibition planning, June 2001–September 2004. See publications.

### **Consulting Curator**

Consultant, *Designed By Women*, The Stewart Program for Modern Design. Propose candidates and works of art for accession; conduct videotaped interviews with makers; produce biographical essays and catalogue entries. February 2019; ongoing.

Consultant, Betty Cooke jewelry collection, Baltimore, Maryland, Fall 2017-Spring 2019

Reader, *Looking at Jewelry* by Susanne Gänsicke and Yvonne Markowitz (Getty Publications), 2018

Consultant, American silver collection, Wadsworth Atheneum, April 2016-January 2017.

Author, Acoustiguide script, *Bijoux Parisiens: French Jewelry from the Petit Palais, Paris*, Taft Museum, Cincinnati, Ohio, December 2016.

Consultant, Portrait paintings collection, Museum of the City of New York, August to December 2013

Consultant, Jewelry collection, The Henry Hosmer Morse Collection, Winter Park, Florida, 2013

### **Museum of Arts and Design, New York City**

**Adjunct curator, Museum of Arts and Design**, June 2007 to January 2015

### **Museum of Fine Arts, Boston**

**Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture**

Art of the Americas, August 1999–December 2003

**Assistant Curator**, American Decorative Arts and Sculpture, July 1990–July 1999

**Curatorial Assistant**, American Decorative Arts and Sculpture, September 1987–1990

### **Selected MFA, Boston, exhibitions, annual lectures, and conferences**

Organizer, Colonial Silver and Silversmithing in New England, 1620–1815, conference co-sponsored by the Museum of Fine Arts, Boston, and the Colonial Society of Massachusetts, April 1996. Co-editor of subsequent publication.

Contributor, *The Lure of Italy, American Artists and the Italian Experience 1790–1910*, Museum of Fine Arts, Boston, 1992

Curator, *Witness to America's Past: Two Centuries of Collecting by the Massachusetts Historical Society*, 1991

Contributor, *Collecting American Decorative Arts and Sculpture, 1971–1991*, 1991, Co-curator, *Realms of Gold*, 1989

Curator, *The Eloquent Object*, Museum of Fine Arts, Boston 1988 (Boston venue)

Kathryn Buhler Lecture on American Silver (1988–2003), annual lecture series; Daphne Farago Annual Lecture on Craft Jewelry (1997-) initiated annual lecture series

## **Yale University Art Gallery**

**Project Coordinator, American Drawings and Watercolors Checklist**, July 1985–September 1987 Directed cataloguing of 7,000 American drawings and watercolors throughout campus.

**National Museum Act Intern**, 1984–1985

Conducted primary research on forty colonial Massachusetts silversmiths for biographical dictionary (see publications: catalogue and biographical entries). Wrote brochure for paintings and sculpture in Trumbull Gallery. Assisted cataloguing of American sculpture collection.

## **PUBLICATIONS**

### **Single author books and exhibition catalogues**

*Betty Cooke: The Circle and The Line*, Walters Art Museum. Exhibition and catalogue forthcoming September 2020

*The Newport Experience: Sustaining Historic Preservation into the 21<sup>st</sup> Century* (Newport, London, and New York: Preservation Society of Newport County and Scala Arts & Heritage Publishers, forthcoming 2020),

*L’Affichomania: The Passion for French Posters*. New York and Chicago: Monacelli Press and The Richard H. Driehaus Museum, 2016.

*Shaped by the Revolution: Portraits of a Boston Family—Speakman, Rowe, Inman, Linzee, Coffin, and Amory*. Cambridge: Harvard University Art Museums, 2005.

### **Edited volumes**

Co-editor, *Gilded New York: Design, Fashion & Society* (New York: Monacelli Press and the Museum of the City of New York, 2013).

General Editor, *Crafting Modernism: Midcentury American Art and Design*. New York: Museum of Arts and Design with Harry N. Abrams, 2011.

Lead author and co-editor, *Silver of the Americas, 1600–2000, Museum of Fine Arts, Boston*. Boston: Museum of Fine Arts, Boston, 2008. (See Awards)

*Edge of the Sublime, Enamels by Jamie Bennett*. Brockton, MA. and New York: Fuller Craft Museum and Hudson Hills Press, 2008.

Co-author and co-editor with Yvonne Markowitz, *American Luxury: Jewels from the House of Tiffany*. Antique Collectors Club, 2008.

Co-editor and co-author, *Colonial Silver and Silversmithing in New England, 1620–1815*. Boston: Publications of the Colonial Society of Massachusetts, v. 70, 2001.

### **Chapters**

“Show Me the Way a People dine”: Gorham Silver in America,” *Gorham Silver, Designing Brilliance, 1850-1970*. Providence: Museum, Rhode Island School of Design, 2019.

“The Space Between,” *Rooted, Revived, Reinvented: Basketry in America*. Columbia, Missouri and Atglen, Pennsylvania: Univ. of Missouri Museum of Art and Archeology and Schiffer Pub., 2017.

“The Low Made High: Ralph Bacerra, Pattern Decoration, and China Painting,” *Exquisite Beauty: The Ceramics of Ralph Bacerra*. Los Angeles: Ben Maltz Gallery and Otis College of Art and Design, 2016. (See Awards)

“American Art Jewelry: Louis Comfort Tiffany,” *Maker and Muse, Women and Early Twentieth Century Art Jewelry*. New York and Chicago: Monacelli Press and Driehaus Museum, 2015.

“Blazed with Diamonds: New Yorkers and their pursuit of jeweled ornament,” *Gilded New York: Design, Fashion & Society*. New York: Monacelli Press and the Museum of the City of New York, 2013.

“Jan Yoors in New York,” *Jan Yoors, 1922–1977*, Museum Felix De Boeck, Drogenbos, Belgium, 2012.

“A Harmony of the Spheres: The Jewelry of Mary Lee Hu,” *Knitted, Knotted, Twisted, & Twined: The Jewelry of Mary Lee Hu*. Bellevue, WA: Bellevue Art Museum, 2012.

“Craft is Art is Craft,” Jeannine Falino, ed., *Crafting Modernism: Midcentury American Art and Design*. New York: Museum of Arts and Design with Harry N. Abrams, 2011.

“On His Own Terms: The Life and Times of Gary Noffke,” in *Attitude and Alchemy: The Metalwork of Gary Lee Noffke*, Charlotte, NC: Mint Museum of Craft + Design, 2011

“America: A Tale of Two Tiffanys,” in Stephen Harrison, Emanuel du Camp, and Jeannine Falino, *Artistic Luxury: Fabergé – Tiffany – Lalique*. Cleveland, New Haven, and London: Cleveland Museum of Art in Association with Yale University Press, 2008.

“‘Unsurpassed in Splendor’: Exhibitions and Expositions,” in Jeannine Falino and Yvonne Markowitz, *American Luxury from the House of Tiffany*. Suffolk, UK: Antique Collectors Club, 2008.

“The Lyrical Gesture in Iron,” *L. Brent Kington: Mythic Metalsmith*. Whittington, IL: Illinois State Museum, Southern Illinois Art Gallery, 2008.

“The Emergence of American Studio Crafts: A Primer,” *Karl Drerup (1904–2000), Enchanted Garden: Enamels by an American Master*. Plymouth, N.H.: Karl Drerup Art Gallery at Plymouth State University, 2007.

“American Metalwork Between the Wars,” in Charlotte Benton et al, eds. *Art Deco 1910–1930*. London: Victoria and Albert Museum, 2003.

“‘The Pride Which Pervades thro’ every Class’: The Customers of Paul Revere II,” *Colonial Silver and Silversmithing in New England, 1620–1815*. Boston: The Colonial Society of Massachusetts, 2001.

“Women Metalsmiths, 1900–2000,” *Women Designers in the USA, 1900–2000*, New York: The Bard Graduate Center for the Decorative Arts, 2000.

“I am a craftsman, but sometimes I think I have been an artist,” *Richard H. Reinhardt, Full Circle: A Legacy of Metal Work*. Rosenwald-Wolf Gallery, The University of the Arts, Philadelphia, 1998.

“Circles of Influence, Metalsmithing in New England,” *Inspiring Reform: Boston’s Arts and Crafts Movement*. Wellesley, Ma: Davis Museum and Cultural Center, 1997.

"The Monastic Ideal in Rural Massachusetts: Edward Pearson Pressey and New Clairvaux," Bert Denker, ed., *The Substance of Style: New Perspectives on the American Arts and Crafts Movement*. Winterthur, Delaware: Henry Francis DuPont Winterthur Museum, 1996.

“Metalsmithing at Midcentury,” in *Sculptural Concerns: Contemporary American Metal Working*. Cincinnati, Ohio: The Contemporary Arts Center and Fort Wayne, Indiana: Fort Wayne Museum of Art, 1993.

## Articles

“Simple, Pure, Elegant: On the Jewelry Designs of Modernist Master Betty Cooke,” *The Magazine Antiques*, September/October 2020.

“John Risley: Altruism Has its Benefits,” *American History, Art, and Culture, Writings in Honor of Jonathan Leo Fairbanks*. Brockton, MA: Fuller Craft Museum, 2018.

“Twenty-first century silver: Not your Grandmother’s Tea Set. *Metalsmith*, Vol. 28 (Winter 2018), No. 1, 26-35.

“Curator’s Eye,” *Modern Magazine*, Fall 2017, 60.

“Silver Triennial International,” *Metalsmith*, Vol 37 (October 2017) 5: 16.

“A Dialogue in New York Silver, Then and Now,” with Sara Spink, *Antiques & Fine Art*, January 2018, 130-36.

“Reductive Brilliance (artists Betty Cooke and David Shapiro),” Goya Gallery, March 2013.

“Gary Noffke: On His Own Terms,” *Metalsmith*, Autumn 2013 (modified from the essay published in *Attitude and Alchemy: The Metalwork of Gary Lee Noffke*, Charlotte, NC: Mint Museum of Craft + Design, 2011).

“Jacques Jarrige: In the Moment,” Valerie Goodman Gallery, New York, 2013.

“In Memorium, Merry Renk (1921-1932),” *Metalsmith*, Vol. 33, No. 2 (2013): 61.

Contributor, “Collected Essays: Developments in Postwar American Craft,” *Archives of American Art Journal*, Vol. 50, no. 3-4: 35-38.

“Crafting Modernism: An Exhibition at the Museum of Arts and Design,” *Antiques and Fine Art Magazine*, Autumn/Winter 2011, 163–69.

Co-author with Jennifer Scanlan, “Crafting Modernism: Midcentury American Art and Design,” *The 14<sup>th</sup> Annual Sculpture Objects & Functional Art Fair (SOFA), April 14-17, 2011* (Chicago, IL: The Art Fair Company, 2011), 18–23.

“Diamonds were the Badge of the Philistine,”: Art Jewelry at Midcentury,” *Metalsmith* Vol. 31 (2011) no. 5, 46-53.

“Restless Dane: Metalwork by John Prip,” *Metalsmith*, Spring 2010

Foreword, Yvonne Markowitz, *Quiet Ripples, The Creative Journey of Yoshiko Yamamoto*. Boston: Yoshiko Yamamoto, 2009.

“The Cesnola Collection of Cypriot Jewels and Charles Lewis Tiffany,” with Yvonne Markowitz, *Minerva, The Intern’l Review of Ancient Art & Archeology*, Vol. 17, No. 3, May/June 2006, 36-39.

“Nancy Koenigsberg: Celebrating the Urban and Celestial Worlds,” Robert Hillestad Textiles Gallery, University of Nebraska, September 2005

“Things Intuitively Seen: The Jewelry of Miyé Matsukata,” *Metalsmith*, 25 (Summer 2005) 3: 26–35

“The Cloisonné Enameled Landscapes of Toni Strassler,” with Yvonne Markowitz, *Adornment* Vol. 5 (May 2005) 2: 11–16.

“Patrons, Artists & Museums: A Symbiotic Affair,” *The Perfect Collection*. Brockton, MA: Fuller Craft Museum, 2004.

“Margret Craver: Jeweler, Educator, Visionary,” with Yvonne Markowitz [reprint], Washington *Antiques Show*, January 2004.

Obituary, “Fred Miller,” *Metalsmith*, Summer 2000, Vol. 20, No. 3, p. 8

Contributor, *Incandescent Spirit, Page Hazlegrove, Sculpture in Glass* (Roanoke, Va.: Art Museum of Western Virginia, 2000.

“Margret Craver, Jeweler, Educator, Visionary,” with Yvonne Markowitz. *Journal of the American Society of Jewelry Historians*, inaugural issue, spring 1997, 9-23.

“Circles of Influence, Metalsmithing in New England,” *Inspiring Reform: Boston’s Arts and Crafts Movement*. Wellesley, Ma: Davis Museum and Cultural Center, 1997.

"The Monastic Ideal in Rural Massachusetts: Edward Pearson Pressey and New Clairvaux," Bert Denker, ed., *The Substance of Style: New Perspectives on the American Arts and Crafts Movement*. Winterthur, Delaware: Henry Francis DuPont Winterthur Museum, 1996

Contributor, *Elsa Freund Jewelry*, Florida Craftsmen, Inc., St. Petersburg, Florida, Summer 1993

"Hearts, Hands, and Eyes," *Crafts at the Castle*, December 1992; reprinted December 1994

Introduction, *Jewelry by Jung-Hoo Kim*, September 1992

"Eloquent Objects," *Art New England*, July/August 1988

### **Catalogue and biographical entries**

Colonial Massachusetts Silversmiths: A Biographical Dictionary Based on the Notes of Francis Hill Bigelow and John Marshall Phillips, Yale University Art Gallery, 1998. (See awards)

“Boston as a regional center of ceramics production, furniture making, and silversmithing,” *The Dictionary of Art*, Jane Turner, ed. NY: Grove’s Dictionaries, 1996.

*The Lure of Italy, American Artists and the Italian Experience 1790–1910*, Museum of Fine Arts, Boston, 1992. Catalogue entries on sculptors Horatio Greenough, William Story, Harriet Hosmer, Randolph Rogers, Anne Whitney, Edmonia Lewis, William Henry Rinehart, William Rimmer, and Paulanship. (See awards)

Contributor, *Collecting American Decorative Arts and Sculpture 1971–1991*, Museum of Fine Arts, Boston, January 1991

### **Review articles**

“Silver Triennial International,” *Metalsmith* 37 (2017) 5:16-17.

“Crafts on Target in New MIA Wing” [Minneapolis Institute of Arts, Minnesota], *American Craft*, vol. 67, no. 3 (June/July 2007): 50-53.

“Dorothy Caldwell: Threading Her Way,” *American Craft*, Vol. 65, No. 6 (December 2005 / January 2006): 44–47.

“John Eric Byers,” *American Craft*, Vol. 65 (April/May 2005) 2:44–7.

### **Book reviews**

“On books: Sam Kramer, mid-century Greenwich Village jeweler,” reviewed in *The Magazine Antiques* July/August 2020, 50-52, ill.

Angus Trumble, et al, *Edwardian Opulence, British Art at the Dawn of the Twentieth Century*. New Haven and London: Yale University Press, 2013. Reviewed in *Nineteenth Century* 34 (2015) 2:43-44

“Michael C. Kathrens. *Great Houses of New York 1880-1940, Vol. II*. NY: Acanthus Press, reviewed in *Nineteenth Century* 33 (2014)

## **ORAL HISTORY**

### **Archives of American Art, Smithsonian Institution**

**Oral history interviewer**, 2012–2013.

Artists interviewed: jeweler Glenda Arentzen, furniture maker Wendell Castle, and furniture designers Jens Risom and Richard Schultz.

## **SELECTED PANEL DISCUSSIONS**

“New York Silver: Conversation on the Craft, Museum of the City of New York, in connection with the exhibition *New York Silver, Then and Now*. With Wendy Goodman, moderator, and metalsmiths Ted Muehling, Myra Mimlitsch-Gray, and Preston Jones, September 26, 2017.

Moderator, “Performance in Craft” with metalsmith Gabriel Craig, glass artists Jessica Jane Julius and Emma Salamon, and curator Emily Zilber, for “The Craft Museum: Ideals and Practice” symposium, Renwick Gallery, Smithsonian American Art Museum, March 13, 2015

“Doris Duke at Shangri-La,” with Donald Albrecht, Tom Mellins, and Wendy Goodman, Museum of Arts and Design, New York, September 20, 2012

“A conversation with Wendell Castle,” Dennis Miller Associates, New York Design Center, June 2012

“[Yan] Yoors Family Panel Discussion,” with Marianne and Kore Yoors, ReGeneration Gallery, New York City, February 16, 2012

“Museums and Art Centers: Craft in the Nation,” *Crafting a Nation*, Smithsonian American Art Museum, October 8–9, 2010

“The Passionate Eye, Perspectives on Building an Art Collection,” Museum of Fine Arts, Boston, March, 2002

## **SELECTED WORKSHOPS**

Demonstrations, and examinations of works of art for visitors and visiting scholars while at the Museum of Fine Arts, Boston, the Museum of the City of New York, and the Wadsworth Atheneum.

Hands-on workshop, “Sleuthing Silver: Understanding New England Silver,” Historic Deerfield, One-day Forum, April 24, 2010.

## **LECTURES**

“For People Who Are Slightly Mad: American Modernist Jewelry,” Ulrich Museum of Art, Kansas State University, April 4, 2019.

“Jewelry: Why Boston?” Daphne Farago Fund Lecture, Museum of Fine Arts, Boston, November 18, 2018.

“Dilatory Domiciles: New York’s Gilded Elite on Long Island,” Preservation Long Island, January 27, 2018.

“Art on the Boulevard: The Belle Epoque Poster,” Driehaus Museum; Chicago History Museum, April 2017; Taft Museum of Art, June 2019; Vero Beach Museum, October 25, 2019.

“With Hammer and Tongs: The Hammerslough Collection of American Silver,” Decorative Arts Council, Wadsworth Atheneum, February 23, 2017.

“What a Long Strange Trip it’s been, American Ceramics from Functional to Funk,” Glass and Ceramics Fair, New York, sponsored by the Clay Art Center, Port Chester, New York, 2017.

“New York’s Gilded Age,” NEH Summer Institute on American Material Culture: Nineteenth Century New York, Bard Graduate Center: Decorative Arts, Design History, Material Culture, July 2015.

“Social Networker, Silversmith, Patriot and Printer: Paul Revere’s Untold Story,” San Francisco Decorative Arts Forum, April 14, 2015.

“An Aristocracy of Wealth: New York’s Gilded Age Society through the Decorative Arts,” Park Avenue Armory, December 1, 2014.

“Fast Forward to Studio Craft,” House, Home, and Community, The Arts and Crafts Movement in New York City and Environs,” Initiatives in Art and Culture, New York, September 17-21, 2014

“Diamonds were the Badge of the Philistine, American Modernist Jewelry” in *What’s So Great about Midcentury Modernism?* Cincinnati Art Museum, April 12, 2014

“Gilded Lives: New York Fashion and Design, 1880–1914,” American Decorative Arts Forum of Northern California, San Francisco, August 20, 2013

“Crafting Modernism: Midcentury American Art and Design,” San Francisco Decorative Arts Forum, April 10, 2012; Spencer Museum of Art, University of Kansas, February 28, 2013

“Crafting Modernism: Midcentury American Art and Design” and conversation with Wendell Castle, Rochester Memorial Art Gallery, February 24, 2012

“Modernist Metalsmith: Margret Craver,” Skinners, Inc., Boston, Massachusetts, June 8, 2011

“For People Who Are Slightly Mad”: American Modernist Jewelry, SOFA New York, co-sponsored by Society of North American Goldsmiths and Art Jewelry Forum, April 14, 2011

“Enameling in America,” for *Drawing on the Past: The Persistence of Ornament: Cloisonné in Contemporary Jewelry*, Bard Graduate Center: Decorative Arts, Design History, Material Culture, March 11, 2011.

“Adorned and Adored—The Bejeweled Object from Louis Comfort Tiffany to Daniel Brush,” *Experimentation and Exploration: The Arts and Crafts Movement in New York City*, Initiatives in Art and Culture, September 24, 2010

“Revealing Revere: A Socio-Political Portrait of America’s Favorite Silversmith,” Historic Deerfield, One-day Forum, April 24, 2010

“Fiber and the Curatorial Process: Selecting Textiles for ‘Making It Real: The American Studio Movement 1945–1969,’” Textile Study Group of New York, November 18, 2009

“Tangible Results: Materials and Methods in American Jewelry,” *The Art of Adornment, The American Jewelry Tradition from the Seventeenth Century to the Present*, Yale University Art Gallery, October 16-17, 2009

“Enameling Takes Flight,” *Surfacing*, The Enamelist Society Conference, Oakland, California, August 7-9, 2009

“Mass Consumption: The Patrons of Paul Revere, Jr.,” Dallas Museum of Art, March 12, 2009; Bayou Bend Collection and Gardens, The Museum of Fine Arts, Houston, March 17, 2009

“A Tale of Two Tiffanys,” Cleveland Museum of Art, December 13, 2008; Baltimore Museum of Art, February 10, 2009

“Louis Comfort Tiffany, His Life and Jewelry,” Symposium, *Ahead of Its Time, Artistic Jewelry in the Milieu of 1900*, Association for the Study of Jewelry and Related Arts, October 12, 2008.

- “Exquisite Detail: The Art of Daniel Brush,” Symposium, *A Place in Time, Jewelry in the Context of the Decorative Arts*, Association for the Study of Jewelry and Related Arts, October 7, 2007.
- “No doubt the garments suffered”: Women jewelers of the arts and crafts movement,” Conference, *Designing Women: American Women in the Decorative Arts, 1875-1915*, Initiatives in Art and Culture and the New-York Historical Society, March 24, 2007
- “Imperfection is Divine: Arts and Crafts Jewelry Aesthetics,” National Association of Jewelry Appraisers, Tucson, Arizona, January 28, 2007
- “Fashion and Jewelry in the Fifties,” *Woven in Time, The Intimate Relationship Between Costume & Jewelry*, Association for the Study of Jewelry and Related Arts, Fashion Institute of Technology, October 7-8, 2006
- “Furniture and Silver in the Colonial World,” NEH Summer Institute, *The Visual Culture of Colonial New England*, Salem State University, July 27 and August 3, 2006
- “The Legacy of Charles Lewis Tiffany,” (with Yvonne Markowitz), *Objects of Desire, Understanding America’s Passion for Jewels*, Newark Museum, July 10, 2006
- “Mass Consumption, The Patrons of Paul Revere,” *Keeping up with the Joneses: Refinement in the Colonial and Early Federal Period in America*, Golden Ball Tavern Museum and the Massachusetts Historical Society, May 15, 2006
- “The Arts and Crafts World of Grant Wood,” for the exhibition *Grant Wood’s Studio: Birthplace of American Gothic*, Renwick Gallery, Smithsonian American Art Museum, April 29, 2006
- “‘A Handsome Cupboard of Plate,’ American Silver at the Museum of Fine Arts, Boston,” 9<sup>th</sup> Annual Mays Seminar, *Brilliant Silver: Masterful Reflection of Craftsmanship and Artistry*, San Antonio Museum of Art, February 11, 2006
- “Tiffany Jewels: The Exhibition that Wasn’t,” The Seminarists, Boston. February 2006
- “Art Deco,” Decorative Art Society, St. Louis Art Museum. April 27, 2005
- Guest lecturer, “Art Deco,” Rhode Island School of Design. Spring 2005
- “Filling Mrs. Buhler’s Shoes: Collecting American Silver at the Museum of Fine Arts, Boston.” The New York Silver Society, March 18, 2005
- “Japonisme at Tiffany & Co.,” *Revisioning Reality: International Japonisme*, New York University School of Continuing and Professional Studies, March 17–19 2005
- “It’s Academic: Metalsmithing Schools on the West Coast,” *Forging Modernities: California Metals in Context*, New York University School of Continuing and Professional Studies, November 12–14, 2004
- “Braziers, beer cups and bottle stands: Silver for the American Dinner Table,” *Dinner is Served! Dining and the Decorative Arts*, Historic Deerfield, November 8–10, 2002
- “Generations of jewelers: The American Schools 1900–2000,” *Jewelry 2000* conference, July 2002

“Teachers, Guilds, and Artists: Boston as a Center for the Arts and Crafts Movement,” and “Three Generations of the Oakes Tradition - Edward Everett Oakes, Gilbert B. Oakes, and Susan Oakes Peabody: A Conversation.” (with Susan Oakes Peabody and Edith Alpers), *Sources and Inspiration: Boston as a Beacon for the American Arts and Crafts Movement*, New York University School of Continuing and Professional Studies, June 2002

“An Ancient Method Goes Modern,” Margret Craver and her influence on post-war jewelry,” *Sterling Modernities: International and American Silver from The Arts and Crafts Movement to the Present* (New York University Conference, School of Continuing and Professional Studies, March 2002

“Trends in Contemporary Silver and Jewelry,” Cranbrook Academy and Cranbrook Art Museum, March 2001

“Family Trees: American Jewelry Schools, 1900–2000,” Society of North American Jewelry Historians, November 2000

“Family Trees: American Metalsmithing Schools, 1900–2000,” Society of North American Goldsmiths Conference, April 2000

“All Workmen, Artists, and Lovers of Art”: The Arts and Crafts Movement in New England,” American Decorative Arts Forum, San Francisco, California, August 1998

Crossovers and Connections: The Arts and Crafts Movement in Boston and Chicago,” Antiquarian Society of the Art Institute of Chicago, May 1998

“Arts and Crafts Redux: Living the Simple Life in the ‘90s,” Symposium, April, 1998, Renwick Gallery, National Museum of American Art, Smithsonian Institution

“Inspiring Reform: The Arts and Crafts Movement in New England,” The Seminarians, Davis Museum and Cultural Center, Wellesley College, June 1997

“Circles of Influence: Metalsmithing in New England,” Davis Museum and Cultural Center, Wellesley College, May 1997

“Margret Craver,” *Legacies*, Metals Conference, Massachusetts College of Art, February 1997

“Patterns of Patronage: Silver Consumption in Suffolk County,” *Forty-Ninth Antiques Forum*, Colonial Williamsburg, Williamsburg, Virginia, February 1997

“The Monastic Ideal in Rural Massachusetts: New Clairvaux in Montague, Massachusetts,” *Aspects of The Arts and Craft Movement in New England*, Historic Deerfield and Wellesley College, November 1996

“Arts and Crafts Ideology,” *Conversations*, State University of New York, New Paltz, October 1996

“The Origins and Philosophy of the Arts and Crafts Movement in America,” co-sponsored by the Old South Meeting House and the Boston Center for Adult Education, May 1996

“Patterns of Patronage: Silver Consumption in Suffolk County” *Colonial Silver and Silversmithing in New England, 1620–1815*. Museum of Fine Arts, Boston, April 1996

“Contemporary Silversmiths: Underexplored and Undervalued,” *In Celebration of American Artisanry, American Silver 1840 to the Present*. New York University School of Continuing and Professional Studies, April 1996

“A Collection Begins: Boston Circa 1870,” Patrons Lecture, Museum of Fine Arts, Boston, October 1995

“Arthur Stone, Master Silversmith,” Edsel and Eleanor Ford House, Grosse Pointe Shores, Michigan, September 1995

"Twentieth-century American Metalwork: Generations and Schools," Symposium in Honor of John Prip, Society of Arts and Crafts, Boston, April 1995

"Consider the Lilies of the Field': Floral Decoration in American Decorative Arts," *Art in Bloom Silver Anniversary Forum on Decorative Arts*, The Arkansas Art Center, Little Rock, Arkansas, March 1995

"Two Master Silversmiths: Omar Ramsden and Arthur Stone," with Lynn Springer Roberts, The Bard Graduate Center for Studies in the Decorative Arts, April 1995

"Kraft: Power and Strength. Twentieth-Century American Decorative Arts at the Museum of Fine Arts," Patrons Lecture, Museum of Fine Arts, Boston, March 1995

“Art Deco: Three Boston Collections,” with collector John Axelrod. Skinner, Inc., Boston, Massachusetts, January 1995

"American Silver from the Colonial to Federal Periods," *Three Centuries of American Art*, Museum of Fine Arts, Boston, October 1994

"Margret Craver and the Legacy of the Handy and Harman Conferences," *Symposium, Northwest Regional Metalwork Guild*, Seattle, Washington, September 1994

"New Chats on Old Casts: The influence of classical statuary and imported works of art on American sculpture," Symposium, *Classical Taste in America 1800–1840*, Baltimore Museum of Art, September 1993

"To Teach and to Share: The Handy and Harman Conferences 1947–51," *Sculptural Concerns: Contemporary American Metal Working*, Fort Wayne Museum of Art, Fort Wayne, Indiana, September 1993

"Sculpture and Sculptors in Nineteenth-Century Boston," Beacon Hill Civic Association, Inc., Boston, Massachusetts, October 1993

"A Modern Approach to an Ancient Technique: Margret Craver and her rediscovery of the *en resille* technique," Enamelist Society Conference, Cincinnati, Ohio, July 1993

"New England Metalsmithing during the Arts and Crafts Movement," Symposium, *The Arts and Craft Movement in Boston*, Wellesley College, April 1993

"American Sculptors in Italy." The Seminarists, Department of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston, December 1992

"Political and Design Economies: American Silver between the Wars," Conference, Society of North American Goldsmiths, Providence, Rhode Island, June 1992

"The Monastic Ideal in Rural Massachusetts: Edward Pearson Pressey and New Clairvaux," Conference, *The Substance of Style: The Arts and Crafts Movement in America*, Winterthur Museum, October 1990.

## TEACHING EXPERIENCE

Adjunct professor, Parsons, The New School," Spring 2017-

Art critic, Visiting Artist and Scholar Lecture Series 2015-2016, Lamar Dodd School of Art, University of Georgia, April 2016.

Visiting critic, Rhode Island School of Design, Fall 2013-

Museum Seminar, "Twentieth-century American Craft," Museum of Fine Arts, Boston, Spring 2001.

Museum Seminar, "Survey of American Silver," Museum of Fine Arts, Boston, Fall 1997.

## AWARDS

2016 American Ceramic Circle Book Award for *Ralph Bacerra: Exquisite Beauty* by Jo Lauria, with essays by Jeannine Falino, Hollis Goodall, and Christy Johnson. (Los Angeles: Ben Maltz Gallery and Otis College of Art and Design, 2016.)

2015 Henry Francis du Pont Winterthur residential fellowship, Winterthur Museum, on America's Gilded Age

2008 Honorable Mention, Charles Montgomery Prize, Decorative Arts Society, for *Silver of the Americas 1600-2000: American Silver in the Museum of Fine Arts, Boston* (2008)

2008 Honorable Mention, Charles Montgomery Prize, Decorative Arts Society, for *Artistic Luxury: Faberge-Tiffany-Lalique* (Cleveland Museum of Art, 2008)

1998 Charles F. Montgomery Prize, Decorative Arts Society, for Patricia E. Kane, ed., *Colonial Massachusetts Silversmiths and Jewelers* (New Haven, CT: Yale University Art Gallery, 1998)

1998 Patricia and Phillip Frost Prize for Distinguished Scholarship in American Crafts, for *Inspiring Reform: Boston's Arts and Crafts Movement* (Davis Art Museum, Wellesley College, 1997).

1994 Henry Francis du Pont Winterthur, residential fellowship, Winterthur Museum, on Paul Revere

1992 Minda de Gunzburg Prize, for *The Lure of Italy: American Artists and the Italian Experience, 1760-1914*, Museum of Fine Arts, Boston, 1992, given by the Association for the Support and Dissemination of Art in Paris.

## ADMINISTRATION and PLANNING

Consultant, Strategic Planning, Appalachian Craft Center, Smithville, Tennessee, August 2017

Consultant, Strategic Planning & Implementation, Museum of the White Mountains, Plymouth

State University, Plymouth, New Hampshire, July-September 2013

## **GRANTWRITING EXPERIENCE:**

Assisting grantwriters with exhibition content: Successful grants include funds from the Windgate Foundation (*Crafting Modernism* catalogue, Museum of Arts and Design; *Edge of the Sublime: Enamels of Jamie Bennett*, Fuller Craft Museum traveling exhibition); Luce Foundation (Museum of the City of New York); National Endowment for the Arts (*Silver of the Americas, Vol. 3*, Museum of Fine Arts, Boston; *Crafting Modernism*, Museum of Arts and Design; *New York Silver, Then and Now* (Museum of the City of New York)).

## **EDUCATION**

M.A. History of Art, Boston University, 1984

B.A. History of Art, Providence College, 1978

Junior Year Abroad, University of Fribourg, Switzerland, 1975–76

Attingham Summer School, 2017

## **SELECTED JURYING and VETTING EXPERIENCE**

Crafts at the Castle, Boston, Massachusetts (1996, 1999, 2000, 2001, 2006); League of New Hampshire Craftsmen, New London, New Hampshire (1993); Vermont Arts Panel (1992); Las Olas Art Festival, Fort Lauderdale, Florida (1993); Society of American Silversmiths, 2000 Student Silversmiths Competition; CraftsBoston (2002); Massachusetts Cultural Council, Artist Grants Panel in Crafts; Kansas Artist Craft Association (2003); Visionmakers, Brady Craft Alliance, Tulsa, Oklahoma (2010); 360 Xochi Quetzal (2014); 2014 Mosaic Arts International (The Society of American Mosaic Artists) (2014) Enamelist Society (2018) Silver Vetting Committee, TEFAF New York, October 2018

## **SERVICE TO THE FIELD**

American Ceramic Circle Book Award Committee, 2019-

Archives of American Art, Smithsonian Institution, New England Advisory Committee, 1998-2000

Association for the Study of Jewelry and Related Arts, Advisory committee, 2009–present

Center for Craft, Creativity and Design, Asheville, NC, Craft Research Fund Selection Panel, 2016.

Colonial Society of Massachusetts, Long Range Planning Committee, 1998–99; Chair, Nominating Committee, 2000

Decorative Arts Society, Chair, Robert C. Smith Award, 2015-2018.

Friends of American Arts at Yale, Program chair, Steering Committee 2012–

Fuller Craft Museum, Collections Committee, 2004–07

Massachusetts Historical Society, Art Committee, 2003 to 2006; Collections Committee, 2007

Metalwerx, Waltham, Massachusetts, Board of Directors, 2006-07

New York Silver Society, Steering Committee, 2008–present

Old South Meeting House, Art Committee, Boston, Massachusetts, 1996–2007

Paul Revere Memorial Association, National Council, May 2017-

Society of Arts and Crafts, Boston, Resource Committee, Advisory committee, 2000-09;

Board member 2017-; Exhibitions and Education Committee 2017-18; Governance, 2019; Strategic Task Force, 2019.

Society for North American Goldsmiths, Professional Guidelines Committee, 2006-2008

External Reviewer, faculty tenure and promotion; double-blind manuscript reviews

## **SELECTED MEMBERSHIPS**

American Ceramic Circle  
American Crafts Council  
American Society of Jewelry Historians  
American Alliance of Museums  
Association of Art Museum Curators  
Association for the Study of Jewelry and Related Arts  
Colonial Society of Massachusetts  
College Art Association  
Decorative Arts Society  
Friends of American Art at Yale  
Massachusetts Historical Society  
New York Historical Society  
New York Silver Society  
Society of North American Goldsmiths

8/2020