

# Revisioning Reality: International Japonisme

THE INFLUENCE OF JAPAN ON THE VISUAL ARTS, 1853 – 2005

Thursday, Friday, and Saturday, March 17 – 19, 2005

Since Commodore Matthew Perry entered Edo Bay 150 years ago, the romance and reality of Japan have cast a spell on the Western world, inspiring new methods, styles, and motifs in art, architecture, craft, and fashion. Early travelers returned from the newly opened country with prints, lacquer, fans, screens, sword guards, pottery, and textiles. They wrote narratives about the distant culture, imported cultural mores, and hosted expositions exploring Japanese culture and design. This conference considers how Japanese arts, artistic methods, and philosophies affected European and American artistic expression, design vocabularies, and ways of seeing and working. We compare that which is Japanese, that which was created for a Western audience, and that which Europeans and Americans have produced under the spell of Japan.



Private Collection. Photo: Yvonne Weisberg.

In addition to examining Japanese history and craft practice, talks cover topics such as art criticism and the creation of the aesthetic of "Japonisme," the importation of Japanese architecture (in the construction of Midori-no-Sato just outside Paris), and its influence on Western architecture (that of Greene & Greene and Frank Lloyd Wright) and landscape gardening. We consider collectors of Japanese artifacts (such as Charles Lang Freer) and their collections, the merchandising of and international trade in Japonisme (by S. Bing in Paris and John Bradstreet in Minneapolis).

We also examine the influence of Japan on late 19<sup>th</sup>-century and 20<sup>th</sup>-century pictorial traditions, design expressions, and enterprises (such as Tiffany & Co. and Rookwood Pottery). Last, we look at Japan's influence on contemporary craft and fashion as manifest in the work of Ralph Rucci, Jim Kelso, Betsy Sterling Benjamin, Warren MacKenzie, Philip Baldwin and Harlan W. Butt.

Among events that complement the formal sessions is a screening of the new film made on Siegfried Bing, a major disseminator of Art Nouveau. We visit two distinguished private collections of contemporary Japanese ceramics and Western contemporary ceramics made by those who have studied in or avow their indebtedness to Japan. The New York Silver Society has scheduled its annual dinner to cap Friday evening.

We gratefully acknowledge the generous support of Babcock Galleries, John Driscoll, Frederick D. Hill, Alice and Halsey North, Paragon Books, The Arts & Crafts Press, The Asian Art Newspaper, The Exeter Group, and the University of Minnesota.



Photo: courtesy, Yumiko Yamamori.



Photo: Ron Jennings; courtesy, Virginia Museum of Fine Arts, Richmond.  
The J. Harwood and Louise B. Cochrane Fund for American Art.

Thursday, March 17<sup>th</sup>, 2005

*The day's sessions will take place at New York University's Cantor Film Center.*

1:00 p.m.

**Registration and Coffee.**

1:30 – 1:35 p.m.

**Welcome.**

1:35 – 2:00 p.m.

**Introduction.**

Lisa Koenigsberg.

2:00 – 2:45 p.m.

**Japonisme and Nature in the Decorative Arts.**

Martin Eidelberg.

2:50 – 3:35 p.m.

**French Ceramic Decoration as a Vehicle for Japonisme: The Startling Ceramic Service of Henri Lambert and Eugène Rousseau — or Move over Félix Bracquemond.**

Gabriel P. Weisberg.

3:40 – 4:25 p.m.

**Reverse Japonisme: Japanese Artists, Dealers, and Entrepreneurs.**

Ellen P. Conant.

4:30 – 5:15 p.m.

**Christopher Dresser: An Anglo-Japanese Cultural Broker.**

Cheryl Robertson.

5:15 – 5:45 p.m.

**Reception.**

5:45 – 6:30 p.m.

**Rozome-Japanese Batik Rediscovered.** Betsy Sterling Benjamin.

6:30 – 7:30 p.m.

**Creation, Source, and Inspiration: An American Designer's Involvement with Japanese Inspiration.** Ralph Rucci.



Photo: courtesy, Harlan W. Butt.

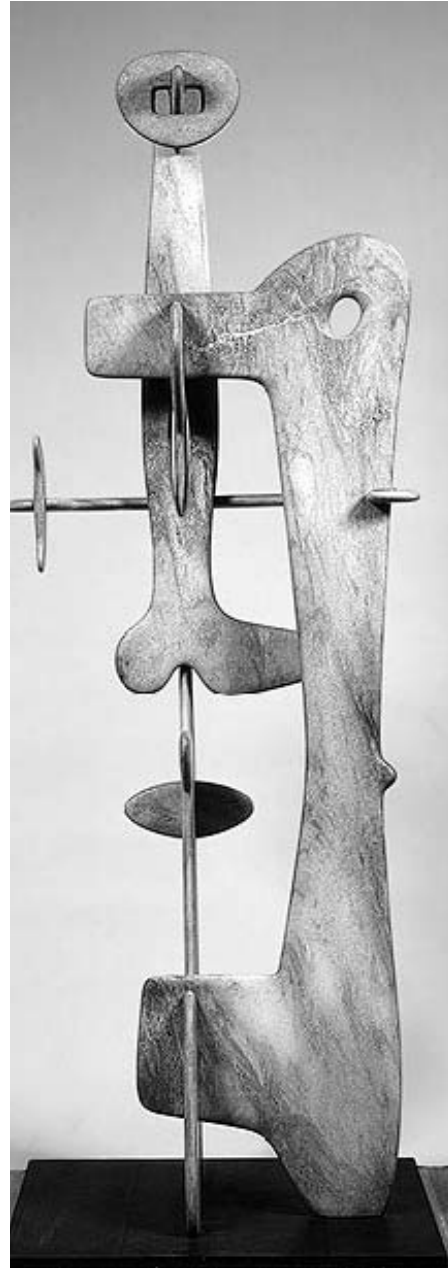


The Minneapolis Institute of Arts, Minneapolis, Minnesota, 82.43.11, Gift of Wheaton Wood; The Art Museum Image Consortium Library (The AMICO Library™)

Friday, March 18<sup>th</sup>, 2005

*The day's sessions will take place at New York University's Cantor Film Center.*

- 9:00 – 9:40 a.m. **Midori-no-Sato and the Japanese Photographs of Hugues Krafft.**  
Annette Leduc Beaulieu.
- 9:45 – 10:30 a.m. **John Scott Bradstreet:  
Japonisme at the  
Minneapolis Craftshouse.**  
Sarah Sik.
- 10:30 – 10:45 a.m. **Break.**
- 10:45 – 11:25 a.m. **A. A. Vantine and  
Japanese Decorative Arts.**  
Yomiko Yamamori.
- 11:30 a.m. – 12:10 p.m. **The Art of Decoration:  
Charles Caryl Coleman  
and John La Farge.**  
Adrienne Baxter-Bell.
- 12:15 – 1:30 p.m. **Lunch (on your own).**
- 1:30 – 2:10 p.m. **Nineteenth-century  
American Painters in Japan.**  
William H. Gerds.
- 2:15 – 2:55 p.m. **Recalcitrance: Japanese  
American Artists'  
Disinclination to Visualize  
Japanese Motifs.**  
Bert Winther-Tamaki.
- 2:55 – 3:10 p.m. **Break.**
- 3:10 – 3:50 p.m. **Imagining Japan in the  
Architecture of Greene &  
Greene.** Bruce Smith.
- 3:55 – 4:35 p.m. **Frank Lloyd Wright and  
Japanese Expressions of the  
Individual.** Kevin Nute.
- 4:40 – 5:20 p.m. **Madame Butterfly's Wings:  
American Women and  
Japanese Gardens 1890 –  
1920.** Ken Brown.
- 5:25 – 5:40 p.m. **Break.**
- 5:40 – 6:40 p.m. **Screening of the film  
"Mr. Bing and L'Art  
Nouveau" (2004) directed  
by Françoise Levie and  
produced by Ideale  
Audience/ Françoise Gazio.**
- 6:30 – 10:30 p.m. **The New York Silver Society's  
(NYSS) Twelfth Annual Dinner, which follows the program, begins at  
6:30 p.m. Cocktails precede the dinner.**



*The Metropolitan Museum of Art, Fletcher Fund, 1953 (53.87a-i); Reproduced on [http://www.metmuseum.org/Works\\_Of\\_Art](http://www.metmuseum.org/Works_Of_Art), 53.87a-i. with the permission of the Isamu Noguchi Foundation, Inc.*

Separate registration is required. Individuals who are not Society affiliates are welcome to attend; for further information, please telephone Audrey Goffin at (212) 684-1686 or email her at [audreygoffin@msn.com](mailto:audreygoffin@msn.com), or telephone Patricia Jay Reiner at (212) 496-5380, email her at [patriciareiner@aol.com](mailto:patriciareiner@aol.com), or fax her at (212) 877-5070. NYSS members will receive the Society's regular mailings which will provide details.

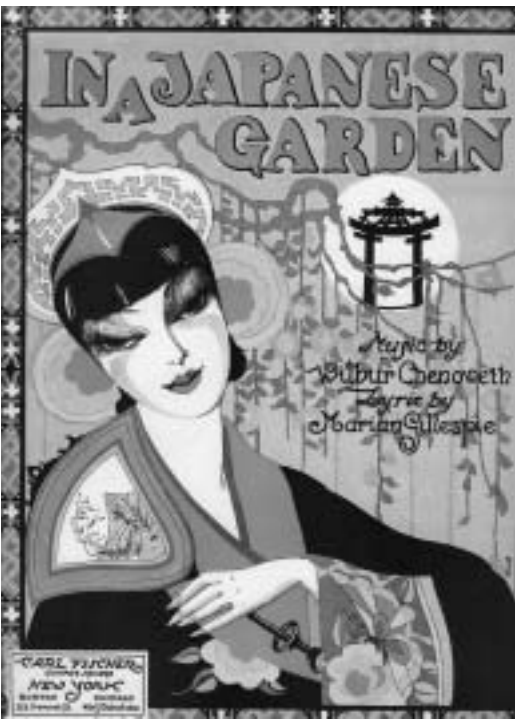


Photo: courtesy, Ken Brown.

Saturday, March 19<sup>th</sup>, 2005

*The day's sessions will take place at New York University's Cantor Film Center.*

- 9:00 – 9:40 a.m.     **Innovation in Materials: Historic Japanese Metallurgy and Its Influences on Contemporary Work.** Phillip Baldwin.
- 9:45 – 10:25 a.m.   **Japonisme at Tiffany & Co.** Jeannine Falino.
- 10:25 – 10:45 a.m.   **Break.**
- 10:45 – 11:25 a.m.   **Painting In Metal: Uncovering the Path of Japanese Metalwork.** Jim Kelso.
- 11:30 – 12:10 p.m.   **Spirit in a Stone: The Perception of Japan in the Enamelwork of Harlan W. Butt.** Harlan W. Butt.
- 12:15 – 1:45 p.m.    **Lunch (on your own).**
- 1:45 – 2:25 p.m.     **Japonisme or Revolution: Early Japonisme in French Ceramic Decoration 1867 – 1886.** Laurens d'Albis.
- 2:30 – 3:10 p.m.     **The Artist Patron Relationship in Japan: Excerpts from the Memoirs of a Ceramic Artist.** Jeff Shapiro.
- 3:10 – 3:25 p.m.     **Break.**
- 3:25 – 4:05 p.m.     **Context and Consequence: Shoji Hamada and English Studio Pottery 1910 – 1939.** Julian Stair.
- 4:10 – 4:50           **A Personal Perspective: Japan and Its Effect on Contemporary Ceramics.** Warren MacKenzie.
- 5:00 – 7:30 p.m.     **Receptions and Visits at Two Distinguished Private Collections of Contemporary Japanese and American Ceramics Influenced by Japan. A shuttle bus will transport attendees uptown and will run between the two venues.**



Courtesy, CHADO Ralph Rucci; photo: Dan Lecca.

# Presenters

**Lisa Koenigsberg**, conference director; Advisor to the Dean for Arts Initiatives and adjunct professor of arts, NYU School of Continuing and Professional Studies. After initiating the series, she directed NYU's previous conferences on Asian art, Chinese export, and Japonisme. Former positions include: assistant director for project funding, Museum of the City of New York; executive assistant, Office of the President, American Museum of Natural History; architectural historian, New York City Landmarks Preservation Commission; and guest curator, Worcester Art Museum and Yale University Art Gallery. Her writings have appeared in books and journals, among them *The Gilded Edge: The Art of the Frame* (2000); *Architecture: A Place for Women* (1990); *The Architectural Historian in America* (1991); the *Archives of American Art Journal*; the *Journal of the Society of Architectural Historians*; and the *Proceedings of the American Antiquarian Society*. She is the founder and president of Initiatives in Art and Culture.

**Phillip Baldwin**, a second generation craftsman, started working in hot forged steel in 1967. Over the next 10 years, he learned the basic techniques of ironwork and entered the graduate metalsmithing program at Southern Illinois University (SIU) in 1977, graduating with an MFA degree in 1979. Upon leaving SIU, he was a resident artist for two years at the Oregon School of Arts and Crafts in Portland. In 1983, he formed Shining Wave Metals, a firm engaged in the commercial manufacture of exotic metals for the art metal field. Baldwin's work covers a wide range of forms, from tools to architectural metalwork. An affiliate faculty of the University of Washington, he maintains a studio and lives in Snohomish County, western Washington state. He has served as guest curator for "Decorare", Port Angeles Fine Arts Center, Port Angeles, WA (2004), for "American Blades: Recent Works" (1996), and for "The American Art Knife" (1992), both at the National Ornamental Metals Museum, Memphis, TN.

**Annette Leduc Beaulieu**, Research Consultant, Paul Gavarni exhibition, The Minneapolis Institute of Arts (2003 – present); formerly: Director, Vuillard Catalogue Raisonné Project, Archives Salomon, Paris (1990 – 1996); among her publications are: contributions to *Apollo Magazine*; *A Generous Vision: Samuel H. Kress Professors 1965 – 1995* (ed. by E. P. Streicher, 1995); "The Thadée Panels: A Vuillard Decoration for S. Bing's Maison de l'Art Nouveau," *Nineteenth-Century Art Worldwide* (an on-line journal) 1, no. 2 (2002, co-author, B. Beaulieu); "Gavarni aux Etats-Unis," in *Gazette des Beaux-Arts* 6, no. 116 (1989, co-author, B. Beaulieu); "Gavarni's Human Comedy: The London Years (1847 – 1851) and their Aftermath" in *Center 9: Research Reports and Record of Activities* (June 1988 – May 1989); and "Gavarni at Yale" in *Yale University Art Gallery Bulletin* 40 (1988; co-author, B. Beaulieu). Current projects include work on Hugues Krafft, on Vuillard's search for art nouveau unity in modern decoration, on his porcelain wedding service for Jean Schopfer, and *The Human Comedy: Rediscovering Paul Gavarni (1804 – 66)*, exhibition catalogue for The Minneapolis Institute of Arts (2006). David E. Finley Fellow, National Gallery of Art, Center for Advanced Study in the Visual Arts (1986 – 1989).

**Adrienne Baxter Bell**, art historian, has received degrees in art history from Smith College, NYU's Institute of Fine Arts, and Columbia University, and is currently a Ph.D. candidate in American art history at Columbia. She has received numerous awards for her work, including a Charlotte W. Newcombe Doctoral Dissertation Fellowship from the Woodrow Wilson National Fellowship Foundation and the Sheila and Richard J. Schwartz Fellowship at the Smithsonian American Art Museum.



Photo: Alexander Vertikoff; reproduced in B. Smith, *Greene et Greene Masterworks* (1988).



Photo: courtesy, Kevin Nute.

The author of *George Inness and the Visionary Landscape* (George Braziller, 2003), she curated an exhibition of the same name for the National Academy of Design, New York, which traveled to the San Diego Museum of Art in 2004. She is also at work on a catalogue raisonné of the works of Charles Caryl Coleman.

**Betsy Sterling Benjamin**, international artist, researcher and author specializing in Japanese textiles; her training, exhaustive research and love of resist-patterned cloth culminated in her book *The World of Rozome: Wax-Resist Textiles of Japan* (1996, reissued in soft cover, 2002). Her exhibitions have included solo shows in Japan, the United States, England, Germany, and Costa Rica. She has lectured on Japanese costume and wax-resist textiles at numerous institutions including the Renwick Gallery, Smithsonian American Art Museum, Oxford University, Harvard Graduate School of Design, and the Japan Foundation, Kyoto. She has done research at Seika University of Art, Japan and lived in Kyoto for over 18 years where she participated in numerous shows, taught at Doshisha and Kyoto Sangyo universities, wrote columns on textiles for the *Mainichi Daily News*, and was associated with the Tange Shin Kimono Company. She researched historical Buddhist kesa (1999 – 2000) and prepared a group of sacred cloths for each continent, exhibited on site at the millennium. Now coordinator, World Batik Conference (Boston 2005), she is organizing wax-resist artists from over 18 countries for exhibitions and workshops at the Massachusetts College of Art. Recipient: grants from the Japan Foundation (1990), the Sasakawa Foundation (1996), the Daiwa-Anglo Japanese Foundation (1993, 1996), New Zealand Center for Japanese Studies (1992) and the NEA/ Arizona Commission on the Arts (1977, 1980, 1984).

**Ken Brown**, associate professor, Department of Art, California State University, Long Beach, California, where he teaches the art of India, China and Japan. He has taught at the University of Southern California, Scripps College, and Heidelberg University. This year, he is a fellow in Landscape and Garden Studies at Dumbarton Oaks in Washington, D.C., and is working on a social history of Japanese-style gardens in North America. His previous publications in this area include several articles and the book *Japanese-style Gardens of the Pacific West Coast* (Rizzoli, 1999). After initially working on 16<sup>th</sup>- and 17<sup>th</sup>-century painting, and publishing several essays and the book *The Politics of Reclusion: Painting and Power in Momoyama Japan* (University of Hawai'i, 1997), his interest turned to the 20<sup>th</sup> century and to woodblock prints. His recent work on Kawase Hasui was published in *Kawase Hasui: The Complete Woodblock Prints* (Hotei, 2003), and abridged in the newly released *Visions of Japan: Kawase Hasui's Masterpieces*. His curatorial and prose contributions to exhibition catalogues include *Shin Hanga: New Prints in Modern Japan* (LACMA, 1996); *Light in Darkness: Women in Japanese Prints of Early Showa (1926 – 1945)* (Fisher Gallery, 1996); *Between Two Worlds: The Life and Art of Lillian May Miller* (Pacific Asia Museum, 1998); *A Japanese Legacy: Four Generations of Yoshida Family Artists* (Minneapolis Institute of Art, 2002); and *Taisho Chic: Japanese Modernity, Nostalgia and Deco* (Honolulu Academy of Arts, 2002). He was also a consultant and contributor to *Art of the Japanese Postcard* (MFA, Boston, 2004), currently on exhibit in Japan.

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**BY PHONE/INTERNET:** Using American Express®, Visa®, Discover® Card, or MasterCard®, call (212) 998-7171. Please refer to conference number SCPS025.

**FEE:** The conference fee is \$370. A discounted rate is available for full-time students. To receive the discounted rate you must provide proof of ID and register with the program office at (212) 998-7137. For full-time students with ID the conference fee is \$150.

**WITHDRAWAL AND REFUNDS:** Notice of withdrawal must be made in writing to: Registration Office, NYU School of Continuing and Professional Studies, 145 Fourth Avenue, Room 214, New York, NY 10003 or to the Program Office via email at [lisa.koenigsberg@artiniatives.com](mailto:lisa.koenigsberg@artiniatives.com). Refunds are computed from the day on which the written notice is received. No refunds are made after March 4, 2005.

**CONFERENCE LOCATION:** This conference is held at New York University's Washington Square campus in the heart of Greenwich Village. NYU's School of Continuing and Professional Studies offers a wide range of Programs in Appraisal Studies in Fine and Decorative Arts and in Arts Administration. For more information, write or call: NYU School of Continuing and Professional Studies, 10 Astor Place, Suite 502, New York, NY 10003 or call at (212) 998-7137.



Photo: courtesy, Jeff Shapiro.

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## REGISTRATION FORM

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**Harlan W. Butt**, Regents Professor of Art, University of North Texas where he has taught since 1976. He is past President of the Enamelist Society and a Fellow of the American Crafts Council. His work has been exhibited in Australia, Canada, England, Germany, India, Japan, Korea, Russia, and throughout the United States. He has spent a total of 18 months in Japan including a year working in the studio of master metalsmith Shumei Tanaka and at the Bisio Cloisonné Company, both in Kyoto. Butt's work is represented in the Museum of Fine Arts, Boston, the Renwick Gallery, Smithsonian American Art Museum, the Museum of Arts & Design, the Mint Museum of Craft + Design, the National Ornamental Metal Museum, and the National Gallery of Australia. He maintains a metals and enameling studio in Denton, Texas and one in the San Juan Mountains of Colorado.

**Ellen P. Conant**, independent scholar specializing in modern Japanese art and in the late 19<sup>th</sup>-century American discovery and interpretation of Japanese art; guest curator and editor/contributor to the exhibition catalogue, *Nihonga, Transcending the Past: Japanese-Style Painting 1868 – 1968* (St. Louis Art Museum, 1995). Current projects include editing 13 papers by American, European, and Japanese scholars; *Challenging Past and Present: The Metamorphosis of Japanese Art in the Nineteenth Century* (University of Hawai'i, forthcoming); and *Japan Revisited: Ernest F. Fenolosa, Perceptions and Reality*. Among her publications are: "Chiossone, His Professional and Cultural Milieu" in *Meiji Bijutsu Gakkai, Zaidan Hojin, Insatsu-kyoku Choyokai ed., Oyatoi gaikokujin, Chiossone kenkyu (Edoardo Chiossone, Studies and Documents, 1999)*; contributions to *The Studio Potter, The Nasser D. Khalili Collection of Japanese Art, Meiji no takara/Treasures of Imperial Japan* (1995); *Japan and Britain: An Aesthetic Dialogue 1850 – 1930* (1991); *Foreign Employees in Nineteenth-century Japan* (1990); *Perspectives on Japonisme: The Japanese Influence on America* (1989); and *Japan in Transition: Thought and Action in the Meiji Era, 1868 – 1912* (1984). Former consultant on modern Asian art, World House Galleries, New York, and the Rockefeller Foundation. Has taught Oriental art at University of Georgia, Athens, Georgia; Yonsei University, Seoul, Korea; and Mt. Holyoke and Wellesley Colleges. Recipient: Resident Fellowship, Peabody Essex Museum, Salem; Fulbright Fellowships, and a Rockefeller Foundation grant.

**Laurens d'Albis**, specialist in early *Japonisme* (1867 – 1890), a remarkably creative period for French ceramics, during which Haviland & Co played a leading role; Haviland historian and descendant of David Haviland; frequent lecturer; author of the articles "Les débuts du Japonisme céramique en France", *Sèvres N°7 (Association des Amis du Musée National de Céramique de Sèvres bulletin, 1999)*; reprinted in the *Association for the Study of Japonisme Bulletin*, 2002; and "Haviland et la révolution du décor," *Dossiers de l'Art* (1998); and co-author, "Céramique Impressionniste" (with J. d'Albis and J.P. Bouillon, 1974), "Ernest Chaplet" (with J. d'Albis, 1976) and "Haviland" (with J. d'Albis, 1988).

**Martin Eidelberg**, professor emeritus of Art History, Rutgers University; contributor to publications on late 19<sup>th</sup>-century and 20<sup>th</sup>-century decorative arts such as the *The Arts and Crafts Movement in America 1876 – 1916* (1972); *Japonisme, Japanese Influence on French Art 1854 – 1910* (1975); *Design in America: the Cranbrook Vision, 1925 – 1950* (1983); *Masterworks of Louis Comfort Tiffany* (1989); *Design 1935 – 1965: What Modern Was* (1991); *Behind the Scenes of Tiffany Glassmaking: The Nash Notebooks* (2001), and author of essays on Adelaide Alsop Robineau, Japonisme, and American turn-of-the-century ceramics.

**Jeannine Falino**, independent curator, and formerly the Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston, has lectured and written extensively on 20<sup>th</sup>-century studio silver from the Arts and Crafts period to the present. Among her



Cantor Center, Stanford University, 1975.163. Gift of Drs. A. Jess and Ben Shenson.

numerous publications focusing on 20<sup>th</sup>-century silver are "Margret Craver, Jeweler, Educator, Visionary," published in the *Journal of the American Society of Jewelry Historians* (1997; essay reprinted in 2004); "Women Metalsmiths, 1900 – 2000" published by the Bard Graduate Center (2000); and "Metalsmithing at Midcentury," in *Sculptural Concerns: Contemporary American Metalworking* (1993). Forthcoming: *Silver of the Americas, 1600 – 2001, American Silver in the Museum of Fine Arts, Boston, Vol. 3*.

**William H. Gerdts**, visiting professor of art, Hunter College since 2003; professor emeritus of art history, The Graduate School of the City University of New York; his numerous publications include: *Childe Hassam Impressionist* (1999, with W. Adelson and J. Cantor); *California Impressionism* (1998, with W. South); *William Glackens* (1996); *American Impressionism* (rev. ed. 2001; 1984); *Art Across America: Two Centuries of Regional Painting* (3 vols.; 1990); *Monet's Garden: An Impressionist Colony* (1993); *Impressionist New York* (1994); and *American Fauves: The Color of Modernism* (1997); principal lecturer, Sotheby's American Art Course, 18 years and continuing.

**Jim Kelso**, artist/craftsman; since 1972, he has been involved in the design and hand-crafting of jewelry, netsuke and sculpture in nonferrous and ferrous metals, wood, fossil ivory and other natural materials, and in edged-weapon design, hafting, scabbard-making, ornamentation, and custom firearms engraving. Working in gold, silver, nonferrous alloys, iron, and steel using Japanese and European techniques of fabrication, casting, engraving, carving, inlay, coloration, patination, vitreous enameling and blade shaping, Kelso strives to express Nature—the unseen force that enlivens all creation. Among his most notable projects is a 1993 commission by Japanese sword collector Shoji Fukuda to fully mount a traditional blade forged by Yoshindo Yoshihara, master Japanese swordsmith. Recipient: New England Foundation for the Arts; grant for metalworking study in Japan (1997); Philadelphia Museum Craft Show Best of Show Award, Second Place Overall Award (1995 and 1996); Paris Custom Knife Exhibition First Prize: Coup de Coeur (1992); East Coast Custom Knife Show – Meadowlands, NJ Best Art Knife (1990 – 1991); Vermont Arts Council – Individual Fellowship (1989 & 1991); Asian Cultural Council – Japan-United States Arts Exchange Fellow netsuke & metal working study, Japan (1988); Knifemaker's Guild Show, Dallas, TX, and VW Cronk Memorial Award for best of show (1986).

**Warren MacKenzie**, potter; the original link between the Leach-Hamada tradition in Great Britain-Japan and the American ceramic tradition that emerged in the 1950s. He graduated from the School of the Art Institute of Chicago (1948), and had a two-and-a-half-year apprenticeship with Bernard Leach in St. Ives, England before returning to Minnesota. There he taught at the University of Minnesota and started his own pottery studio in nearby Stillwater; over a long

**Cover** (clockwise): Warren MacKenzie, *Square Covered Box*, stoneware; 7" x 5" x 5". Courtesy, Warren MacKenzie; Christopher Dresser, *Teapot*, c.1880, silver-plated metal (electroplate), enobized wood. Manufacturer: James Dixon & Sons, Sheffield, England, c. 1880; collection, Andrew McIntosh Patrick; photo: © 2001 Michael Whiteway; reproduced in [www.vam.ac.uk](http://www.vam.ac.uk) "Christopher Dresser 1834 – 1904: Design Revolution" (Victoria and Albert Museum, 2004); Jim Kelso, *Ginkgo Brooch*, 18k gold, carved horn, moonstones; 2.6" x 2.1" (66 mm x 54 mm). Courtesy, Jim Kelso. **Text panel:** Henri Lambert Plate Done for Eugène Rousseau and Exhibited Publicly in 1874. French ceramic, 1874. Private Collection. Photo: Yvonne Weisberg; Cover for a Mail Order catalogue, *Vantines's, the Oriental Store*, printed by J.F. O'Neil for A. A. Vantine in 1918; Photo: courtesy, Yumiko Yamamoto. **Panel headed Thursday, March 17:** Charles Cary Coleman, *Quince Blossoms*, 1878, oil on canvas; 311/4" x 435/8" in an original period frame designed by the artist. Photo: Ron Jennings; courtesy, Virginia Museum of Fine Arts, Richmond. The J. Harwood and Louise B. Cochrane Fund for American Art; Harlan W. Butt, *Earth Beneath Our Feet, Incense Burner*, 2000, silver, enamel; 7" x 6" x 6"; Photo: courtesy, Harlan W. Butt; John Scott Bradstreet, *Sugi Lotus Table*, c. 1903 – 07, cypress wood; The Minneapolis Institute of Arts, Minneapolis, Minnesota, 82.43.11, Gift of Wheaton Wood; The Art Museum Image Consortium Library (The AMICO Library™). **Panel headed Friday, March 18:** Isamu Noguchi (American, 1904 – 1988),

*Kouros*, 1944 – 1945, marble; h. 117 in. (297.2 cm), base: d. 341/8", w. 42" (86.7 cm x 106.7 cm). The Metropolitan Museum of Art, Fletcher Fund, 1953 (53.87a-i); Reproduced on [http://www.metmuseum.org/Works\\_Of\\_Art\\_53.87a-i](http://www.metmuseum.org/Works_Of_Art_53.87a-i) with the permission of the Isamu Noguchi Foundation, Inc. **Panel headed Saturday, March 19:** Cover for Sheet Music, *In a Japanese Garden*. Photo: courtesy, Ken Brown; Ralph Rucci for CHADO Ralph Rucci Haute Couture, *White Duchesse Satin Lily of the Valley Evening Jacket*, Spring 2004 Collection. Courtesy, CHADO Ralph Rucci; photo: Dan Lecca. **First presenters panel:** Hiroshige II, 1859, *Daihizan Nankou-in, Kasamori-ji*, as illustrated in *One Hundred Famous Views of the Provinces*. Photo: courtesy, Kevin Nute; Greene & Greene, *Duncan-Irwin House Portico Pillar of Arroyo Stone and Clinker Brick*, 1903 – 1906, Pasadena, California. Photo: Alexander Vertikoff; reproduced in B. Smith, *Greene & Greene Masterworks* (1988). **Second presenters panel:** Theodore Wores, *A Lesson in Flower Arranging*, c. 1893, oil on canvas; 63.8 x 76.8 cm. Cantor Center, Stanford University, 1975.163. Gift of Drs. A. Jess and Ben Shenson. **Third presenters panel:** Hugues Krafft, *Exterior View, Japanese Pavilion at Midori-no-sato, Les Loges-en-Josas*, c. 1894. Photo: courtesy, Société des Amis du Vieux-Reims, Musée-Hôtel le Verger, Reims. **Registration panel:** Jeff Shapiro, *Tea Bowl*, c. 2003, ceramic. Photo: courtesy, Jeff Shapiro. **Mail panel:** Tiffany & Co., New York, NY, *Punch Bowl*, 1881, sterling silver and silver gilt. Dallas Museum of Art.



Photo: courtesy, Société des Amis du Vieux-Reims, Musée-Hôtel le Vergeur, Reims.

career, MacKenzie has participated in major exhibitions, given countless demonstrations, served on NEA panels, and was president of The National Council on Ceramic Arts of which he is an Honorary Fellow. He is also an Honorary Fellow of the American Craft Council and a Fellow of the International Academy of Ceramics. In 1990, MacKenzie was named a Regents Professor Emeritus at the University of Minnesota, and in 1991, Kodansha published David Lewis's *Warren MacKenzie an American Potter* (with an afterword by Tatsuzo Shimaoka). In 1981, *Ceramics Monthly* named him one of the 12 best potters in the world, and his work is in countless collections around the globe, including the Museum of Fine Arts, Boston, The Brooklyn Museum, The Metropolitan Museum of Art, the Smithsonian Institution, the Victoria and Albert Museum, and the Philadelphia Museum of Art.

**Kevin Nute**, associate professor, Department of Architecture, University of Oregon. In addition to a professional background in architectural practices in the United Kingdom, Hong Kong, and Singapore, Dr. Nute has extensive research experience in Japan, where he taught architectural history and theory at a Japanese national university for five years before joining the University of Oregon. He has published internationally on design issues and is the author of the American Institute of Architects award-winning study *Frank Lloyd Wright and Japan* (1993). His most recent work, *Place, Time and Being in Japanese Architecture* (2004) examines the transcultural lessons of Japanese buildings in affirming universal existential parameters.

**Cheryl Robertson**, independent scholar, curator, and museum consultant, has served the museum field for 25 years as a researcher, American art curator, exhibition director, public historian, educator, and an author on architecture and decorative arts, material culture and domestic life. Current writing endeavors include essays on the architecture of the Byrdcliffe Arts & Crafts Colony in Woodstock (2004) and on Frank Lloyd Wright and the Prairie School for the Victoria and Albert Museum's "International Arts & Crafts" exhibition catalogue (2005). Formerly, she was director of exhibitions and public programs, National Heritage Museum; Sotheby's American Arts Course director; and assistant professor, Winterthur Museum. Her publications include *Frank Lloyd Wright and George Mann Niedecken: Prairie School Collaborators* (1999), which accompanied an exhibit she curated, and contributions to *The Material Culture of Gender* (1997); *The Arts and Crafts Movement in California: In Pursuit of the Good Life* (1993); and *"The Art that is Life": The Arts and Crafts Movement in America, 1875 - 1920* (1987).

**Ralph Rucci**, designer who begins with a collection of images by inspiring artists (Tapiés, Twombly, Beuys, Giacometti, Motherwell, and Dana) and then experiments with cut to develop the specific language of a new collection, his work characterized always by rigorous technique and restrained design. His study of art at Temple University led him to his conceptual relationship with fashion. Moving to New York in 1978, he studied at F.I.T and continued his career in Halston's made-to-order workrooms. In 1981, he began to establish himself as a couturier, designing for his own and other firms in the U.S. and Europe. In 1994, he launched CHADO ready-to-wear, inspired by a Japanese tea ceremony based on the principles Rucci strives to bring to his designs. The first American to show at the Paris couture under his own name, he is also expanding his ready-to-wear business.

**Jeff Shapiro**, ceramic artist, who has shown his work throughout the United States and Japan where he lived and worked for nine years. There he exhibited at galleries including Toyoike (Okayama), Tenmaya (Okayama), Kuroda Toen (Shibuya), Gallery Koko (Tokyo), and Takashimaya (Tokyo). He has also exhibited in Australia, Italy, and Germany. His work is included

in the collections of the Mint Museum of Craft + Design, The Brooklyn Museum, the Everson Museum of Art, the Mary Burke Collection (New York), The Longhouse Foundation (Easthampton, NY), and the University Art Collection, SUNY, New Paltz. He has also been commissioned by The Metropolitan Museum of Art. In New York, his work is shown at Dai Ichi Gallery. In addition to teaching and offering workshops throughout the world, he has had his work featured in numerous publications, among them *Ceramics Technical*; *Ceramics Monthly*; *The Ceramic Surface* (2002, by M. Ostermann); *American Shino* (2001, L. Richter); *Ceramic: Arts and Perception*; *Wood Fired Ceramics—Contemporary Practices* (2000, C. Minogue & R. Sanderson); *The Spirit of Clay* (R. Piepenburg, 2000); *American Craft Magazine*; and *Encyclopedia of Ceramics* (1990).

**Sarah Sik**, scholar on the life and work of John Scott Bradstreet, including the importance of his international ties; this work is intended to be the basis of her Ph.D. dissertation at the University of Minnesota. Her additional research interests include the work and activities of the German Jugendstil designers who exhibited at the Louisiana Purchase Exposition of 1904, and Japanese ceramics exhibited at the Philadelphia Centennial Exhibition of 1876 and the Chicago World's Columbian Exposition of 1893.

**Bruce Smith**, independent researcher specializing in Greene & Greene and Japanese influence on American architecture and decorative arts; with his wife, Yoshiko Yamamoto, operates The Arts & Crafts Press, where they publish the magazine *The Tabby: A Chronicle of the Arts and Crafts Movement*; author, *The Beautiful Necessity: Decorating with Arts and Crafts* (with Y. Yamamoto, 1996) and *Greene & Greene: Masterworks* (1998).

**Julian Stair**, a potter and writer; he has exhibited internationally over the last 23 years and has work in 20 public collections including the Victoria and Albert Museum (V & A), the British Council, Museum of Arts & Design, New York, Hong Kong Museum of Art and the Boymans Museum, Netherlands. In 2004 he was awarded the European Achievement Award by the World Crafts Council and received a Queen Elizabeth Scholarship to research the making of monumental work in a Staffordshire brick factory. Having just had work included in the exhibition *Collect* at the V & A, he also has plans to show his work in 2005 in England, Germany, Holland and Ireland. His Ph.D. dissertation for the Royal College of Art researched the critical origins of English studio pottery (2002). He is a regular contributor to craft journals and has convened three conferences including *London Clay: Urban Studio Ceramics* at the V & A (1997), *The Body Politic: The Role of the Body in Contemporary Craft* at the University of Northumbria (1999) where he was Fellow in Craft and Criticism. Visiting Professor of Ceramics and Theory at the University of the Arts, London, he is researching an exhibition on the relationship between early English studio pottery and Modernism for 2007.

**Gabriel P. Weisberg**, professor of art history, University of Minnesota and guest curator, "Art Nouveau, La Maison Bing" for the Van Gogh Museum, Amsterdam (November 2004 - February 2005); it will also be on view at The Villa Stuck, Munich (March - July 2005); The Caixa Foundation, Barcelona (September 2005 - January 2006), and the Musée des Arts Décoratifs, Paris (March - June 2006).

**Bert Winther-Tamaki**, associate professor, Art History Department, University of California, Irvine; he is the author of *Art in the Encounter of Nations: Japanese and American Artists in the Early Postwar Years* (2000) and co-author with Louise Cort of *Isamu Noguchi: A Close Embrace of the Earth* (2003). His current book project is a study of the 19<sup>th</sup>- and 20<sup>th</sup>-century appropriation of the European art of oil painting by Japanese artists and institutions to create desirable images of modern Japanese bodies.

**Yumiko Yamamori**, scholar on the influence of Japan on the United States. She has delivered papers at conferences including: the Annual Meeting of the Association for Asian Studies, the Columbia University Graduate Student Conference on East Asia, and the New York Conference on Asian Studies. She authors monthly reviews of ceramic exhibitions in the New York area for *Gekkan Yakimono Netto (Monthly Ceramic Net)* at <http://yakimono.net/monthly.html> (June 2003 - present). She is a researcher for the upcoming exhibition, "Wearing Propaganda: Civilian Textiles on the Home Front; America, Great Britain, and Japan, 1931 - 1945" to be held at Bard Graduate Center, New York (November 2005). She holds a masters degree in the fine and decorative arts from Sotheby's Institute, London, and is a Ph.D. candidate in the History of the Decorative Arts, Design, and Culture, Bard Graduate Center, New York; the subject of her dissertation is "A. A. Vantine and Company: Japanese Handcrafts for the American Consumer, 1895 - 1920."



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# Revisioning Reality: International Japonisme

THE INFLUENCE OF JAPAN ON THE VISUAL ARTS, 1853 – 2005

*Thursday, Friday, and Saturday, March 17 – 19, 2005*

# Initiatives

in Art and Culture

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"Christopher Dresser 1834 – 1904:  
Design Revolution" (Victoria and  
Albert Museum, 2004).

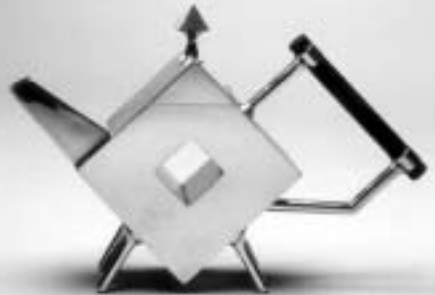


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