WELCOME BACK!

It is with great joy that we welcome all of you back to the 2020/2021 programming year for the Visiting Committee for European Sculpture and Decorative Arts. We appreciate your steadfast support and your dedication to the museum. It has been an exciting, albeit unprecedented year at the DIA. For so many of us, our shared admiration of the beauty of European sculpture and decorative arts and VCESDA friendships have been a bright spot in these uncertain, and sometimes, challenging times.

We have all been discovering ways to creatively meet and enjoy each other’s company. Thanks to virtual meeting platforms, the VCESDA board has been able to continue to meet, and September 26 will be our first VCESDA virtual annual meeting on Microsoft Teams; we hope you will attend. In addition to recapping last year’s events, we will hear about an extraordinary new acquisition and Alan’s exciting programming for 2021. Events will be virtual for 2020 and (we hope) in-person for 2021.

Again, thank you for all for your generosity and continued membership. We hope you enjoy our second VCESDA newsletter.

With all our best wishes,

Alan P. Darr  
Charles L. Dunlap  
Linda S. Popoff
2020

VIRTUAL 32nd ANNUAL MEETING: Saturday, September 26th, 2020, 10:30 AM-11:15 PM
Lecture 11:15 AM-12:00 PM by: Dr. Chassica Kirchhoff, Assistant Curator of European Sculpture & Decorative Arts
“Armor in the Detroit Institute of Arts: Magnificence in Steel”
Contact Celeste Goedert @ cgoedert@dia.org

VIRTUAL FALL PROGRAM: (2020 Dr. Coleman Mopper Lecture)
Wednesday, November 4th, 2020, 5:30 PM- 6:45 PM
Featuring Dr. Andrea Bayer, Deputy Director for Collections and Administration Metropolitan Museum of Art, New York, New York
Contact Celeste Goedert @ cgoedert@dia.org

2021

Saturday, February 6th, 2021

WINTER PROGRAM

Seminar: 10:30 a.m.-12:00 p.m. (FJC A & B)
“Transatlantic Design: American and European Objects in Dialogue”

Lecture: 2:00 p.m.- 3:00 p.m. (Lecture Hall)
“Styled in Detroit: Cars and their Designers,1950-2020"

Featuring Ben Colman, Associate Curator of American Art, Dr. Chassica Kirchhoff, Assistant Curator of European Sculpture & Decorative Arts and Dr. Alan Darr, Senior Curator of the European Art Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts

Saturday, May 22, 2021

SPRING PROGRAM

Dr. Coleman Mopper Memorial Lecture and VCESDA Spring Program

Seminar: 10:30 a.m.-12:00 p.m. (FJC A & B)
“The Creative Process: European design drawings 1500-1900 at the Rijksmuseum”

Lecture: 2:00 p.m.- 3:00 p.m. (Lecture Hall)
“Paris in Amsterdam: French Luxury Decorative Arts in Holland, 1650-1900"

Featuring Dr. Reinier Baarsen, Senior Curator of Decorative Arts, Rijksmuseum, Amsterdam, in collaboration with the Art Institute of Chicago.
Judith Dolkart,
Deputy Director for Arts, Education, Programs

Appointed in January 2020, Judith F. Dolkart serves as the Deputy Director for Art, Education, & Programs at the Detroit Institute of Arts. Prior to her work at Detroit, Dolkart led the Addison Gallery of American Art as the seventh Mary Stripp & R. Crosby Kemper Director where she and the staff produced the first strategic plan in ten years. Asking “What is America?,” the Addison encourages the Andover community to engage with the 23,000 objects in the collection to answer this question of timely and eternal importance. The Addison presents 9–12 exhibitions per year over three seasons, along with accompanying programming and publications.

In addition to providing the creative vision for the Addison, Dolkart oversaw the administrative and fundraising functions of the Gallery, ranging from building maintenance and financial management to annual giving, public relations, and marketing.

From 2010–2014, she held the position of Deputy Director of Art and Archival Collections and the Gund Family Chief Curator at the Barnes Foundation, where she helped plan the relocation of the collections from Merion to Philadelphia. Under her stewardship, the Barnes launched an exhibition program, which has presented artists as diverse as Ellsworth Kelly, Yinka Shonibare CBE, Paul Cézanne, and William Glackens. Dolkart also supervised the publication program which published eight titles, including The Barnes Foundation: Masterworks, Renoir in the Barnes Foundation, The Barnes Foundation: One Mission, Two Buildings, and William Glackens. Dolkart led the interpretive team that produced a new audio tour in four languages.


Dolkart received her BA from Harvard-Radcliffe Colleges and her MA from the University of Pennsylvania. She taught the survey of realism, impressionism, and post-impressionism at Hunter College, New York, in 2008–2009. She has served as a committee chair and trustee for the Association of Art Museum Curators. In 2013, Dolkart was a fellow at the Center for Curatorial Leadership.
ST. MICHAEL VANQUISHING THE DEVIL

Exceptional original polychromy and gilding, German, Swabian, about 1480, from the Princely Collection of the Oettingen-Wallerstein family from their Harburg Castle and Rudigier Gallery, Munich.

The Visiting Committee is proud to have contributed $100,000 toward the acquisition of this masterpiece. Stay tuned for more information from Alan Darr at the VCESDA Annual Meeting.

BOOKS JUDITH RECOMMENDS

Thomas Crow,

Louise Fitzhugh,
Thanks to the generosity of Richard and Joanne Brodie, the DIA recently acquired an exceptional garniture of Delftware created in the manufactory De Paauw, or The Peacock. This complete set of three vases is in superb condition and traces its provenance through a venerable Dutch collection. It comprises a vase with its original cover and two graceful, baluster-form bottles. Each vessel is decorated with a lively variety of stylized flowers, insects, and birds—which include peacocks hiding among the flora. The insignia of the De Paauw manufactory appears in deep blue glaze on the foot of each work. This mark is accompanied by a “D” that likely references Petronella van Dissel, who was a partial owner of the factory by 1670 and, by 1680, had acquired the entire operation. De Paauw, which took its name from the blue and black peacock that emblazoned the workshop’s facade, specialized in producing refined ceramics that evoked Chinese porcelain.

This trio of vases is now our earliest and most distinguished Dutch garniture, and it will soon be on view in the Dutch Golden Age galleries, where it will replace another, less complete set whose central vase is missing its cover. There, it will not only embody the achievements of Delft manufactories in the 17th century but also participate in visual conversations that invite visitors to consider how artists like those at De Paauw responded to the burgeoning art markets and global trade networks that brought prosperity to the Netherlands.

De Paauw (The Peacock)
Manufactory (Dutch 1670–1701)
Garniture of Three Vases, c. 1690
tin glazed earthenware
2019.160.1-3
Gift of Richard and Joanne Brodie

Photos by: Eric Wheeler
Text by: Dr. Chassica Kirchhoff
DID YOU KNOW?

With the support of a prestigious three-year grant from the National Endowment for the Humanities, members of the department are working alongside DIA collections managers and conservators to research, examine, and rehouse over 800 works of European sculpture and decorative art in nearly all media, spanning the 6th through 19th centuries. Stay tuned for more on this significant project in future Newsletters and during the upcoming Annual Meeting.

Chassica Kirchhoff, PhD, Assistant Curator, European Sculpture and Decorative Arts, explores the iconography and patronage of Andrea Solario’s painting, Saint George and Saint Sebastian, but also places the imagery in conversation with three-dimensional art forms like armor in this 10-minute curatorial talk. Click here to view it on YouTube.

VIRTUAL CONTENT

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DID YOU KNOW?

Andrea Solario, Italian, ca. 1465 – before 1524
Saint George and Saint Sebastian, ca. 1507 – 1510
oil on wood panel, DIA 26.110