

ART NOUVEAU

1890–1914

National Gallery of Art, Washington, DC 20565 • October 8, 2000 – January 28, 2001

The exhibition is organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington

Deborah Ziska, Information Officer

UPDATED RELEASE
OCTOBER 3, 2000

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MOST COMPREHENSIVE ART NOUVEAU EXHIBITION EVER MOUNTED

AT THE NATIONAL GALLERY OF ART, OCTOBER 8, 2000–JANUARY 28, 2001

Washington, D.C. – Art Nouveau, 1890–1914, the largest and most comprehensive exhibition on the subject ever organized, presents one of the most innovative and exuberant of all modern art styles and the places where it flourished. More than 350 masterpieces in painting, sculpture, graphics, glass, ceramics, textiles, furniture, jewelry, and architecture from twenty-two countries are featured, including a Glasgow luncheon room designed by Charles Rennie Mackintosh, a Paris Métropolitain entrance by Hector Guimard, and a double parlor by Agostino Lauro from a villa outside Turin. The two rooms are among the unique features of the Washington venue.

At the National Gallery of Art this vibrant fin de siècle era is celebrated with an overview of highlights from the World's Fair of 1900 in Paris, followed by sections presenting sources of the new style and examples from eight of the cities in which Art Nouveau flourished: Paris, Brussels, Glasgow, Vienna, Munich, Turin, New York, and Chicago. The exhibition, on view in the National Gallery of Art, East Building, October 8, 2000, through January 28, 2001, is organized by the Victoria and Albert Museum, London, where it was on view from April 6, through July 30, 2000, in association with the National Gallery of Art. After Washington, the core of the exhibition travels to the Tokyo Metropolitan Art Museum, where it will be on view from April 21, through June 8, 2001. There are key differences in the selection of objects for each venue.

"The beginning of this new millennium is an ideal time to present the most complete examination of an innovative international style that fascinated the world at the turn of the last century," said Earl A. Powell III, director, National Gallery of Art. "The Art Nouveau style was self-consciously international and American artists and architects in New York, Buffalo, Boston, Cincinnati, and Chicago readily adapted the style. As interpreted by architects such as Frank Lloyd Wright, the movement in America set the stage for a modernism that in turn had a great influence on progressive art and architecture in the United States, Europe, and Japan."

SUPPORT

The exhibition is made possible by DaimlerChrysler Corporation Fund.

"DaimlerChrysler is pleased to bring such an important exhibition as Art Nouveau to our nation's capital," said Jim Holden, President and CEO of DaimlerChrysler Corporation. "As a company committed to innovative automotive design, we celebrate the vision, creativity, and style of the artists who brought this exciting new form of art and design into the twentieth century."

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The exhibition is made possible by **DaimlerChrysler Corporation Fund**

Additional support is provided by the Terra Foundation for the Arts, Robert P. and Arlene R. Kogod, and Eleanor and Donald Taffner

"We are grateful to DaimlerChrysler Corporation Fund for making this exhibition possible through their generous support," said Powell. "Special thanks also go to the Terra Foundation for the Arts, Robert P. and Arlene R. Kogod, Eleanor and Donald Taffner, and the Fund for the International Exchange of Art for their additional support."

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

EXHIBITION: Background

The Art Nouveau (French for "new art") movement grew as a reaction to the excesses of other more academic nineteenth-century revivals. Art Nouveau proponents reinterpreted their sources of inspiration—the art of Japan, nature, and geometry—in their efforts to reform the arts and create a new visual vocabulary suited to modern life. These designers sought to create a *Gesamtkunstwerk*—a total and complete decorative style that combined all the arts, including painting, graphics, sculpture, decorative arts, and architecture, in a single, expressive whole.

Expressing both the nostalgia and decadence of the fin de siècle period and the modernism of the dawning twentieth century, Art Nouveau spread throughout Europe and major American cities from about 1890 to World War I, when it fell out of fashion. By rejecting rote repetition of historical styles from the past and incorporating modern materials and themes, Art Nouveau liberated the arts. The streamlined designs favored by many Art Nouveau artists paved the way for the abstracting tendencies that would dominate twentieth-century art and design.

EXHIBITION: Organization

Works by more than 150 artists and designers such as Charles R. Ashbee, William Bradley, Carlo Bugatti, Daum Frères, Eugène Gaillard, Émile Gallé, Hector Guimard, Victor Horta, Gustav Klimt, René Lalique, Charles Rennie Mackintosh, Louis Majorelle, William Morris, Alphonse Mucha, Edvard Munch, Louis Sullivan, Louis Comfort Tiffany, Henri de Toulouse-Lautrec, Henry van de Velde, Philippe Wolfers, and Frank Lloyd Wright are featured.

The World's Fair in Paris, 1900: Visitors to the exhibition are introduced to various aspects of the style through a display of masterpieces of Art Nouveau design that were shown at the 1900 World's Fair in Paris. Among the highlights are French jewelry designer Lalique's elaborate Dragonfly woman corsage ornament (c. 1897–1898); a suite of gilded furniture by Georges de Feure that was shown at Siegfried Bing's pavilion; Italian Vittorio Valabrega's enormous, elaborately carved Chimneypiece (1900); and Tiffany's leaded Favriile glass Three-panel screen (c.1900).

Sources of the New Style

The second section of the exhibition examines seven design sources, which Art Nouveau both drew upon and interpreted:

Celtic and Viking Revivals: Enthusiasm for Celtic and Viking motifs, triggered by mid-nineteenth century archaeological discoveries, is reflected in facsimiles of Celtic metalwork, Celtic-inspired architectural ornaments by Chicago architect Sullivan, and Scandinavian furniture in the "Viking" or "dragon" style. Most of the works will be shown in Washington only.

Rococo: Among the selection of eighteenth-century decorative arts and furnishings in the Rococo style is a spectacular chest of drawers designed by Jean-Mathieu Chevallier, from the National Gallery of Art's collection. Art Nouveau design reflecting the influence of the Rococo is demonstrated by a fanciful wall clock created by innovative Catalan designer Antoni Gaudí.

Japan and China: The enormous impact of Asian art on the rise of Art Nouveau, as exemplified by lacquerware, textiles, and woodblock prints by artists such as Utagawa Hiroshige and Katsushika Hokusai, as well as by Chinese furniture and jades, is reflected in objects such as a silver buckle with irises by Lalique and posters throughout the exhibition by artists including Toulouse-Lautrec, Pierre Bonnard, and William Bradley.

Islamic World: Documenting the influence of Islamic decorative arts, examples of Persian and Syrian glass, Turkish tiles, and textiles are displayed in the company of Art Nouveau interpretations. Inlaid furniture by Italy's Carlo Bugatti is shown alongside carved wooden and ivory panels from the Arab world, and a swan-necked vase by Tiffany is flanked by Persian prototypes.

The Arts and Crafts and Aesthetic Movements in England: The section focusing on the English Arts and Crafts and Aesthetic Movements and their roles in the development of Art Nouveau includes paintings, drawings, furniture, textiles, metalwork, ceramics, and stained glass by principal artists and designers. Examples include Edward Coley, Burne-Jones' leaded glass window The Viking Ship (1883–1884); James McNeill Whistler's canvas, Variations in Violet and Green (1871); Morris' curtain with peacock and dragon design (1878); and E. W. Godwin's elaborate, ebonized mahogany sideboard (1876).

Symbolism: Symbolist thinking, concerned with mysticism, myth, spirituality, and the subconscious, directly influenced turn of the century artists such as Paul Gauguin (Self-Portrait, 1889), Paul Signac (Portrait of Félix Fénéon, 1890), and Fernand Khnopff (The Blue Wing, 1894). A favorite symbolist theme was the femme fatale, seen here in Munch's 1893 The Vampire and Sarah Bernhardt's 1880 bronze Inkwell (self-portrait as a sphinx).

The Cult of Nature: In the wake of discoveries by Charles Darwin, nature—in all of its manifestations—became a unifying influence on Art Nouveau artists. Illustrating links between art and nature are beetle and frog ornaments by Lalique, a series of plant- and insect-inspired vases by Émile Gallé, a sinuously curved desk by Louis Majorelle and Daum Frères, and Tiffany Studios' Eighteen-light lily table lamp (c.1902)

Cities

Paris: Visitors pass through a fourteen-foot-high, cast iron Paris metro station entrance (c. 1900) designed by Hector Guimard, which came to symbolize the modern style's bold use of modern industrial materials to express the new aesthetic. An opulent Guimard buffet (Washington only), a poster by Pierre Bonnard, Toulouse-Lautrec lithographs, jewelry by Georges Fouquet and Lalique, and furniture by François Rupert Carabin suggest the manner in which the chic, modern Art Nouveau style permeated the City of Light.

Brussels: Architectural elements by Victor Horta, as well as furniture and other decorative arts by Horta, Henry van de Velde, and Gustave Serrurier-Bovy portray the sinuous curves created by Belgian Art Nouveau designers. Posters, sculpture, and paintings round out the presentation and show the importance of symbolism for Belgian artists.

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Glasgow: In contrast to the curvilinear Art Nouveau style of Paris and Brussels, the more rectilinear furniture and architecture of artist-designer Charles Rennie Mackintosh became icons of the new art and altered the cityscape of his native Glasgow. The centerpiece of this city's section is his reassembled Ladies' Luncheon Room from Miss Cranston's Ingram Street Tearooms.

Vienna and Munich: Geometric forms by designers such as Koloman Moser and Josef Hoffmann are seen in the posters, furniture, and furnishings shown in the Vienna section. Paintings by Gustav Klimt are also featured. Munich highlights include furniture designed by Richard Riemerschmid, along with graphics and sculpture by Thomas Theodor Heine.

Turin: This section (exclusive to the Washington venue) is devoted to Turin, which hosted the largest exposition of modern decorative arts in 1902. A curved chair called the snail or cobra chair, which was designed by Bugatti, highlights this section. Also on view is a completely furnished double parlor, replete with swirling vines and tendril motifs, which Agostino Lauro designed for a villa outside the city.

New York: The diverse output of Louis Comfort Tiffany and his Tiffany Studios, seen throughout the exhibition, is prominently displayed in the section devoted to his native New York City. Spectacular objects—glass, ceramics, metalwork, and jewelry—document why Tiffany came to epitomize Art Nouveau in this country and why his impact was so pronounced in fin de siècle New York. Most of the works in this section are only on view in Washington.

Chicago: Chicago was one of the few cities that employed both the curvilinear and the rectilinear approach to modern design. The use of nature in ornamentation and design is evident in the architectural elements of Louis Sullivan, thistle-motif objects in different media by George Washington Maher, and the graphic art of William Bradley. Frank Lloyd Wright's rectilinearity stands out in the dining room table and chairs he designed for Chicago's famed Robie House. This section is unique to the exhibition in Washington.

CATALOGUE

An illustrated, 496-page catalogue, the most comprehensive study of Art Nouveau ever published, was edited by Paul Greenhalgh, head of research at the Victoria and Albert Museum and curator of the exhibition. It includes contributions from twenty-two leading scholars in the field, from Europe and America. A softcover book published by V&A Publications is available for \$35 exclusively through the Gallery Shops. A hardcover version of the book published by Abrams is available for \$75 in the Gallery Shops and at book retailers nationwide. To order by phone, call (301) 322-5900 or (800) 697-9350.

GALLERY INFORMATION

A range of educational programs is offered in conjunction with Art Nouveau, 1890–1914. Additional information and a complete schedule of gallery talks, lectures, films, and programs for families are available on the Gallery's Web site at www.nga.gov. The site also includes an interactive section devoted to the exhibition. Interviews with experts, time lapse photography, and a selection of art works reveal how this exhibition evolved.

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, is open Monday through Saturday, 10 a.m. to 5 p.m. and Sunday, 11 a.m. to 6 p.m., and is closed on December 25 and January 1. Admission is free of charge. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov.

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Checklist AS OF JUNE 5, 2000

- Black & White Prints available
 - Slides available
 - Color Transparencies available
- To order images, refer to DEX numbers
after entry where images are shown available

The World's Fair Paris, 1900

Henrik Bull and David Andersen
Norwegian, 1864-1953; Norwegian, 1843-1901
Dragonship jardinière, 1899-1900
silver
23.1 x 90 x 33.7 cm (9 1/8 x 35 7/16 x 13 1/4)
The Oslo Museum of Applied Arts

William Christmas Codman and Gorham Manufacturing Corporation
American, 1839 - 1921; American, firm active 1815-present
Claret jug, c. 1900
Silver and crystal
35.2 x 17.8 x 14.9 cm (13 7/8 x 7 x 5 7/8)
High Museum of Art, Atlanta, Georgia, Virginia Carroll Crawford Collection, 1982.306

Pierre-Adrien Dalpayrat
French, 1844-1910
Vase, c. 1900
stoneware with gilt bronze mounts on mahogany stand
99.1 cm (39)
Collection of Joseph Holtzman, New York

Ödön Farago
Hungarian, Active 1896-1935
Cabinet, 1900
poplar and wrought iron
198.5 x 118 x 51 cm (78 1/8 x 46 7/16 x 20 1/16)
Victoria and Albert Museum, London

Georges de Feure
French, 1868-1943
La Verrerie, 1899-1900
oil on canvas
280 x 103 cm (110 1/4 x 40 9/16)
Private collection

- more -

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- Georges de Feure
French, 1868-1943
● *Chair from the sitting room of the pavilion l'Art Nouveau Bing, 1900*
■ gilded beechwood, embroidery
99.4 x 42.5 x 39 cm (39 1/8 x 16 3/4 x 15 3/8)
Danish Museum of Decorative Art, Copenhagen
(DEX 6)
- Georges de Feure
French, 1868-1943
● *Settee from the sitting room of the pavilion l'Art Nouveau Bing, 1900*
■ gilded beechwood, embroidery
90 x 117 x 40 cm (35 7/16 x 46 1/16 x 15 3/4)
Danish Museum of Decorative Art, Copenhagen
(DEX 7)
- Georges de Feure
French, 1868-1943
● *Table from sitting room of the pavilion L'Art Nouveau Bing, 1900*
■ gilded beechwood and green leather
70.5 x 70 x 50 cm (27 3/4 x 27 9/16 x 19 11/16)
Danish Museum of Decorative Art, Copenhagen
(DEX 8)
- Georges de Feure
French, 1868-1943
Carpet from the sitting room of the pavilion l'Art Nouveau Bing, 1900
silk
196 x 120 cm (77 3/16 x 47 1/4)
Danish Museum of Decorative Art, Copenhagen
- Georges de Feure
French, 1868-1943
● *Wallcovering from the sitting room of the pavilion L'Art Nouveau Bing, 1900*
■ silk on satin
175.7 x 185.7 cm (69 3/16 x 73 1/8)
Danish Museum of Decorative Art, Copenhagen
(DEX 10)
- Eugène Gaillard
French, 1862-1933
Textile, 1900
printed cotton velveteen
198 x 85 cm (77 15/16 x 33 7/16)
Musée de la Mode et du Textile, Paris
- Eugène Gaillard
French, 1862-1933
● *Cabinet from dining room of the pavilion L'Art Nouveau Bing, 1900*
■ walnut and gilded bronze
263.5 x 223 x 51 cm (103 3/4 x 87 13/16 x 20 1/16)
Danish Museum of Decorative Art, Copenhagen
(DEX 102)

Emile Gallé

French, 1846 - 1904

Firescreen, 1900

ash with applied floral decoration and marquetry in various woods, back veneered with maple

107.5 x 56 x 35 cm (42 5/16 x 22 1/16 x 13 3/4)

Victoria and Albert Museum, London

Emile Gallé

French, 1846 - 1904

Vase, c. 1900

glass, metal, and pearls

47.4 cm (18 11/16)

Musée des Beaux-Arts, Reims

Hutton & Sons

British, firm active 1800-1923

Cup and cover, 1900

silver

32.5 x 14.9 x 8.3 cm (12 13/16 x 5 7/8 x 3 1/4); 25.9 cm (10 3/16)

Victoria and Albert Museum, London

René Lalique

French, 1860-1945

Iris bracelet, 1897

gold, enamel and opals

4.9 x 17.2 cm (1 15/16 x 6 3/4)

Private collection, New York

René Lalique

French, 1860-1945

☐ *Dragonfly woman corsage ornament*, c. 1897-1898

● gold, enamel, chrysoprase, moonstones, and diamonds

■ 23 x 26.5 cm (9 1/16 x 10 7/16)

Calouste Gulbenkian Foundation, Lisbon

(DEX 110)

René Lalique

French, 1860-1945

Coiled snake pendant, 1898-1899

gold, pearls and enamel

11 x 5.9 cm (4 5/16 x 2 5/16)

The State Hermitage Museum, St. Petersburg

René Lalique

French, 1860-1945

☐ *Winged female figure*, c. 1899-1900

● bronze

■ 99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)

Private collection, New York

(DEX 137)

René Lalique
French, 1860-1945
Winged female figure, c. 1899-1900
bronze
99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)
Private collection, New York

René Lalique
French, 1860-1945
Winged female figure, c. 1899-1900
bronze
99 x 101.5 x 35 cm (39 x 39 15/16 x 13 3/4)
Private collection

- Agathon Léonard and Sèvres National Porcelain Manufactory
French, 1841-1903; French, firm active c. 1760-present
- *Jeu d'écharpe (Scarf Dance) table setting* (15 figures), 1900-1903
- porcelain
56 cm (22 1/16); 41 cm (16 1/8)
Victoria and Albert Museum, London
(DEX 99)

Georges Leroux
French, 1877 - 1957
Exposition Universelle Palais de l'Optique, (World's Fair, Palace of Optics), 1900
color lithograph
94 x 128.9 cm (37 x 50 3/4)
Laura Gold, Park South Gallery at Carnegie Hall, New York

Louis Majorelle
French, 1859 - 1926
Armchair, c. 1900
mahogany, reupholstered
122 x 60 x 55.8 cm (48 1/16 x 23 5/8 x 21 15/16)
Victoria and Albert Museum, London

- Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
- *Nature*, c. 1900
- gilt bronze, silver, marble
69.2 x 27.9 x 30.5 cm (27 1/4 x 11 x 12)
Virginia Museum of Fine Arts, Richmond, The Sydney and Frances Lewis Art Nouveau Fund
(DEX 90)

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
Oesterreich auf der Weltausstellung Paris 1900 (Austria at the Paris World's Fair 1900), 1900
color lithograph
101.9 x 71.4 cm (40 1/8 x 28 1/8)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach, Florida

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
Bust of a Young Woman, from the Houbigant display, 1900
electro-plated silver and parcel-gilt bronze
29 x 22 x 10 cm (11 7/16 x 8 11/16 x 3 15/16)
Mucha Trust

Manuel Orazi
Italian, 1860-1934
Loïe Fuller, 1900
color lithograph
136.2 x 23.8 cm (53 5/8 x 9 3/8); support, board size: 176.2 x 63.8 cm (69 3/8 x 25 1/8)
Collection of Victor and Gretha Arwas, London

Manuel Orazi
Italian, 1860-1934
Palais de la Danse, 1900
54.6 x 153.4 cm (21 1/2 x 60 3/8)
Joel and Debra Ruby, Houston

- Egide Rombaux and Franz Hoosemans
Belgian, 1865-1942; Belgian, b. 1857
- *Candelabrum*, 1899
- ivory and silver
45.2 cm (17 13/16)
Kunstindustrimuseet, Oslo
(DEX 265)

Maria Longworth Nichols Storer (designer) and Rookwood Pottery
American, 1880-1967; American, 1849-1932
Seahorse vase with octopus mount, 1897
earthenware with metal mounts, tiger's eyes, moonstones, and pearls
39.7 cm (15 5/8)
Charles Hosmer Morse Museum of American Art, Winter Park, Florida

Kataro Shirayamadani and Rookwood Pottery Company
1865-1948; American, 1880-1967
Vase, 1898
earthenware
24.1 x 16.8 cm (9 1/2 x 6 5/8)
Cincinnati Art Museum, Gift of the Rookwood Pottery Company

- Louis Comfort Tiffany
American, 1848-1933
- *Three-panel screen*, c. 1900
- leaded favrile glass in bronze frame
178.7 x 225.6 cm (70 3/8 x 88 13/16)
Lillian Nassau Ltd., New York
(DEX 105)

- Vittorio Valabrega
Italian, 1861 - 1952
● *Chimneypiece*, 1900
■ walnut, ceramic, brass, glass
304 x 190.5 x 38 cm (119 11/16 x 75 x 14 15/16)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach
(DEX 121)

Vilmos Zsolnay
Hungarian, 1828-1900
Vase, 1899
earthenware with iridescent metallic luster Eosin glaze
39.4 x 27.9 cm (15 1/2 x 11)
The Minneapolis Institute of Arts, Gift of the Norwest Corporation, Minneapolis

Celtic and Viking Revivals

Facsimile page from The Books of Kells, from Vetusta Monumenta, vol. 6, Society of Antiquaries, London, 1897 after c. 800 original
55.6 x 39 cm (21 7/8 x 15 3/8); 35 x 28.3 cm (13 3/4 x 11 1/8)
Victoria and Albert Museum, London

Edmund Johnson
Irish, 1840s-1900
Copy of the Tara Brooch, 1891-1892, after the 8th century original
22.7 x 10.3 cm (9 x 4 1/16)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

Edmund Johnson
Irish, 1840s-1900
Copy of the Ardagh Chalice, c. 1892, after the 8th century original
silver, glass, and enamel
15.9 x 19.1 cm (6 1/4 x 7 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago, Gift of Mr. and Mrs. Edward A. Maser

Edmund Johnson
Irish, 1840s-1900
Copy of the Cross of Cong, c. 1892, after the c. 1123 original by Maeljesu MacBratdan O'Echan
75.5 x 47.6 x 6.4 cm (29 3/4 x 18 3/4 x 2 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

Edmund Johnson
Irish, 1840s-1900
Copy of the Shrine of St. Patrick's Bell, c. 1892, after the c.1100 original by Cudulig Ua Inmainen
gilt over metal, silver, and glass
28 cm (11)
The David and Alfred Smart Museum of Art, The University of Chicago, University Transfer, Gift of the Field Museum of Natural History

Owen Jones (author) with Francis Bedford (lithographer)
British, 1809 - 1874; British, 1816 - 1894
The Grammar of Ornament, London, 1856
bound volume with 100 chromolithograph plates
page size: 55.7 x 36.9 cm (21 15/16 x 14 1/2)
National Gallery of Art, Washington, Mark J. Millard Architectural Collection, 1997

Lars Kinsarvik
Norwegian, 1846-1925
Cabinet, 1898-1900
carved and painted fir
188.9 x 124.1 cm (74 3/8 x 48 7/8)
Kunstindustrimuseet, Oslo

Lars Kinsarvik
Norwegian, 1846-1925
Armchair, 1900
carved and painted pine
94 x 55.9 x 47 cm (37 x 22 x 18 1/2)
Victoria and Albert Museum, London

Archibald Knox
British, 1864 - 1933
Cigarette box, 1903-1904
silver, wood, and opals
11.2 x 21.5 x 13 cm (4 7/16 x 8 7/16 x 5 1/8)
Victoria and Albert Museum, London

□ Gerhard Munthe
● Norwegian, 1849-1929
■ *Table, 1896*
carved and painted wood
74.5 cm (29 5/16)
The Norwegian Folk Museum, Oslo
(DEX 490)

Gerhard Munthe
Norwegian, 1849-1929
Armchair, 1896
carved and painted wood
112 x 61 x 58 cm (44 1/8 x 24 x 22 13/16)
The Norwegian Folk Museum, Oslo

Louis Sullivan
American, 1856-1924
Staircase balusters from the Guaranty Building, Buffalo, New York, 1894-1895
metal
Seymour H. Persky

Louis Sullivan and George Grant Elmslie
American, 1856-1924; American, 1871-1952
Elevator medallion from the Schlesinger and Mayer Store, Chicago, 1898-1899
copper-plated cast iron
59 cm (23 1/4)
Seymour H. Persky

Rococo

Jean-Mathieu Chevallier

French, 1696 - 1768

Chest of drawers (commode), mid-18th century, possibly 1743/1744

veneered on oak stained black with tulipwood, kingwood, sycamore, purple-wood, boxwood, and other woods, some showing traces of having been colored by staining; gilt bronze mounts; marble top

85 x 139.2 x 64.6 cm (33 1/2 x 57 3/4 x 25 3/8)

National Gallery of Art, Washington, Widener Collection

Charles Cressent and Robert Robin

French, 1685 - 1768; French, 1742-1767

Wall clock, c. 1742

gilt bronze

132.1 x 59.7 x 30.5 cm (52 x 23 1/2 x 12)

Dalva Brothers, Inc.

Johann Joachim Kaendler

German, c. 1706 - 1775

Candelabrum: Swan among rushes, c. 1750

porcelain

overall size: 68.6 x 61.6 x 45.1 cm (27 x 24 1/4 x 17 3/4)

National Gallery of Art, Washington, Gift of George D. Widener

Probably French

Panel or cover, 1700-1710

silk damask with supplementary pattern wefts of silk and metallic yarns

244.5 x 108.6 cm (96 1/4 x 42 3/4)

Museum of Fine Arts, Boston, Textile Income Purchase Fund

Japan and China

Chinese

Box of five trays with decoration of crabs and waves, 16th century

gold makie on black lacquer

17.2 x 15.2 x 31.8 cm (6 3/4 x 6 x 12 1/2)

Florence and Herbert Irving

Chinese

Vase, c. 1700-1800

jade

11 x 10.5 x 5.5 cm (4 5/16 x 4 1/8 x 2 3/16)

Victoria and Albert Museum, London

Chinese

Vase, 1760 - 1840

jade

17 x 32 x 9 cm (6 11/16 x 12 5/8 x 3 9/16); 12 x 27 x 8.7 cm (4 3/4 x 10 5/8 x 3 7/16)

Victoria and Albert Museum, London

Chinese

Armchair, c. 1800

purple sandalwood

94 x 58.1 x 47 cm (37 x 22 7/8 x 18 1/2)

The Nelson-Atkins Museum of Art, Kansas City Purchase Nelson Trust

Chinese

Large cabinet, 1807 - 1891
redwood and brass
187.6 x 91.8 x 50.2 cm (73 7/8 x 36 1/8 x 19 3/4)
The Minneapolis Institute of Arts, Gift of Ruth and Bruce Dayton

Christopher Dresser

- British, 1834-1904
- "*Clutha*" range vase, c. 1885
- glass with aventurine
49 cm (19 5/16)
Victoria and Albert Museum, London
(DEX 79)

Mochizuki Hanzan

Japanese, late 18th century
Inro, 1775-1800
wood with lacquer and glazed pottery
5.8 x 7.9 x 3.3 cm (2 5/16 x 3 1/8 x 1 5/16)
Victoria and Albert Museum, London

Utagawa Hiroshige

- Japanese, 1797 - 1858
- *Awa province, Naruto Rapids, from the series Views of Famous Places in the Sixty-odd Provinces*, 1855
- woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London
(DEX 116)

Katsushika Hokusai

Japanese, 1760 - 1849
Kirifuri Fall in Kurokami Mountain, Shimotsuke Province, from the series Going the Round of the Waterfalls of the Country, c. 1827
woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London

Japanese

Scroll box, c. 1750-1850
wood with black and gold lacquer
5.3 x 49.7 x 6.9 cm (2 1/16 x 19 9/16 x 2 11/16)
Victoria and Albert Museum, London

Japanese

- *Tsuba*, 1700-1800
- iron with gold and silver inlay
- .4 x 8.2 cm (3/16 x 3 1/4)
Victoria and Albert Museum, London
(DEX 172)

Japanese

Inro, 1800-1850
black lacquer, gold foil, and shell
9.5 x 4.5 x 3 cm (3 3/4 x 1 3/4 x 1 3/16); 3 x 3 x 1.7 cm (1 3/16 x 1 3/16 x 11/16)
Victoria and Albert Museum, London

- Japanese
 Vase, c. 1800-1875
● bronze
■ 40.6 x 12 cm (16 x 4 3/4)
Victoria and Albert Museum, London
(DEX 173)

Japanese
Kesa (Buddhist priest's mantle), 1800-1880
woven silk
112.5 x 205 cm (44 5/16 x 80 11/16)
Victoria and Albert Museum, London

- Japanese
 Kimono (bought from Liberty & Co.), 1860-1890
● resist-dyed and embroidered silk
■ 161 x 127 cm (63 3/8 x 50)
Victoria and Albert Museum, London
(DEX 204)

Utagawa Kunisada
Japanese, 1786-1864
Komurasaki from Kadatama-ya, from the series Women of the Yoshiwara, c. 1830-1834
woodblock print
50 x 20 cm (19 11/16 x 7 7/8)
Victoria and Albert Museum, London

Utagawa Kunisada
Japanese, 1786-1864
Scene from Genji Monogatari, 1847-1852
woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London

- René Lalique
 French, 1860-1945
● *Buckle with irises*, c. 1897
■ silver and parcel gilt
19.1 x 6.7 cm (7 1/2 x 2 5/8)
Victoria and Albert Museum, London
(DEX 511)

Yoshitomi
Japanese, early 19th century
Inro, c. 1830-1880
ivory with lacquer, shell, and hardstones
8.2 x 5 x 1.2 cm (3 1/4 x 1 15/16 x 1/2)
Victoria and Albert Museum, London

Tsukioka Yoshitoshi
Japanese, 1839-1892
The Ghost of Genji's Lover, from the series One Hundred Views of the Moon, 1886
woodblock print
38 x 25.5 cm (14 15/16 x 10 1/16)
Victoria and Albert Museum, London

Shibata Zeshin
Japanese, mid 19th century
Inro, 1865
wood with lacquer
10 x 7.3 x 1.8 cm (3 15/16 x 2 7/8 x 11/16); 12 cm (4 3/4)
Victoria and Albert Museum, London

The Islamic World

Carlo Bugatti
Italian, 1856-1940
Hanging cabinet, c. 1900
wood with mirror glass and inlaid ivory and metals
116.8 x 69.9 x 20.3 cm (46 x 27 1/2 x 8)
Sam and Connie Perkins, Olathe, Kansas

- Egyptian
- *Mosque lamp*, c. 1350
 - glass painted in enamels
 - 35.5 x 30.4 cm (14 x 11 15/16)
- Victoria and Albert Museum, London
(DEX 182)

- Persian
- *Textile*, early 19th century
 - woven silk
 - 75 x 78.5 cm (29 1/2 x 30 7/8); 76.5 x 80 cm (30 1/8 x 31 1/2)
- Victoria and Albert Museum, London
(DEX 507)

- Louis Comfort Tiffany
- American, 1848-1933
 - *Flask*, 1896
 - favrile glass
- 40.6 cm (16)
Victoria and Albert Museum, London
(DEX 510)

Turkish
Table, 16th century
wood with ivory, ebony, and mother-of-pearl marquetry; tile, fritware with underglaze painting
47.9 cm (18 7/8)
Victoria and Albert Museum, London

Turkish
Tile panel, c. 1570
fritware with polychrome underglaze painting
78.5 x 152 x 5.5 cm (30 7/8 x 59 13/16 x 2 3/16)
Victoria and Albert Museum, London

Persian
Panel from a pulpit door, 15th century
wood beading with ivory and ebony inlay
202.5 x 44 x 4.5 cm (79 3/4 x 17 5/16 x 1 3/4)
Victoria and Albert Museum, London

Persian
Flask, c. 1885
glass
35.5 x 11.8 cm (14 x 4 5/8)
Victoria and Albert Museum, London

Persian
Flask, c. 1885
glass
36.6 x 10.4 cm (14 7/16 x 4 1/8)
Victoria and Albert Museum, London

Persian
Flask, c. 1885
glass
35.5 x 10.7 cm (14 x 4 3/16)
Victoria and Albert Museum, London

Persian
Flask, c. 1885
glass
31.2 x 10.7 cm (12 5/16 x 4 3/16)
Victoria and Albert Museum, London

Syrian
Vase, 16th century
earthenware
40.8 x 19.7 cm (16 1/16 x 7 3/4)
Victoria and Albert Museum, London

The Arts and Crafts and Aesthetic Movement in England

Charles Robert Ashbee
British, 1863 - 1942
Bowl and cover, 1900-1901
silver and enamel set with a cabochon
10.9 x 26.5 x 12.4 cm (4 5/16 x 10 7/16 x 4 7/8)
Victoria and Albert Museum, London

Charles Robert Ashbee
British, 1863 - 1942
Decanter, 1904-1905
silver, glass, and chrysoprase
23.5 x 13 cm (9 1/4 x 5 1/8); diameter: 13 cm (5 1/8)
Victoria and Albert Museum, London

- Aubrey Beardsley
British, 1872 - 1898
- *Siegfried Act II*, 1892-1893
- pen, ink, and wash
41.4 x 30.1 cm (16 5/16 x 11 7/8)
Victoria and Albert Museum, London
(DEX 276)

- Aubrey Beardsley
British, 1872 - 1898
● *J'ai baisé ta bouche Jokanaan, design for The Climax from Oscar Wilde's Salome*, 1893
■ print
22.8 x 12.7 cm (9 x 5)
Victoria and Albert Museum, London
(DEX 135)

Sir Edward Coley Burne-Jones
British, 1833 - 1898
The Viking Ship, 1883-84
leaded glass
81.3 x 80 cm (32 x 31 1/2)
Delaware Art Museum, F. V. du Pont Acquisition Fund, 1985

- Walter Crane
British, 1845 - 1915
● *Design for swan wallpaper*, 1875
■ gouache and watercolor
53 x 53 cm (20 7/8 x 20 7/8)
Victoria and Albert Museum, London
(DEX 129)

William De Morgan
English, 1839 - 1917
Vase, 1888-1898
earthenware with lustre glaze
58 x 24.2 cm (22 13/16 x 9 1/2)
Victoria and Albert Museum, London

William De Morgan
English, 1839 - 1917
Vase, 1888-1898
earthenware with lustre glaze
29.5 x 22.4 cm (11 5/8 x 8 13/16)
Victoria and Albert Museum, London

William De Morgan
English, 1839 - 1917
Vase, 1889
earthenware with lustre glaze
30.1 x 19.6 cm (11 7/8 x 7 11/16)
Victoria and Albert Museum, London

Doulton & Co.
firm active 1901-1956
Vase (for Liberty & Co.), c. 1905
stoneware
32.4 x 7.6 x 7.6 cm (12 3/4 x 3 x 3)
Victoria and Albert Museum, London

Alexander Fisher
British, 1864-1939
Peacock sconce, c. 1899
steel, bronze, silver, brass, and enamel
91.4 x 73.6 x 16.5 cm (36 x 29 x 6 1/2)
Victoria and Albert Museum, London

Sir Alfred Gilbert
British, 1854 - 1934
The Virgin, 1899
painted bronze
49.5 cm (19 1/2)
From a parish church in Scotland

- Edward William Godwin
British, 1833 - 1886
- *Sideboard*, 1876
 - ebonized mahogany with silver plated handles and inset panels of embossed Japanese leather and paper panels, silver-plated fittings
178 x 256 x 87 cm (70 1/16 x 100 13/16 x 34 1/4)
Victoria and Albert Museum, London
(DEX 123)

- Kate Harris and Hutton & Sons
British, active 1899-1905; British, firm active 1800-1923
- *Cup and cover*, 1901
 - silver inset with precious stones
36.8 x 30.5 x 15.9 cm (14 1/2 x 12 x 6 1/4)
The Minneapolis Institute of Arts, Gift of the Decorative Arts Council
(DEX 451)

- Archibald Knox and Liberty & Co.
British, 1864 - 1933; British, firm active 1875-present
- *Clock*, 1903
 - silver, mother of pearl, copper, and lapis lazuli
24.5 x 20.3 x 8.9 cm (9 5/8 x 8 x 3 1/2)
Private collection
(DEX 532)

- Arthur Heygate Mackmurdo
British, 1851-1942
- *Chair*, 1882
 - mahogany and leather
97.1 x 49.5 x 47.5 cm (38 1/4 x 19 1/2 x 18 11/16)
Victoria and Albert Museum, London
(DEX 77)

Arthur Heygate Mackmurdo
British, 1851-1942
Title page design for "Wren's City Churches", 1883
woodcut
29 x 22.8 cm (11 7/16 x 9); 30.5 x 24.4 cm (12 x 9 5/8); 23.5 x 18 cm (9 1/4 x 7 1/16)
Victoria and Albert Museum, London

- William Morris
□ British, 1834 - 1896
● *Curtain with peacock and dragon design*, 1878
■ woven wool
411 x 360 cm (161 13/16 x 141 3/4)
Victoria and Albert Museum, London
(DEX 132)
- Harry Napper
□ British, 1860 - 1930
● *Textile with convolvulus and seed pod*, 1898
■ block-printed cotton
90 x 157 cm (35 7/16 x 61 13/16); 98 x 165 cm (38 9/16 x 64 15/16)
Victoria and Albert Museum, London
(DEX 133)
- Charles Ricketts
British, 1866-1933
Cover for "The Sphinx" by Oscar Wilde, 1894
gold leaf on vellum
22.1 x 18 x 1.5 cm (8 11/16 x 7 1/16 x 9/16)
Victoria and Albert Museum, London
- Dante Gabriel Rossetti
British, 1828 - 1882
Beata Beatrix, 1877-1882
oil on canvas
84 x 64.8 cm (33 1/16 x 25 1/2)
Birmingham City Museum and Art Gallery
- C. F. A. Voysey
British, 1857 - 1941
Design for a textile, c. 1888
watercolor
78 x 56 cm (30 11/16 x 22 1/16)
Royal Institute of British Architects
- James McNeill Whistler
American, 1834 - 1903
Variations in violet and green, 1871
Oil on canvas
66 x 35.5 cm (26 x 14)
Musée d'Orsay, Paris

Symbolism

- Sarah Bernhardt
American, 1844-1923
Inkwell (self-portrait as a sphinx), 1880
bronze
31.8 cm (12 1/2); base: 19.1 cm (7 1/2); diameter: 22.9 cm (9)
Museum of Fine Arts, Boston, Helen and Alice Colburn Fund

Jean Carriès
French, 1855 - 1894
Mask, 1890-92
salt-glazed stoneware
25.6 x 25.4 x 15.8 cm (10 1/16 x 10 x 6 1/4)
Victoria and Albert Museum, London

Maurice Denis
French, 1870 - 1943
The Road to Mount Calvary, 1889
oil on canvas
41 x 32.5 cm (16 1/8 x 12 13/16)
Musée d'Orsay, Paris, Gift of Dominique Maurice-Denis

Pierre Félix Fix-Masseau
French, born 1869
The Secret, 1894
ivory and painted mahogany
76 x 17.5 x 18 cm (29 15/16 x 6 7/8 x 7 1/16)
Musée d'Orsay, Paris

Paul Gauguin
French, 1848 - 1903
Self-portrait, 1889
oil on wood
79.2 x 51.3 cm (31 1/4 x 20 1/4)
National Gallery of Art, Washington, Chester Dale Collection

Paul Gauguin
French, 1848 - 1903
Parau na te Varua ino (Words of the Devil), 1892
oil on canvas
91.7 x 68.5 cm (36 1/8 x 27)
National Gallery of Art, Washington, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

Ferdinand Khnopff
Belgian, 1858-1921
Avec Grégoire Le Roy. Mon coeur pleure d'autefois (With Grégoire Le Roy. My heart weeps for the past), 1889
crayon on paper
25.4 x 15.2 cm (10 x 6); 47 x 33.7 x 3.8 cm (18 1/2 x 13 1/4 x 1 1/2)
The Hearn Family Trust

Ferdinand Khnopff
Belgian, 1858-1921
L'Aile Bleue (The Blue Wing), 1894
oil on canvas
88.5 x 28.5 cm (34 13/16 x 11 1/4)
Collection of Anne-Marie Gillion Crowet

Ferdinand Khnopff
Belgian, 1858-1921
Head of Medusa, 1900
polished bronze on a Sienna marble base
71 cm (27 15/16)
Collection of Anne-Marie Gillion Crowet

Ferdinand Khnopff
Belgian, 1858-1921
Souvenir de Bruges. L'entree du béguinage (Entrance to the convent of the Beguines), 1904
colored graphite, charcoal, and pastel
43.5 x 27 cm (17 1/8 x 10 5/8)
The Hearn Family Trust

Gustave Moreau
French, 1826 - 1898
● *L'Apparition*, 1876
■ oil on canvas
142 x 103 cm (55 7/8 x 40 9/16)
Musée Gustave Moreau, Paris
(DEX 52)

Edvard Munch
Norwegian, 1863 - 1944
● *The Vampire*, 1893
■ oil on canvas
91 x 109 cm (35 13/16 x 42 15/16)
Munch Museum, Oslo
(DEX 38)

Edvard Munch
Norwegian, 1863 - 1944
Madonna, 1895
color lithograph and woodcut [1902 printing]
image: 60.3 x 44 cm (23 3/4 x 17 5/16); sheet: 66.2 x 50.4 cm (26 1/16 x 19 13/16)
National Gallery of Art, Washington, The Sarah G. and Lionel C. Epstein Family Collection, 1990

Victor Emile Prouvé
French, 1858 - 1943
Bookbinding for Salammbô, 1893
tooled mosaic leather and bronze
42 x 33 cm (16 9/16 x 13)
Musée de l'École de Nancy

Odilon Redon
French, 1840 - 1916
Portrait of Gauguin, 1903-1905
oil on canvas
41 x 32.5 cm (16 1/8 x 12 13/16)
Musée d'Orsay, Paris

Paul Sérusier
French, 1863 - 1927
The Talisman, 1888
oil on wood
66 x 54.5 cm (26 x 21 7/16)
Musée d' Orsay, Paris, Acquired with the generous participation of P.M., transferred by the Lutece Foundation,
1985

- Paul Signac
French, 1863 - 1935
● *Portrait of Félix Fénéon in 1890. (Opus 217. Against the Enamel of a Background Rhythmic with Beats and*
■ *Angles, Tones, and Tints)*, 1890
oil on canvas
73.7 x 92.7 cm (29 x 36 1/2)
Private collection
(DEX 56)

Art Nouveau and the Cult of Nature

Thorvald Bindesbøll
Danish, 1846-1908
Vase, 1893
earthenware, incised and painted
57.4 x 36.8 cm (22 5/8 x 14 1/2)
Danish Museum of Decorative Art, Copenhagen

Leopold Blaschka
German, 1822-1895
Sea creatures
glass
Cornell University, Department of Ecology and Evolutionary Biology, Ithaca

Ernest Chaplet
French, 1835 - 1909
Vase, 1884-1888
porcelain
28 cm (11)
Musée National de Céramique, Sèvres

Pierre-Adrien Dalpayrat
French, 1844-1910
Gourd, 1893-1900
stoneware
36.8 x 16.5 cm (14 1/2 x 6 1/2)
Victoria and Albert Museum, London

Daum Frères
Nancy, firm active 1878-present
Ashtray, c. 1909
glass paste
5.5 x 17 x 15 cm (2 3/16 x 6 11/16 x 5 7/8)
Musées des Beaux-Arts de Nancy

Daum Frères and Henri Berg
Nancy, firm active 1878-present
Dragonfly vase, 1904
glass with applied decoration, acid etched, and wheel-engraved
36.5 x 14.5 cm (14 3/8 x 5 11/16)
Musée des Beaux-Arts de Nancy

Auguste Delaherche
French, 1857-1940
Vase, 1890-1892
stoneware
66.5 cm (26 3/16)
Victoria and Albert Museum, London

Taxile Doat
French, 1851-1938
Vase with shell, 1900
porcelain with crystalline cobalt glaze and stoneware stand
20.8 cm (8 3/16)
Danish Museum of Decorative Art, Copenhagen

Georges Fouquet
French, 1862-1957
Orchid brooch, 1900
gold, enamel, ruby, pearl, plique-à-jour enamel
10 x 10.5 x 2.5 cm (3 15/16 x 4 1/8 x 1)
University of East Anglia, Anderson Collection

Georges Fouquet
French, 1862-1957
● *Hornet brooch*, 1901
■ gold and enamel
18.8 x 12.4 cm (7 3/8 x 4 7/8)
Victoria and Albert Museum, London
(DEX 241)

Emile Gallé
French, 1846 - 1904
● *Dragonfly table*, c. 1897-1900
■ wood and marquetry
74.3 x 76.8 x 56.5 cm (29 1/4 x 30 1/4 x 22 1/4)
Private collection
(DEX 309)

Emile Gallé
French, 1846 - 1904
Bat vase, c. 1903-1904
wheel-cut and acid etched glass with applied cabochons over silver foil
37.5 cm (14 3/4)
Victoria and Albert Museum, London

Emile Gallé
French, 1846 - 1904
Dragonfly chairs, c. 1904
wood
98.4 x 44.5 x 40.6 cm (38 3/4 x 17 1/2 x 16)
Private collection

Emile Gallé
French, 1846 - 1904
Dragonfly coupe, c. 1904
carved and applied glass
14.5 cm (5 11/16)
Private collection

C.V. Gibert and F. Nicoud
French; French
12 pieces from a dessert set, c. 1890
silver
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Museum purchase from Smithsonian Institution Collections Acquisition Program, Decorative Arts Association Acquisitions, and Sarah Cooper-Hewitt Funds

Eugène Samuel Grasset
French, 1841 - 1917
● *Snowdrops in Ornament, plate 32 from Plants & Their Applications to Ornament (London)*, 1897
■ 47.4 x 38 x 4.5 cm (18 11/16 x 14 15/16 x 1 3/4)
Victoria and Albert Museum, London
(DEX 243)

Ernst Heinrich Philipp August Haeckel
German, 1834-1919
● *Kunstformen der Natur (Art forms in Nature) Actiniae (Anemones), Leipzig-Vienna*, 1898
■ 36.5 x 29 cm (14 3/8 x 11 7/16)
Victoria and Albert Museum, London
(DEX 549)

Georges Hoentschel
French, 1860? - 1915
Vase, 1895
stoneware
44.6 cm (17 9/16)
Victoria and Albert Museum, London

Imperial Glassworks
Russian, firm active 1777-1917
● *Vase*, 1904
■ glass, wheel-cut and cased
25 cm (9 13/16)
Victoria and Albert Museum, London
(DEX 235)

- Prince Bogdar Karageorgevitch
● *Six coffee spoons, 1 fruitknife, 2 paperknives*, c. 1900
● silver
■ 19.1 cm (7 1/2); 10.7 cm (4 3/16)
Victoria and Albert Museum, London
(DEX 435)
- René Lalique
French, 1860-1945
Choker, c. 1899
chased gold, translucent enamel, glass, and pearls
5.6 x 30.5 x .3 cm (2 3/16 x 12 x 1/8)
Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis
- René Lalique
French, 1860-1945
Anemone pendant, c. 1900-1902
gold, enamel, and ivory
9.8 x 6.2 cm (3 7/8 x 2 7/16)
Calouste Gulbenkian Foundation, Lisbon
- René Lalique
French, 1860-1945
Damselflies necklace, c. 1900-1902
gold, enamel, aquamarines, and diamonds
22 x 17 cm (8 11/16 x 6 11/16)
Private collection, London
- René Lalique
French, 1860-1945
Blister beetle corsage ornament, c. 1903-1904
gold, glass, enamel, silver, and tourmaline
5.2 x 16 cm (2 1/16 x 6 5/16)
Calouste Gulbenkian Foundation, Lisbon
- Louis Majorelle
French, 1859 - 1926
Gates, 1906
wrought iron and bronze
126.7 x 150.2 x 7 cm (49 7/8 x 59 1/8 x 2 3/4)
The Toledo Museum of Art, Mr. and Mrs. George M. Jones, Jr. Fund
- Louis Majorelle and Daum Frères
● French, 1859 - 1926; Nancy, firm active 1878-present
■ *Le Figuier de Barbarie Lamp*, 1903
patinated bronze and carved glass
75 x 48 cm (29 1/2 x 18 7/8)
Musée de L'École de Nancy
(DEX 46)

- Louis Majorelle and Daum Frères
French, 1859 - 1926; Nancy, firm active 1878-present
● *Orchidée desk*, c. 1903
■ carved and inlaid mahogany, gilt bronze, and glass
92.7 x 175.3 x 90.2 cm (36 1/2 x 69 x 35 1/2)
Anonymous
(DEX 161)

Louis Majorelle and Daum Frères
French, 1859 - 1926; Nancy, firm active 1878-present
Floral form lamp, c. 1903
wheel-carved glass and bronze
71.8 x 26.7 cm (28 1/4 x 10 1/2)
Private collection

Camille Martin
French, 1861-1898
La Mélancolie desk folder, 1893
tooled mosaic leather
51 x 33 cm (20 1/16 x 13)
Musée de L'École de Nancy

- Camille Martin and René Wiener
French, 1861-1898; French, 1856 - 1939
● *Portfolio for "l'Estampe Originale,"* 1893-1894
■ tooled mosaic leather
62 x 45.5 cm (24 7/16 x 17 15/16)
Musée de l'École de Nancy
(DEX 47)

Maw and Company
British, firm active 1850-1967
Four tiles showing plant structure, c. 1860-1880
earthenware
23 x 23 cm (9 1/16 x 9 1/16); 11.9 x 11.9 cm (4 11/16 x 4 11/16)
Victoria and Albert Museum, London

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
Les documents décoratifs, plate 29, Librairie Centrale des Beaux Arts, Paris, 1902
47 x 36.4 x 5.5 cm (18 1/2 x 14 5/16 x 2 3/16); 45 x 33 cm (17 11/16 x 13); 35.5 x 19.7 cm (14 x 7 3/4)
Victoria and Albert Museum, London

Adelaide Alsop Robineau
American, 1865-1929
Crab vase, 1908
porcelain
18.7 x 6.4 cm (7 3/8 x 2 1/2)
Everson Museum of Art, Syracuse

- Tiffany Studios
 American, firm active 1892-1932
● *18-light lily table lamp*, c. 1902
■ favrile glass and bronze
50.8 x 49.5 cm (20 x 19 1/2)
Private collection
(DEX 312)

- Jacob Tostrups and Thorolf Prytz
 Norwegian, 1806-1890; Norwegian, 1858-1938
● *Snowdrop cup*, c. 1900
■ plique-à-jour enamel
22.2 x 14.3 cm (8 3/4 x 5 5/8)
The Oslo Museum of Applied Arts
(DEX 37)

Artus Van Briggie
American, 1869-1904
Lorelei vase, c. 1902
earthenware
26.7 x 10.8 cm (10 1/2 x 4 1/4)
Everson Museum of Art, Syracuse, Gift of Ronald and Andrew Kuchta in memory of Clara May Kuchta

- Max Ritter von Spaun and Johannes Loetz-Witwe Glassworks
 Czechoslovakian, firm active 1836-1939
● *Vase*, 1900
■ iridized glass
19 x 28.5 cm (7 1/2 x 11 1/4)
Victoria and Albert Museum, London
(DEX 260)

Paris

Pierre Bonnard
French, 1867 - 1947
La revue blanche, 1894
color lithograph
77 x 59.5 cm (30 5/16 x 23 7/16); 89 x 73 cm (35 1/16 x 28 3/4)
Royal Pavilion, Libraries and Museums Brighton and Hove

François Rupert Carabin
French, 1862-1932
Owl chair, 1895
walnut
72 x 62 cm (28 3/8 x 24 7/16)
Private collection

François Rupert Carabin
French, 1862-1932
Chair, 1896
wood
111 x 63 cm (43 11/16 x 24 13/16)
Private collection

□ François Rupert Carabin
French, 1862-1932
● *Table*, 1896
■ wood
77 x 88 cm (30 5/16 x 34 5/8)
Private collection
(DEX 305)

□ Jules Chéret
French, 1836 - 1932
● *La Loïe Fuller*, 1893
■ color lithograph
123.5 x 87 cm (48 5/8 x 34 1/4); 129 x 92.3 cm (50 13/16 x 36 5/16)
Victoria and Albert Museum, London
(DEX 84)

Edouard Colonna
American, 1862 - 1948
Vitrine (designed for Siegfried Bing), c. 1900
oak with glass and metal
132 x 91.5 x 89 cm (51 15/16 x 36 x 35 1/16)
Victoria and Albert Museum, London

Edouard Colonna and Cornille Brothers
American, 1862 - 1948; French, firm active 1875-1939
Curtain, c. 1900
woven silk
330 x 193 cm (129 15/16 x 76)
Victoria and Albert Museum, London

Georges de Feure
French, 1868-1943
Journal des Vents, 1898
color lithograph
64 x 49.5 cm (25 3/16 x 19 1/2)
Private collection

Georges de Feure
French, 1868-1943
Furniture fittings, c. 1900
electroplated silver on cast copper
10.5 x 53 x 32 cm (4 1/8 x 20 7/8 x 12 5/8); 34 cm (13 3/8)
Victoria and Albert Museum, London

□ Paul Follot
French, 1877 - 1941
● *Tea set*, c. 1904
■ silver plate
18.7 x 30.5 x 12.1 cm (7 3/8 x 12 x 4 3/4); Tray: 42.6 x 61.6 x 4.4 cm (16 3/4 x 24 1/4 x 1 3/4)
Private collection
(DEX 541)

- Georges Fouquet
French, 1862-1957
- *Winged serpent corsage ornament*, 1902
- gold, enamel, diamonds, and pearls
18.8 x 12.4 cm (7 3/8 x 4 7/8)
Private collection, New York
(DEX 352)

Eugène Samuel Grasset
French, 1841 – 1917
La Vitrioleuse (The Acid Thrower), 1894
color lithograph
59 x 42 cm (23 1/4 x 16 9/16)
Collection of Victor and Gretha Arwas, London

Eugène Samuel Grasset
French, 1841 - 1917
La Morphinomane (The Morphine Addict), 1897
color lithograph
56.7 x 42 cm (22 5/16 x 16 9/16)
Victoria and Albert Museum, London

- Eugène Samuel Grasset and Maison Vever
French, 1841 - 1917; French, firm active 1880-1942
- "*Apparitions*" brooch, 1900
- gold, enamel, ivory, and topaz
6.2 x 3.9 x 1.3 cm (2 7/16 x 1 9/16 x 1/2)
Musée d'Orsay, Paris
(DEX 44)

- Hector Guimard
French, 1867 - 1942
- *Entrance to the Métropolitain*, c. 1898
- cast iron and bronze
421 x 370 x 584 cm (165 3/4 x 145 11/16 x 229 15/16)
National Gallery of Art, Washington, Gift of Robert P. and Arlene R. Kogod
(DEX 98)

- Hector Guimard
French, 1867 - 1942
- *Window grille from Castel Henriette*, 1899
- wrought iron
225 x 153.2 x 7 cm (88 9/16 x 60 5/16 x 2 3/4); 263.8 x 170.7 x 9 cm (103 7/8 x 67 3/16 x 3 9/16)
The Birkenhead Collection, on loan to the Victoria & Albert Museum, London
(DEX 300)

Hector Guimard
French, 1867 – 1942
Drawing for the buffet from the dining room of the Castel Henriette, c. 1900
lead pencil, watercolor, and charcoal
282.5 x 189.6 cm (111 1/14 x 74 5/8)
Musée d'Orsay, Paris

Hector Guimard
French, 1867 – 1942
Drawing for the buffet from the dining room of the Castel Henriette, c. 1900
lead pencil and charcoal
160 x 125 cm (63 x 49 3/16)
Musée d'Orsay, Paris

Hector Guimard
French, 1867 – 1942
Drawing for the sign support of the entrance to the Métropolitain, 1901
pencil, charcoal, and white crayon
112 x 145 cm (44 1/8 x 57 1/16)
Musée d'Orsay, Paris

Hector Guimard
French, 1867 - 1942
Fireplace from the Castel Val, c. 1903
Pearwood and bronze
93.4 x 114.5 x 35.4 cm (36 3/4 x 45 1/16 x 13 15/16)
The Toledo Museum of Art, Purchased with funds from the Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott

Hector Guimard
French, 1867 - 1942
Jardinière, c. 1905
cast iron
142.2 x 53.3 cm (56 x 21)
The Birkenhead Collection

Hector Guimard
French, 1867 - 1942
● *Buffet from Castel Henriette, c. 1906*
■ pearwood, marble, and glass
270.5 x 228.6 x 48.9 cm (106 1/2 x 90 x 19 1/4)
Private collection
(DEX 545)

Hector Guimard
French, 1867 - 1942
Cross, c. 1910
cast iron with marble
142.2 x 53.3 cm (56 x 21)
The Birkenhead Collection

Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present
● *Numbers 0-9, 1900*
■ cast iron
14 x 10.5 cm (5 1/2 x 4 1/8)
Private collection
(DEX 303)

Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present
Balustrade ornaments, 1909-1911
cast iron
85.1 x 58.4 x 2.5 cm (33 1/2 x 23 x 1)
The Menil Collection, Houston

Hector Guimard and Fonderies Saint-Dizier
French, 1867 - 1942; French, firm active 1890-present
Balustrade, 1913-1926
cast iron
35 x 93.5 cm (13 3/4 x 36 13/16)
Musée d'Orsay, Paris, Gift of Mrs. de Menil, 1981

Hector Guimard and Maison Mardelé
French, 1867 - 1942; French, firm established 1820
Wallpaper from the Castel Béranger, 1896-1898
printed paper
102 x 50 cm (40 3/16 x 19 11/16)
Bibliothèque Forney, Ville de Paris

□ René Lalique
French, 1860-1945
● *Princesse Lointaine pendant*, 1898-1899
■ gold, enamel, diamonds, and amethyst
11.7 x 5.7 cm (4 5/8 x 2 1/4); 62 cm (24 7/16)
Private collection, London
(DEX 369)

Raoul-François Larche
French, 1860 - 1912
Lamp of Loïe Fuller
gilt bronze
43 cm (16 15/16)
Collection of Victor and Gretha Arwas, London

Raoul-François Larche
French, 1860 - 1912
Loïe Fuller table lamp, c. 1900
gilt bronze
45.7 cm (18)
Private collection

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
La Dame aux Camélias, 1896
color lithograph
206 x 77 cm (81 1/8 x 30 5/16); 217.5 x 88.5 x 5 cm (85 5/8 x 34 13/16 x 1 15/16)
Victoria and Albert Museum, London

Alphonse Marie Mucha
Czechoslovakian, 1860 - 1939
Job, 1897
color lithograph
61.9 x 45 cm (24 3/8 x 17 11/16); 71.1 x 55 cm (28 x 21 5/8)
Victoria and Albert Museum, London

Alphonse Marie Mucha
Czechoslovakian, 1860 – 1939
Bodice ornament, c. 1900
gold, ivory, enamel, opals, pearls, and colored gemstones
20 x 20 cm (7 7/8 x 7 7/8)
Private collection

Manuel Orazi
Italian, 1860-1934
La Maison Moderne, 1900-1907
color lithograph
78.7 x 113 cm (31 x 44 1/2)
Collection of Jack Rennert, New York

Paul Ranson
French, 1862 - 1909
Textile, 1898
printed cotton
180 x 80 cm (70 7/8 x 31 1/2)
Museum of Applied Arts, Budapest

Reissner, Stellmacher, & Kessler
Austrian, firm active c. 1900
Loïe Fuller, c. 1900
earthenware
49.5 x 44 x 16 cm (19 1/2 x 17 5/16 x 6 5/16)
University of East Anglia, Anderson Collection

Carlos Schwabe
French, 1866 - 1926
Rose + Cross Salon, 1892
color lithograph
191.3 x 81.2 cm (75 5/16 x 31 15/16); 196 x 86.4 cm (77 3/16 x 34)
Victoria and Albert Museum, London

Pierre Selmerschiem
French, born 1879
Inkwell, 1900
gilded bronze
33 x 44 cm (13 x 17 5/16)
Danish Museum of Decorative Arts, Copenhagen

Théophile Alexandre Steinlen
French, 1859 - 1923
Le Chat Noir, 1896
color lithograph
134.7 x 94.4 cm (53 1/16 x 37 3/16); 141 x 100.2 cm (55 1/2 x 39 7/16)
Victoria and Albert Museum, London
(DEX 348)

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- Henri de Toulouse-Lautrec
French, 1864 - 1901
- *Divan Japonais*, 1892
- color lithograph
61.9 x 60.9 cm (24 3/8 x 24); 90.1 x 70.9 cm (35 1/2 x 27 15/16)
Victoria and Albert Museum, London
(DEX 345)

Henri de Toulouse-Lautrec
French, 1864 – 1901
Miss Loïe Fuller, 1893
color lithograph
sheet: 38.4 x 28.1 cm (15 1/8 x 11 1/16)
National Gallery of Art, Washington, Rosenwald Collection, 1947

Henri de Toulouse-Lautrec
French, 1864 - 1901
Jane Avril, 1893
color lithograph
126.1 x 91.8 cm (49 5/8 x 36 1/8)
The Museum of Modern Art, New York, Gift of A. Conger Goodyear

Brussels

Gisbert Combaz
Belgian, 1869-1941
Ier Congrès International des Avocats (First International Congress of Lawyers), 1897
color lithograph
157 x 76 cm (61 13/16 x 29 15/16)
Collection of Jack Rennert, New York

- Adolphe Crespin
Belgian, 1859-1944
- *Gebrande Koffies De Gulden Bie (Golden Bee roasted coffee)*, 1893
- color lithograph
106 x 83.4 cm (41 3/4 x 32 13/16); 110 x 87.4 cm (43 5/16 x 34 7/16)
Victoria and Albert Museum, London
(DEX 273)

- Fernand Dubois
Belgian, 1861-1939
- *Candelabrum*, c.1899
- electro-plated bronze
53.5 x 20.5 x 16 cm (21 1/16 x 8 1/16 x 6 5/16)
Musée Horta, Brussels
(DEX 20)

Fernand Dubois
Belgian, 1861-1939
Inkwell with stylized orchid motif, c. 1900
bronze
10 x 15 x 11 cm (3 15/16 x 5 7/8 x 4 5/16)
Private collection

Victor Horta

Belgian, 1861-1947

Chair

mahogany, re-upholstered with silk after a design by Eugène Grasset of 1898

79.5 x 45.5 x 44 cm (31 5/16 x 17 15/16 x 17 5/16)

Musée Horta, Brussels

Victor Horta

Belgian, 1861-1947

Balconies from Deprez Van de Velde Hotel, 1896

laminated wrought iron

100 x 225 cm (39 3/8 x 88 9/16) and 65 x 232 cm (25 9/16 x 91 5/16)

Musée Horta, Brussels

Victor Horta

Belgian, 1861-1947

Standing lamp, c.1897

brass

174 x 40 cm (68 1/2 x 15 3/4)

Musée Horta, Brussels

Victor Horta

Belgian, 1861-1947

Stained glass window, c.1897

glass and oak

89 x 13.5 x 2 cm (35 1/16 x 5 5/16 x 13/16)

Private collection

Victor Horta

Belgian, 1861-1947

Table, c. 1900

ash and marble

74.5 x 134 x 82 cm (29 5/16 x 52 3/4 x 32 5/16)

Musée Horta, Brussels

Victor Horta

Belgian, 1861-1947

Armchair, 1902

sycamore and velvet

95 x 73 x 70.5 cm (37 3/8 x 28 3/4 x 27 3/4)

Musée Horta, Brussels

Ferdinand Khnopff

Belgian, 1858-1921

Des Caresses, 1896

oil on canvas

50.5 x 151 cm (19 7/8 x 59 7/16)

Musées Royaux des Beaux-Arts de Belgique, Brussels

Henri Meunier

Belgian, 1831-1905



Rajah, 1897



color lithograph



64 x 80.5 cm (25 3/16 x 31 11/16); 69.2 x 85.3 cm (27 1/4 x 33 9/16)

Victoria and Albert Museum, London

(DEX 272)

- Henri Ottevaere
Belgian, 1870-1944
● *Book Binding for Edgar Allen Poe's "Histoires Extraordinaires" (Fantastic Tales), 1899*
■ leather
23.6 x 15.2 cm (9 5/16 x 6)
Museum für Kunst und Gewerbe, Hamburg
(DEX 355)

Henri Ottevaere
Belgian, 1870-1944
Book Binding for Edgar Allen Poe's "Nouvelles Histoires Extraordinaires" (New Fantastic Tales), 1899
leather
23.6 x 15.2 cm (9 5/16 x 6)
Museum für Kunst und Gewerbe, Hamburg

T. Privat-Livemont
Belgian, 1861 - 1936
Bec Auer, 1896
color lithograph
110.5 x 81.4 cm (43 1/2 x 32 1/16); 114.5 x 85.4 cm (45 1/16 x 33 5/8)
Victoria and Albert Museum, London

T. Privat-Livemont
Belgian, 1861 - 1936
Bitter Oriental, 1897
color lithograph
110.4 x 83.4 cm (43 7/16 x 32 13/16); 114.4 x 87.4 cm (45 1/16 x 34 7/16)
Victoria and Albert Museum, London

Théodore van Rysselberghe
Belgian, 1862 - 1926
La Libre Esthétique, 1897
color lithograph
95 x 71 cm (37 3/8 x 27 15/16); 99 x 75 cm (39 x 29 1/2)
Victoria and Albert Museum, London

Gustave Serrurier-Bovy
Belgian, 1858-1910
Pedestal, 1897
congolese palissandre
159.4 x 98.4 x 78.7 cm (62 3/4 x 38 3/4 x 31)
The Minneapolis Institute of Arts, Gift of the Norwest Corporation, Minneapolis

Gustave Serrurier-Bovy
Belgian, 1858-1910
Armchair, c. 1899
wood and original leather
106.7 x 60.3 x 53.3 cm (42 x 23 3/4 x 21)
Private collection

- Gustave Serrurier-Bovy
Belgian, 1858-1910
● *Cabinet-vitrine*, 1899
■ red narra and ash with copper and enamel mounts
248.9 x 213.4 x 63.5 cm (98 x 84 x 25)
The Metropolitan Museum of Art, New York, Gift of Mr. and Mrs. Lloyd Macklowe
(DEX 275)

Gustave Serrurier-Bovy
Belgian, 1858-1910
Clock, 1900-1910
oak, brass, iron, and other materials
70 x 37.5 x 26.5 cm (27 9/16 x 14 3/4 x 10 7/16)
Private collection

Fernand Toussaint
Belgian, 1873-1955
Le Sillon, 1895
color lithograph
89.5 x 110.5 cm (35 1/4 x 43 1/2)
Mr. and Mrs. Jean-Louis Lamot

Fernand Toussaint
Belgian, 1873-1955
Café Jacquotte, 1896
78.7 x 110.8 cm (31 x 43 5/8)
Museum für Kunst und Gewerbe, Hamburg

Henry van de Velde
Belgian, 1863-1957
Bookbinding for W.Y. Fletcher's English Bookbindings in the British Museum, 1895
leather
30 x 31 cm (11 13/16 x 12 3/16)
Museum für Kunst und Gewerbe, Hamburg

Henry van de Velde
Belgian, 1863-1957
Tropon: L'Aliment Le Plus Concentré (The Most Nourishing Food), 1898
lithograph, printed in color
111.8 x 77.2 cm (44 x 30 3/8)
The Museum of Modern Art, New York, Arthur Drexler Fund

Henry van de Velde
Belgian, 1863-1957
Candelabrum, 1898-1899
electroplated bronze
58.5 x 50.8 cm (23 1/16 x 20)
Musées Royaux d'Art et d'Histoire, Brussels

Henry van de Velde
Belgian, 1863-1957
Writing desk and chair, 1898-1899
oak, bronze, copper, lamps of red copper
desk: 128 x 267 x 122 cm (50 3/8 x 105 1/8 x 48 1/16); chair: 72 cm (28 3/8)
Musée d'Orsay, Paris

- Charles Van der Stappen
Belgian, 1843-1910
☐ *Sphinx mystérieux*, 1897
● ivory and silver gilt
■ 57 x 46 x 41.5 cm (22 7/16 x 18 1/8 x 16 5/16)
Musées Royaux d'Art et d'Histoire, Brussels
(DEX 22)

Philippe Wolfers
Belgian, 1858-1929
Civilization and Barbary, 1897
ivory, silver, and onyx
46 x 55 cm (18 1/8 x 21 5/8); 67 x 26.5 cm (26 3/8 x 10 7/16)
Private collection

Philippe Wolfers
Belgian, 1858-1929
Centerpiece, 1900
Silver
26.7 x 31.8 cm (10 1/2 x 12 1/2)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach, Florida

- Philippe Wolfers
Belgian, 1858-1929
☐ *Orchid hair ornament*, 1902
● gold, enamel, diamonds, and rubies
■ 7.6 x 7.6 cm (3 x 3)
Victoria and Albert Museum, London
(DEX 240)

- Philippe Wolfers and Val-St-Lambert glassworks
Belgian, 1858-1929; Belgian, factory active 1825-present
☐ *Vase*, c.1900
● chased and wheel cut with silver-gilt mount
■ 40 x 20 cm (15 3/4 x 7 7/8)
Private collection
(DEX 269)

Glasgow

Margaret Macdonald
Scottish, 1865-1933
The White Rose and the Red Rose, 1902
painted gesso on hessian, set with glass beads
101 x 103.5 cm (39 3/4 x 40 3/4)
Donald and Eleanor Taffner

Margaret Macdonald and Francis Macdonald
Scottish, 1865-1933; Scottish, 1874-1921
The Glasgow Institute of the Fine Arts, c. 1895
color lithograph
238.1 x 100.3 cm (93 3/4 x 39 1/2)
Prints and Photographs Division, Library of Congress, Washington, D.C.

- Charles Rennie Mackintosh
Scottish, 1868-1928
 Lady's Luncheon Room, Miss Cranston's Ingram Street Tearooms, Glasgow, reconstructed 1992-1995
Glasgow Museums: Art Gallery and Museum Kelvingrove
(DEX 425)

Charles Rennie Mackintosh
Scottish, 1868-1928
The Scottish Musical Review, 1896
color lithograph
247.8 x 101.5 cm (97 9/16 x 39 15/16)
Glasgow Museums: Art Gallery and Museum Kelvingrove

- Charles Rennie Mackintosh
Scottish, 1868-1928
 High-back chair, 1897-1900
 oak
136.5 x 56 x 46 cm (53 3/4 x 22 1/16 x 18 1/8)
Victoria and Albert Museum, London
(DEX 420)

- Charles Rennie Mackintosh
Scottish, 1868-1928
 Order desk chair, from Miss Cranston's Willow Tearooms, 1904
 ebonized oak
118.2 x 94 x 42 cm (46 9/16 x 37 x 16 9/16)
Glasgow School of Art Collection
(DEX 421)

Talwyn Morris
Scottish, 1865 - 1911
Window, 1893
stained and leaded glass panel
120 x 54 cm (47 1/4 x 21 1/4)
Geoffrey Diner Gallery

Vienna

Carl Otto Czeschka
Austrian, 1878-1960
Vitrine, c. 1907-1908
silver and beveled glass with moonstone, enamel, mother-of-pearl, ivory, baroque pearl, opal, and lapis lazuli
decoration; base veneered in walnut and Macassar ebony
162.6 x 61 x 31.8 cm (64 x 24 x 12 1/2)
Private collection

- Josef Hoffmann
Austrian, 1870 - 1956
 Bureau for Koloman Moser, c.1898
 alder, originally stained green, polished copper
213 x 130 x 66 cm (83 7/8 x 51 3/16 x 26)
MAK - The Austrian Museum of Applied Arts, Vienna
(DEX 199)

- Josef Hoffmann
Austrian, 1870 - 1956
- ☐ *Three-panel screen*, 1899-1900
 - ebonised wood frame, gilt incised leather panels
 - 156 x 123 cm (61 7/16 x 48 7/16)
- Royal Pavilion, Libraries and Museums, Brighton and Hove
(DEX 339)
- Josef Hoffmann
Austrian, 1870 - 1956
- ☐ *Chest for photographs*, c. 1902
 - palisander and maple veneers, inlaid white metal, nickel-plated metal fitting
- 55.9 x 52.9 x 37.2 cm (22 x 20 13/16 x 14 5/8)
The Art Institute of Chicago, Restricted gifts through The Antiquarian Society in Honor of Lynn Springer Roberts
(DEX 67)
- Josef Hoffmann
Austrian, 1870 - 1956
- Wärndorfer cutlery*, 1904-1908
silver and steel
21.8 cm (8 9/16)
MAK - The Austrian Museum of Applied Arts, Vienna
- Josef Hoffmann
Austrian, 1870 - 1956
- 'Grid' basket*, 1905
electroplated silver and red glass
6.8 x 8 x 1.8 cm (2 11/16 x 3 1/8 x 11/16)
Victoria and Albert Museum, London
- Josef Hoffmann
Austrian, 1870 - 1956
- ☐ *Skyscraper basket*, c. 1905
 - silver
 - 24.1 x 3.8 cm (9 1/2 x 1 1/2)
- Private collection
(DEX 221)
- Josef Hoffmann
Austrian, 1870 - 1956
- Tablecloth*, c. 1905
woven cloth
136 x 137 cm (53 9/16 x 53 15/16); 144 x 145 cm (56 11/16 x 57 1/16)
Victoria and Albert Museum, London
- Josef Hoffmann
Austrian, 1870 - 1956
- ☐ *Adjustable armchair*, c.1908
 - steam-bent beechwood and plywood
 - 110 x 62 x 83 cm (43 5/16 x 24 7/16 x 32 11/16)
- Victoria and Albert Museum, London
(DEX 196)

Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
Tea service, 1903
silver, coral, wood, and leather
25.5 cm (10 1/16); 11 cm (4 5/16); 85 cm (33 7/16)
MAK - The Austrian Museum of Applied Arts, Vienna

Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
Fruit basket, 1904
silver
27 x 23 x 23 cm (10 5/8 x 9 1/16 x 9 1/16)
Victoria and Albert Museum, London

Josef Hoffmann and Wiener Werkstätte
Austrian, 1870 - 1956; Austrian, 1903-1932
Centerpiece, 1905
silver
10.2 x 22.9 cm (4 x 9)
Private collection

Adolf Jettmar
Austrian, 1869-1939
Secession. XXVII. Ausstellung (27th Vienna Secession), 1903
color lithograph
59.5 x 44.5 cm (23 7/16 x 17 1/2)
Victoria and Albert Museum, London

Gustav Klimt
Austrian, 1862 - 1918
I Kunstausstellung Secession (1st Secession Art Exhibition), 1898
color lithograph
63.4 x 52.9 cm (24 15/16 x 20 13/16)
MAK - The Austrian Museum of Applied Arts, Vienna

Gustav Klimt
Austrian, 1862 - 1918
Pallas Athene, 1898
oil on canvas
75 x 75 cm (29 1/2 x 29 1/2)
Historisches Museum der Stadt Wien

Gustav Klimt
Austrian, 1862 - 1918
Hope I, 1903
oil on canvas
181 x 67 cm (71 1/4 x 26 3/8)
National Gallery of Canada

Gustav Klimt
Austrian, 1862 - 1918
Baby (Cradle), 1917/1918
oil on canvas
110.9 x 110.4 cm (43 5/8 x 43 1/2)
National Gallery of Art, Washington, Gift of Otto and Franciska Kallir with the help of the Carol and Edwin
Gaines Fullinwider Fund

Koloman Moser
Austrian, 1868 - 1918
Frommes Kalender (Religious calendar), 1898
color lithograph
95.3 x 61.6 cm (37 1/2 x 24 1/4)
The Museum of Modern Art, New York, Given anonymously

Koloman Moser
Austrian, 1868 - 1918
Secession. V. Kunstausstellung (5th Secession Art Exhibition), 1899
color lithograph
Museum für Kunst und Gewerbe, Hamburg

Koloman Moser
Austrian, 1868 - 1918
Vers Sacrum. V. Jahr. XIII Ausstellung (Vers Sacrum 5th Year, 13th Exhibition), 1902
color lithograph
177.2 x 59.7 cm (69 3/4 x 23 1/2)
Museum für Kunst und Gewerbe, Hamburg

Koloman Moser
Austrian, 1868 - 1918
Basket bud vase, c. 1904
silver
20.3 x 7.6 cm (8 x 3)
Private collection

Koloman Moser and Caspar Hrazdil
Austrian, 1868 - 1918; Austrian
Lady's writing desk and armchair, 1903
thuya wood, inlaid with satinwood and brass, engraved and inked, gilt-metal feet
145.5 x 119.4 x 60 cm (57 5/16 x 47 x 23 5/8)
Victoria and Albert Museum, London

- Otto Prütscher
Austrian, 1880-1949
● *Wine glasses*, 1907
■ cased and wheel-cut glass
16.2 x 8 cm (6 3/8 x 3 1/8) and 21 x 8.6 cm (8 1/4 x 3 3/8)
Victoria and Albert Museum, London
(DEX 194/195)

- Alfred Roller
Austrian, 1864-1935
● *XVI. Ausstellung, 1902 (16th Exhibition)*, 1902
■ color lithograph
189.2 x 63.9 cm (74 1/2 x 25 3/16); 195 x 69.4 cm (76 3/4 x 27 5/16)
Victoria and Albert Museum, London
(DEX 200)

Alfred Roller
Austrian, 1864-1935
XIV Secession (14th Secession Exhibition), 1902
color lithograph
90.2 x 35.6 cm (35 1/2 x 14)
Private collection

Munich

- Peter Behrens
German, 1868-1940
● *The Kiss*, 1899
■ color woodcut
57 x 44 cm (22 7/16 x 17 5/16)
Private collection
(DEX 229)

Otto Eckmann
German, 1865 - 1902
Armchair, 1900
carved beech and leather
95 x 71 x 56 cm (37 3/8 x 27 15/16 x 22 1/16)
Victoria and Albert Museum, London

- Otto Eckmann and Scherrebek Weaving School
German, 1865 - 1902; German, founded 1896
● *Five Swans*, 1897
■ woven wool
24.6 x 76 cm (9 11/16 x 29 15/16)
Danish Museum of Decorative Art, Copenhagen
(DEX 112)

August Endell
German, 1871-1925
Clock, c. 1902-1905
stained oak, aluminum leaf, clock works
203.2 x 94.6 x 48.9 cm (80 x 37 1/4 x 19 1/4)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

Thomas Theodor Heine
German, 1867 - 1948
Tinte und Feder (Pen and Ink), 1896
color lithograph
Museum für Kunst und Gewerbe, Hamburg

Thomas Theodor Heine
German, 1867 - 1948
Simplicissimus, c. 1900
color lithograph
35 x 34.9 cm (13 3/4 x 13 3/4)
Victoria and Albert Museum, London

Thomas Theodor Heine
German, 1867 - 1948
Devil, c. 1902
patinated bronze
41 x 22.3 x 14.2 cm (16 1/8 x 8 3/4 x 5 9/16)
Private collection

Thomas Theodor Heine
German, 1867 - 1948
Die 11 Scharfrichter (The Eleven Executioners), 1903
color lithograph
110.5 x 66 cm (43 1/2 x 26)
Museum für Kunst und Gewerbe, Hamburg

Bruno Paul
German, 1874 - 1968
Kunst im Handwerk (Art in Handicraft), 1901
color lithograph
88.5 x 59.5 cm (34 13/16 x 23 7/16)
Stadtmuseum, Munich

Bruno Paul and Vereinigte Werkstätten für Kunst im Handwerk
German, 1874 - 1968; German, firm established 1897
Candelabrum, 1901
brass
40.3 x 68 x 22 cm (15 7/8 x 26 3/4 x 8 11/16)
Stadtmuseum, Munich

Ernst Riegel
German, 1871 - 1939
Goblet, 1903
silver, silver gilt, and uncut opals
23.4 x 9.5 x 9.5 cm (9 3/16 x 3 3/4 x 3 3/4)
Stadtmuseum, Munich

Richard Riemerschmid
German, 1868-1957
Garden of Eden, 1900
oil on canvas with gessoed and painted wood frame
160 x 164 cm (63 x 64 9/16)
Collection Barlow Widmann

Richard Riemerschmid
German, 1868-1957
Carpet for Thieme House, 1903
handknotted wool
220 x 230 cm (86 5/8 x 90 9/16)
Collection Barlow Widmann

Richard Riemerschmid
German, 1868-1957
Cupboard for Thieme House, 1903
stained maple and mother of pearl
138 x 95 x 50 cm (54 5/16 x 37 3/8 x 19 11/16)
Stadtmuseum, Munich

□ Richard Riemerschmid
German, 1868-1957
● *Side chair for Thieme House*, 1903
■ maple, mother of pearl, and upholstery
112 x 46 x 59 cm (44 1/8 x 18 1/8 x 23 1/4)
Stadtmuseum, Munich
(DEX 222)

Richard Riemerschmid
German, 1868-1957
Four jugs, 1903-1904
stoneware
22 x 20 cm (8 11/16 x 7 7/8)
Private collection

Richard Riemerschmid and Liberty & Co.
German, 1868-1957; British, firm active 1875-present
Chair, 1898-1899
walnut and leather
78 x 58 x 48 cm (30 11/16 x 22 13/16 x 18 7/8)
Victoria and Albert Museum, London

Richard Riemerschmid and Vereinigte Werkstätten für Kunst im Handwerk
German, 1868-1957; German, firm established 1897
Candlestick, 1898
brass
20 x 27 x 7.8 cm (7 7/8 x 10 5/8 x 3 1/16)
Private collection

□ Richard Riemerschmid and Vereinigte Werkstätten für Kunst im Handwerk
● German, 1868-1957; German, firm established 1897
■ *Table*, 1898-1899
wood
77 x 65 x 57 cm (30 5/16 x 25 9/16 x 22 7/16)
Victoria and Albert Museum, London
(DEX 87)

Richard Riemerschmid and Vereinigte Werkstätten für Kunst im Handwerk
German, 1868-1957; German, firm established 1897
Cutlery (knife), 1899-1900
silver
largest: 23.5 cm (9 1/4)
Stadtmuseum, Munich

Joseph Sattler
German, 1867 - 1931
Pan, 1895
color lithograph
39.9 x 28.7 cm (15 11/16 x 11 5/16)
Victoria and Albert Museum, London

Franz von Stuck
German, 1863 - 1928
VII. Internationale Kunstausstellung (7th International Art Exhibition), 1897
color lithograph
70 x 90 cm (27 9/16 x 35 7/16)
Museum Villa Stuck, Munich

Franz von Stuck
German, 1863 - 1928
Die Suende (The Sin), c. 1906
oil on canvas
88.6 x 53.5 cm (34 7/8 x 21 1/16)
Frye Art Museum, Seattle

Ludwig Vierthaler
German, 1875-1967
Mirror, c. 1906
copper, enamel, glass, and wood
88 x 41.9 x 7.6 cm (34 5/8 x 16 1/2 x 3)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

Josef Rudolf Witzel
German, 1867-1925
Jugend (Youth), 1896
color lithograph
70.2 x 114.9 cm (27 5/8 x 45 1/4)
The Museum of Modern Art, New York, Acquired by exchange

Turin

Leonardo Bistolfi
Italian, 1859-1933
Prima Esposizione internazionale d'arte decorativa moderna—Torino aprile-novembre (First international exhibition of modern decorative art. Turin--April-November), c. 1902
color lithograph
110 x 144.5 cm (43 5/16 x 56 7/8)
Museo Civico L. Bailo, Treviso

Carlo Bugatti
Italian, 1856-1940
Frame, c. 1895-1902
vellum, hammered copper, pewter, brass, walnut, beech, and ebonized beech
104.9 x 91 x 4 cm (41 5/16 x 35 13/16 x 1 9/16)
The Art Institute of Chicago, Gift of the Antiquarian Society Annual Tour 1974 and the Jessie Spalding London Fund

Carlo Bugatti
Italian, 1856-1940
Table, c. 1895-1902
vellum, copper, pewter, walnut, and ebonized beech
74.6 x 71.1 x 54 cm (29 3/8 x 28 x 21 1/4)
The Art Institute of Chicago, Gift of the Antiquarian Society Annual Tour 1974 and the Jessie Spalding London Fund

□ Carlo Bugatti
Italian, 1856-1940
● *Cobra chair*, c. 1902
■ vellum, wood, copper, pencil, and paint
97.8 x 53.3 x 37.2 cm (38 1/2 x 21 x 14 5/8)
Carnegie Museum of Art, Pittsburgh, Berdan Memorial Trust Fund, Helen Johnston Acquisition Fund and Decorative Arts Purchase Fund, 1995
(DEX 504)

Carlo Bugatti
Italian, 1856-1940
Tea set, c. 1908-1910
silver and ivory
19.1 x 14.9 x 10.5 cm (7 1/2 x 5 7/8 x 4 1/8); tray: 12.4 x 75.6 x 19.1 cm (4 7/8 x 29 3/4 x 7 1/2)
Private collection

Giuseppe De Col and Società Aemilia Ars
Bolognese, 1863 – 1912; Bolognese, founded 1898
Grille, 1902
wrought iron
237 x 136 cm (93 5/16 x 53 9/16)
Museo Civico d'Arte Antica, Bologna

Adolfo Hohenstein
German, 1854-1928
Fiammiferi senza Fosforo del Dottor Craveri (Dr. Craveri's Matches without Phosphorus), c. 1900
color lithograph
58 x 30 cm (22 13/16 x 11 13/16)
Museo Civico L. Bailo, Treviso

Adolfo Hohenstein
German, 1854-1928
Fratelli Rittatore, c. 1901
color lithograph
62 x 50 cm (24 7/16 x 19 11/16)
Museo Civico L. Bailo, Treviso

Adolfo Hohenstein
German, 1854-1928
Vino-Vermouth, Fabricio Cinzano e Cia (Vermouth Wine), c. 1910
color lithograph
165 x 100 cm (64 15/16 x 39 3/8)
Museo Civico L. Bailo, Treviso

Alberto Issel
Italian, 1848-1926
Desk, 1902
oak, metal, leather, fabric, and paint
132.5 x 82.3 x 49.3 cm (52 3/16 x 32 3/8 x 19 7/16)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach

- Agostino Lauro
Italian, 1861 - 1924
● *Double parlor from a villa in Sordevolo*, 1900-1901
carved mahogany with green silk moiré
274.3 x 586.7 x 520.7 cm (108 x 231 x 205)
The Mitchell Wolfson Jr. Collection, The Wolfsonian-Florida International University, Miami Beach
(DEX 251)

New York

John White Alexander
American, 1856-1915
Isabella and the Pot of Basil, 1897
oil on canvas
191.9 x 89.5 cm (75 9/16 x 35 1/4)
Museum of Fine Arts, Boston, Gift of Ernest Wadsworth Longfellow

William H. Bradley
American, 1868-1962
Drawing for "The Masqueraders" poster, 1894
Pen, ink, and wash
The Metropolitan Museum of Art, Gift of Fern Bradley Dufner, The Will Bradley Collection, 1952

William H. Bradley
American, 1868-1962
Narcoticure, 1895
color lithograph
115 x 81.4 cm (45 1/4 x 32 1/16)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William H. Bradley
American, 1868-1962
The Modern Poster, 1895
letterpress
49.2 x 29.5 cm (19 3/8 x 11 5/8)
Virginia Museum of Fine Arts, Richmond, The Arthur and Margaret Glasgow Fund and The Sydney and Frances Lewis Endowment Fund

William H. Bradley
American, 1868-1962
● *Victor Bicycles*, 1896
■ color lithograph
65.5 x 99.5 cm (25 13/16 x 39 3/16); 76.4 x 113.5 cm (30 1/16 x 44 11/16)
Victoria and Albert Museum, London
(DEX 390)

Gorham Manufacturing Corporation
American, firm active 1815-present
Ewer and platter
silver
54.6 x 43.5 cm (21 1/2 x 17 1/8)
The Metropolitan Museum of Art, New York, Gift of Hugh Grant

Gorham Manufacturing Corporation
American, firm active 1815-present
Presentation cup, 1914
silver
48.3 x 33 cm (19 x 13)
The Newark Museum, Gift of James Hillas, 1967

Marcus and Company
American, firm founded 1892
Orchid pin, 1900
gold, plique-à-jour enamel, pearls, and platinum
11.4 x 6.4 cm (4 1/2 x 2 1/2)
Private collection, New York

Edward Penfield
American, 1866 - 1925
Poster Calendar, 1897
color lithograph
45.6 x 30.5 cm (17 15/16 x 12)
Prints and Photographs Division, Library of Congress, Washington, D.C.

Louis J. Rhead
American, 1857-1926
Le Journal de la Beauté, 1897
color lithograph
84.3 x 154.3 cm (33 3/16 x 60 3/4)
The Metropolitan Museum of Art, Leonard A. Lauder Collection of American Posters

Charles Rohlf's
American, 1853-1936
Tall-backed chair, c. 1898
oak
137 x 44.5 x 41.3 cm (53 15/16 x 17 1/2 x 16 1/4)
The Art Museum, Princeton University, Gift of Roland Rohlf's

Charles Rohlf's
American, 1853-1936
Hall chair, c. 1900
oak
144.1 x 48.3 x 38.1 cm (56 3/4 x 19 x 15)
Los Angeles County Museum of Art, Gift of Max Palevsky in honor of the museum's 25th anniversary

Charles Rohlf's
American, 1853-1936
Clock, 1901
oak with green glass and clockworks
259.1 x 76.2 x 38.1 cm (102 x 30 x 15)
Town of Clarence, NY

Tiffany Studios
American, firm active 1892-1932
Box, 1895-1905
cypriote glass and bronze
12.1 x 25.1 x 17.2 cm (4 3/4 x 9 7/8 x 6 3/4)
Private collection

Tiffany Studios
American, firm active 1892-1932
● *Jack-in-the-pulpit vase*, c. 1900-1910
■ favrile glass
50.8 x 27.3 cm (20 x 10 3/4)
Private collection
(DEX 377)

Tiffany Studios
American, firm active 1892-1932
● *Wisteria table lamp*, c. 1902
■ leaded glass and bronze
64.8 x 46.3 cm (25 1/2 x 18 1/4)
Lillian Nassau Ltd., New York
(DEX 383)

Tiffany Studios
American, firm active 1892-1932
Cobweb table lamp, c. 1904
favrite glass, bronze, and mosaic
74.9 cm (29 1/2)
Virginia Museum of Fine Arts, Richmond, Gift of Sydney and Frances Lewis

Tiffany Studios
American, firm active 1892-1932
Fern vase, 1904-1910
earthenware (semi-porcelainous)
30.5 cm (12)
Dr. Martin Eidelberg, New York

Tiffany Studios
American, firm active 1892-1932
● *Dragonfly table lamp*, c. 1910
■ stained glass and bronze
68.6 cm (27)
Chrysler Museum of Art, Norfolk, Gift of Walter P. Chrysler
(DEX 512)

Louis Comfort Tiffany
American, 1848-1933
Dandelion hair ornament, 1904
platinum, enamel, black opals, pink opals, and demantoid garnets
8.3 cm (3 1/4)
Private collection

Louis Comfort Tiffany
American, 1848-1933
Vase, c. 1904-1914
semi-porcelainous clay
27.6 cm (10 7/8)
Private collection

Louis Comfort Tiffany
American, 1848-1933
Fern vase, c. 1906-1914
ceramic
27.6 cm (10 7/8)
Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, Gift of Marcia and William Goodman

Louis Comfort Tiffany and Tiffany Furnaces
American, 1848-1933; American, 1902-1924
Lava bowl, 1908
favrite glass
16.8 cm (6 5/8)
The Metropolitan Museum of Art, New York, Gift of Louis Comfort Tiffany Foundation

Louis Comfort Tiffany and Tiffany Glass and Decorating Company and Fredolin Kreischmann
American, 1848-1933; American, 1892-1932; Austrian, 1853-1898
Vase, 1895-1898
cased, cut, and engraved favrile glass
31.1 cm (12 1/4)
The Metropolitan Museum of Art, New York, Purchase, William Cullen Bryant Fellows Gifts

Charles Herbert Woodbury
American, 1864 - 1940
The July Century, 1895
letterpress and lithograph
48.3 x 30 cm (19 x 11 13/16)
Prints and Photographs Division, Library of Congress, Washington, D.C.

Chicago

Fritz Albert and Gates Pottery Company
American; American, firm active 1885-1923
Teco Spiral vase, 1904-1905
earthenware
36.5 cm (14 3/8)
Private collection

William H. Bradley
American, 1868-1962
The Serpentine Dancer (from the Chap-Book of December 1, 1894), 1894
lithograph
20 x 12.7 cm (7 7/8 x 5)
Chicago Historical Society

William H. Bradley
American, 1868-1962
The Skirt Dancer (from The Chap-book of December 1, 1894), 1894
lithograph
20 x 12 cm (7 7/8 x 4 3/4)
Houghton Library, Harvard University, Cambridge, Gift of W. B. O. Field

William H. Bradley
American, 1868-1962
The Echo, 1894
color lithograph
54 x 36.8 cm (21 1/4 x 14 1/2)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William H. Bradley
American, 1868-1962
The Chap Book, "The Blue Lady", 1894
color lithograph
46.5 x 31.6 cm (18 5/16 x 12 7/16)
Chicago Historical Society

William H. Bradley
American, 1868-1962
The Masquerade (for The Chicago Sunday Tribune), 1895
lithograph
46.4 x 31.8 cm (18 1/4 x 12 1/2)
Chicago Historical Society

William H. Bradley
American, 1868-1962
Thanksgiving No., The Chap Book, 1895
color lithograph
50.8 x 33.7 cm (20 x 13 1/4)
Prints and Photographs Division, Library of Congress, Washington, D.C.

William James Dodd and Gates Pottery Company
American, 1862-1930; American, firm active 1885-1923
Teco vase, 1906-1910
earthenware
25.4 cm (10)
Chicago Historical Society

George Grant Elmslie
American, 1871-1952
● *Teller wicket*, 1907-1908
copper-plated cast iron
104.1 x 58.4 cm (41 x 23)
The Toledo Museum of Art, Purchased with funds from the Florence Scott Libbey Bequest in Memory of her father, Maurice A. Scott
(DEX 439)

George Grant Elmslie
American, 1871-1952
Dining room chair, 1910
oak with cloth seat
127.6 x 50.8 x 53.3 cm (50 1/4 x 20 x 21)
David and Patricia Gebhard

George Grant Elmslie
American, 1871-1952
Window from the J. C. Cross House, 1911
clear and stained leaded glass
152.4 x 38.1 cm (60 x 15)
The Metropolitan Museum of Art, New York, Gift of Roger G. Kennedy

George Washington Maher
American, 1864-1926
Thistle mosaic panel from the James A. Patten House, Evanston, 1901
glass tile mosaic, gold and silver leaf
96.5 x 47 x 5.7 cm (38 x 18 1/2 x 2 1/4)
Meredith Wise Mendes and Michael Levitin

George Washington Maher
American, 1864-1926
Thistle textile from the James A. Patten House, Evanston, 1901
silk velvet with applique of silk damask
200.7 cm (79)
The Saint Louis Art Museum, Purchase

George Washington Maher
American, 1864-1926
Thistle lunette from the Patrick King House, 1901
stained glass
87.6 x 142.2 cm (34 1/2 x 56)
Chicago Historical Society

George Washington Maher
American, 1864-1926
Window from the Foler Stone House, Wausau, Wisconsin, c. 1903
stained glass
60.6 x 14.6 cm (23 7/8 x 5 3/4)
Chicago Historical Society

□
●
■
Frederick Winthrop Ramsdell
American, 1865 - 1915
American Crescent Cycles, 1899
color lithograph
165.1 x 114.3 cm (65 x 45)
Steven Schmidt
(DEX 409)

Louis Sullivan
American, 1856-1924
Section of stencil frieze from the Chicago Stock Exchange, 1893-1894
oil on canvas mounted on paper
144.8 x 121.9 cm (57 x 48)
Seymour H. Persky

Louis Sullivan
American, 1856-1924
Elevator grille from the Chicago Stock Exchange, 1893-1894
painted cast and wrought iron
297.2 cm (117)
Seymour H. Persky

Louis Sullivan
American, 1856-1924
Wall sconce from the Henry B. Babson House, Riverside, 1907
brass and leaded glass
31.4 x 13.7 x 24.8 cm (12 3/8 x 5 3/8 x 9 3/4)
Los Angeles County Museum of Art, Gift of Max Palevsky in honor of the museum's 25th anniversary

Louis Sullivan
American, 1856-1924
Multicolored block from the Henry B. Babson House, Riverside, c. 1907
terracotta
64.8 cm (25 1/2)
University Museum, Southern Illinois University

Frank Lloyd Wright
American, 1869 - 1959
Lamp, c. 1898-1999
copper
71.1 x 30.2 cm (28 x 11 7/8)
Seymour H. Persky

Frank Lloyd Wright
American, 1869 - 1959
Urn, c. 1900
copper
47 x 47 cm (18 1/2 x 18 1/2)
Seymour H. Persky

- Frank Lloyd Wright
American, 1869 - 1959
● *Dining table and chairs from the Frederick C. Robie House, Chicago, 1907-1910*
oak, leaded colored and opaque glass, ceramic
133 x 43.2 x 48.9 cm (52 3/8 x 17 x 19 1/4); 140 x 244.5 x 135.9 cm (55 5/8 x 96 1/4 x 53 1/2)
The David and Alfred Smart Museum of Art, The University of Chicago; University Transfer
(DEX 59)

Frank Lloyd Wright and Gates Pottery Company
American, 1869 - 1959; American, firm active 1885-1923
Teco vase from Unity Temple, c. 1906
earthenware
74.9 x 35.6 x 35.6 cm (29 1/2 x 14 x 14)
Unity Temple Unitarian Universalist Congregation of Oak Park

Frank Lloyd Wright and James A. Miller
American, 1869 - 1959; American, born c. 1850
Weed holder, c. 1895
copper
71.1 x 10.8 cm (28 x 4 1/4)
Seymour H. Persky

ART NOUVEAU

1890–1914

National Gallery of Art, Washington, DC 20565 • October 8, 2000 – January 28, 2001

The exhibition is organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington

First published in Apollo Magazine, May 2000, Art Nouveau special issue.

'A great seriousness' Art Nouveau and the status of style Paul Greenhalgh

Has it come to stay? Will it last? Will it attain the distinction of 'a style?'
F.S. Blizard 1904.

Despite the size of the literature on Art Nouveau, it was clear to the organisers of the exhibition Art Nouveau 1890-1914, currently at the Victoria and Albert Museum, that there was little in the way of intellectual consensus surrounding this extraordinary phenomenon. Famously, the style survived vituperative criticism during its lifetime, before being aggressively deconstructed and dismissed for generations after its death. It enjoyed occasional, eccentric praise after its demise, most notably from the Surrealists, before being rescued and rehabilitated by two waves of enthusiastic activity. The first came in the later 1960s, when major public and private collections developed alongside a fledgling but vitally important literature. The second, benefitting from the relativist tolerance of a postmodern generation, came during the 1980s. It was then that the literature on Art Nouveau expanded dramatically, and that the city councils of Europe restored and reinvented their *fin de siècle* heritage. But somewhere among the picture books and tourist itineraries, the historiography and intellectual shape of Art Nouveau had got lost. All of which makes now seem an appropriate time for a large-scale exhibition designed to revisit the original sources and sift through the uneven afterlife in order to assess the significance of the style.

The style is best viewed as having a phased development. It arrived in a mature form in the years 1893-95. It then rose rapidly to prominence and spread to many urban centres between 1895 and 1900. Finally, in the first decade of the new century, it became the ubiquitous voice of modernism, constantly on the edge of vulgarity and increasingly loved by a mass audience in inverse ratio to the loathing it attracted from design professionals. It collapsed and ceased to be a force of consequence in the years immediately before World War 1.

The first phase principally concerned individuals and groups in London, Brussels and Paris. Despite the fact that the English had failed to consolidate an Art Nouveau movement of their own, they provided vital forebears and, in the work of Aubrey Beardsley, created some of the very first mature images in the style. In Brussels, the style was developed to its fullest pitch across most media. An extraordinary generation of architects, including Victor Horta, Paul Hankar, Paul Saintenoy and Gustave Strauven built hundreds of houses, department stores and public buildings in the style. Horta was recognised as the leader of this Flemish renaissance. While he designed for most building types, it was the numerous town houses he created from 1893 which most effectively defined the visual vocabulary of the new art. Henry van de Velde and Gustave Serrurier Bovy were brilliant architect-designers and theoreticians, and Philippe Wolfers, Charles Van Der Stappen, Frans Hoosmans and others elaborated a complex symbolism within the parameters of the style.

-more-

The exhibition is made possible by **DaimlerChrysler Corporation Fund**

Additional support is provided by the Terra Foundation for the Arts, Robert P. and Arlene R. Kogod, and Eleanor and Donald Taffner

In Paris the style was carried to its fullest pitch by hundreds of indigenous and emigré designers. Paris was the commercial capital of high art and design, and it was through its galleries, shops, publications, salons and exhibitions that Art Nouveau arrived in front of an international audience. The great entrepreneur Sigfried Bing gave the style its most lasting name when he launched his gallery L'Art Nouveau in December 1895. The style was a powerful presence at the Paris Exposition Universelle of 1900.

In the second phase, after 1895, the style became self-consciously international, as movements appeared in cities all over Europe and North America. Centres as varied as Glasgow, Prague, Budapest, Helsinki, Munich and New York showed that while there were considerable concordances between the various schools of thought, each also developed a strong local flavour.

The style was recognised as an international phenomenon, but it was also made to adapt to myriad circumstances to serve as a weapon in regional cultural and social politics.

Art Nouveau was a modern style facilitated by the processes of modernisation. The modern outlook of designers and manufacturers was matched by the modernisation of commerce. Ever-increasing numbers of consumers in crammed urban centres were fed luxury merchandise through shops, department stores, private galleries, mail-order companies, Expositions Universelles and trade fairs, all of them animated by advertising and countless specialised and popularising publications. Art Nouveau was strikingly diverse not only because of the individuality of the best designers, but also because of the specialised markets it had to survive in.

When the myriad causes and motives surrounding Art Nouveau – the exotic sources, appropriated histories, idealist politics and mystical explorations – are peeled back, an underlying omnipresent idea can be identified, sitting under every aspect of the swirling mass of objects: Art Nouveau designers were dedicated to the re-orientation of the idea of style. This was the first self-conscious, deliberately eclectic, internationally orchestrated attempt to generate a modern style.

It was widely acknowledged at the time that style was not to do with aesthetics alone, with how things looked, nor indeed with taste in any limited sense. Style gave cohesion and meaning to groups of objects: it was simultaneously taxonomic and ideological. It also had a direct effect on the material world. It affected prices on the stock exchange, it brought companies down and it was used as propaganda by governments.

A striking feature of the copious literature produced by the designers, critics and entrepreneurs at the time is the extent to which style was perceived to be the main issue, the battleground in the struggle to assert the claims of the new art. A main strategy of those opposed to Art Nouveau – and there were many of these – was to deny it the status of being a style. In the spirit of the opening quotation, much of the criticism portrayed it as a number of isolated movements or instances of radical design reform, rather than as a generic, widely practised activity. The implication was that such isolated productions lacked permanence: *'L'Art Nouveau' or 'l'Art Moderne', as it is sometimes called, is the name of a movement, not of a style. It has come into use in the past four or five years to designate a great variety of forms and developments of decorative design, which have in common little except an underlying character of protest against the traditional and the commonplace...L'Art Nouveau is, therefore, chiefly a negative movement: a movement away from a fixed point, not toward one.*

In 1902, the same year that this view was expressed in New York, the architect and designer Hector Guimard made a firm response to critics: 'It cannot be disputed that we are witnessing at present the creation of a style'. In making this claim, he understood that achieving the status of a style was vital. Quite apart from any idealist commitment to the use of style as a weapon of social transformation he may have felt, he realised that people would not invest in objects and buildings designed in an idiom destined to disappear. This view was lightly but tellingly confirmed by populist writers on the decorative arts during the period, who flooded the international market with publications offering advice on decor.

Helen Churchill Candee, for example, in her book *Decorative Styles and Periods*, confirmed that: *for a long time it [Art Nouveau] was not taken seriously, this new expression much given to swirls and curls; it was looked on as an ephemeral fancy, classed with novelties and expected to go the way of all such. But it has not gone, it has stayed, and insists that it is going to develop as great a seriousness as any of the lasting styles.*

The relationship of Art Nouveau to 'the lasting styles' was understood to be a factor in its potential to dominate contemporary and future society. Before it could represent the present, it had to demonstrate parity with the past.

It was also understood, and has been largely accepted since, that a style is partly, even largely, explained by its context. Technical, demographic, political, economic and religious transformations during the last quarter of the nineteenth century had made Europe and North America into dynamic but unstable cultures, in which speed held primacy over direction and flux held sway over stability. However, while all these things undoubtedly had a bearing on Art Nouveau, it was far from clear how exactly 'the age' affected 'the style' in the direct sense, how specific artworks came to look as they did, and how exactly they formed cohesive families of like objects.

It was not lost on *fin de siècle* writers and designers that they could achieve the status of style by taking control of the thing itself and defining it in their own terms. They were not the first people to have realised this. The origin, meaning and function of style was not a new object of intellectual curiosity at the *fin de siècle*. In the face of the arbitrary historicism that had come to dominate the decorative arts during the high Victorian period, a number of rigorous models had been developed in the quest to stabilise the idea of style.

Four of these models were very much current during the Art Nouveau decades. Despite open conflicts between their various originators and apologists, all four had a direct effect on the thought of leading Art Nouveau designers. For convenience they can be labelled the ethical, individualist, materialist and spiritual models.

Welling out of Utopian Romantic thought, the ethical model was one of the most influential intellectual constructs of the nineteenth century. It posited that style was a visual manifestation of the condition of the society that created it, and a causal link between the two was established. Styles were made to reflect the social, political, economic, moral and psychological condition of communities. The model was especially strong in England and was promoted most thoroughly from the mid-century by John Ruskin and his many followers. It was subscribed to by numerous factions who disagreed about much else: by the design reformers of the South Kensington Museum, by the circle around William Morris, and by members of the Arts and Crafts Movement. The writer Alfred Haddon summed up the position: *The conclusion that forced itself upon me is that the decorative art of a people does, to a certain extent, reflect their character. A poor, miserable people have poor, miserable art.*

Richard Redgrave, painter, designer and President of the Royal Academy, outlined its further implications in his *Manual of Design*: *When qualities arise out of the purer and nobler of qualities in man's nature, the style they produce will be noble also, and being constantly around us, contribute in no small degree to raise the tone of the individual and national feeling. The influence of a mean style, founded on ignoble or sensual qualities, will in like degree tend to degrade not only our taste but our moral intellect also.*

The individualist model aggressively rejected the validity of statements such as these. Associated with Decadent art in France and with Aestheticism in England, it was in general currency by 1870, with supporters as cerebrally elegant as Walter Pater and Oscar Wilde.

The latter, having been a follower of Ruskin, came eventually to reject what he perceived to be his erstwhile mentor's social determinism: *It is not enough that a work of art should conform to the aesthetic demands of the age: there should be about it, if it is to have any permanent delight, the impress of a distinct personality. Whatever work we have in the nineteenth century must rest on the two poles of personality and perfection.* Style, according to this model, emerged from the general dissemination of works of individual genius.

The materialist model was brought to maturity most fully in France and Germany from the mid-century, and refers to the rationalist insistence that style emerges from the technologies and materials involved in the construction of objects and buildings. Style was the abstract product of the best technical practice in any one genre; ornament, when perceived to be of lasting value, was a reflection – a symbolic enhancement – of this material and structural logic.

Ornament effectively became, as indeed did a major part of the design process, a synthetic extrapolation of function. Eugène-Emmanuel Viollet-le-Duc famously rationalised the history of architecture into a succession of developments in engineering, the variety of building types through time and around the world being explained as variations in geographic and demographic context. His model of architectural progress through technology was enormously influential throughout the nineteenth and twentieth centuries. Gottfried Semper placed emphasis on the intrinsic integrity of materials and the constructive logic of nature. For him these ultimately determined style at any one point in time. In his philosophy of tectonics, nature is seen as the great rational model capable of providing solutions: *Tectonics is an art that takes nature as its model – not nature's concrete phenomena but the uniformity and the rules by which she exists and creates. Because of these qualities nature seems to us who exist in her to be the quintessence of perfection and reason. Style thus explained the underlying truth that the world had a mechanical logic.*

The spiritual model was developed to its definitive pitch last, and was initially dominated by German thought. It owed a considerable amount to the development, during the period, of anthropology and archaeology as academic disciplines. In its rejection of cultural materialism and rationalism, this model presented style as a universal force generated from the intrinsic psychological make-up of human beings. At the forefront of the approach, Alois Riegl, in his *Stilfragen* (1893) argued for a 'will to form' that resisted reduction to material constraints. Riegl's work was consciously intended as a refutation of Semper, in that the physical working of materials was rejected absolutely as a determining factor in the appearance of groups of objects. It also ran powerfully against the individualist notion of culture, in that style was imagined not as a conscious, localised construct, but as a long-term, generalised wave across the face of a society. The idea of a spiritual, evolutionist psychology was fully elucidated by Wilhelm Worringer, in his *Abstraction and Empathy* (1908). The model was committed to the idea that style had to do with cognition, not craft.

The four models provided the pool of ideas that formed the intellectual Hinterland of Art Nouveau. They held one feature in common: they were all anti-historicist, against the disinterested use of previous styles for anecdotal or commercial purposes. This tendency was transmitted directly to Art Nouveau designers, who saw themselves, in the words of the Art Nouveau supporter Alfred Melani, 'in the opposite camp from the prose of old art, which is a rehash of ancient things'. While history was not prohibited, either by the four models or by Art Nouveau, it could not simply be used as a reminder of the past, or as an aesthetic end in itself; it had to be recontextualised so as to play a symbolic role in the contemporary world.

Beyond this universally-held view there were broad concordances, but there was no single universal concept of style within the Art Nouveau camp. Instead, individuals and movements customised it to fit their own situations and local contexts. Thus the style was not eclectic simply in terms of the cultural sources it used. It was also an intellectual hybrid capable of uniting diametrically opposed forces.

The four models were appropriated unevenly into the intellectual agenda, to create a number of complex syntheses. Writers and designers – consciously and otherwise – fused the models in order to forge a vision of style that could function across all aspects of the urban environment. Two examples of such syntheses are of interest in this context. First, the ethical and individualist models were brought together by many Art Nouveau thinkers. A key motivation behind the anti-historicism in Art Nouveau was the ethical model, or the assumption that style should relate directly to the society that created it. The German writer and entrepreneur Julius Meier-Graefe confirmed that style actively had to seek out new forms to keep pace with society: 'if the uses of art change, art itself must change'. Siegfried Bing was more detailed on this point: *All around there was busy movement and constant progress, due to the quickening effect of a thousand scientific discoveries and the shake-up caused by social innovations of the most radical kind. Amidst this universal upheaval the decoration of the day continued to be copied from that in vogue in previous centuries, when different habits and different manners were current. What astonishing anachronism!* The French designer, Alexandre Charpentier, derided mainstream historicist designers as being: *the slaves of tradition, fettered by old rules; they labour painfully to express the dreams, the feelings, the ideas and the religion of the men of the century of steam and the telephone – the contemporaries of Darwin, Pasteur and Edison – according to formulae which date back a good number of centuries before the Christian era.*

However, these designers, and a great many others, were at the same time individualists who were opposed to the idea of externally-imposed constraints on the creativity of the artist. Guimard was proud that Art Nouveau was briefly known as 'Le Style Guimard'; Charpentier was a fierce individualist with anarchist connections; and Meier-Graefe was absolutely committed to the integrity of individual artists and designers. All were comfortable with the idea of genius. In spite of the fact that Ruskin and his followers had fiercely rejected the individualism of the Aesthetes, their two positions sat together happily enough in the minds of many apologists for Art Nouveau.

The second example concerns the amalgamation of the material, ethical and spiritual models. Henry van de Velde, who – exceptionally – was an anti-individualist and stridently stood for the virtues of the collective, developed a position that fused the design process itself with the larger needs of society. He was concerned to unite the physicality of the material universe with what might be termed the psychic dimension of humankind. Much in the manner of other designer-architects, like Louis Sullivan in Chicago, and August Endell in Munich, he used nature as a practical and theoretical medium through which materials and techniques could be turned into social agents. All three had an evolutionist – and pantheist – approach to the world, simultaneously seeing nature as a progressive and mystical force. The engineering of Viollet-le-Duc and the tectonics of Semper were made into a necessary element in the advance of humanity, and this advance was endowed with a spiritual dimension.

The modernity of Art Nouveau was achieved through the combination of disparate sources, through the selections, revisions and appropriations of other histories and cultures, making it one of the most complex intellectual and aesthetic forces in the history of decorative art. However, the combination, while dynamic, always tended toward instability. The collapse of Art Nouveau as a serious force was due in no small part to the separating out of intellectual positions that had been held in proximity. Some of this instability was transmitted onto the succeeding generation of modernists. Tensions between individual, collective, rational and spiritual agendas were evident at the Bauhaus, among members of De Stijl and within the ranks of the Constructivists.

However, in struggling with the idea of style in the cause of modernity, Art Nouveau designers won a space for modernist discourse which was vital to the next generation. They sought a 'great seriousness'. Perhaps at last we can confirm that they achieved it.

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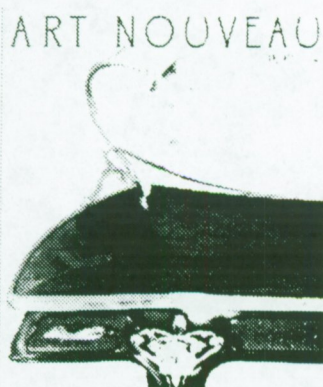
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The DaimlerChrysler Corporation Fund is particularly proud to be the exclusive corporate sponsor of *Art Nouveau* at the National Gallery of Art. This exhibition represents the fourth major show sponsored by the DaimlerChrysler Corporation Fund in the past two years. Previous exhibits include: *Splendors of Ancient Egypt*, *The Invisible Made Visible: Treasures from the Vatican*, and *Van Gogh: Face to Face*, each of which set records at their participating venues in attendance, membership renewals and/or sales of exhibit related merchandise.

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ART NOUVEAU, 1890–1914

Edited by Paul Greenhalgh



PAUL GREENHALGH is head of research at the Victoria & Albert Museum, London. Former head of art history at Camberwell College of Art, he is the author of several books and articles, and a contributor to Abrams' *A Grand Design: The Art of the Victoria and Albert Museum*. He lives in London.

Art Nouveau exploded onto the art and design scene in the early 1890s and spread rapidly throughout the Western world. This lush volume—created to accompany a major museum exhibition that opened at the Victoria & Albert Museum, London, before moving to the National Gallery of Art, Washington, D.C., in October 2000—is the most beautiful, complete, and wide-ranging study ever published on this enormously popular and influential style.

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This season's most scintillating art book, *Art Nouveau, 1890–1914* will be unrivaled for years to come.

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ISBN 0-8109-4219-4 EAN 978081094219-6

US\$75.00 CAN\$115.00

EXHIBITION SCHEDULE

Victoria & Albert Museum,
London

Apr. 6–July 30, 2000

National Gallery of Art,
Washington, D.C.

Oct. 8, 2000–Jan. 28, 2001

ART / DESIGN

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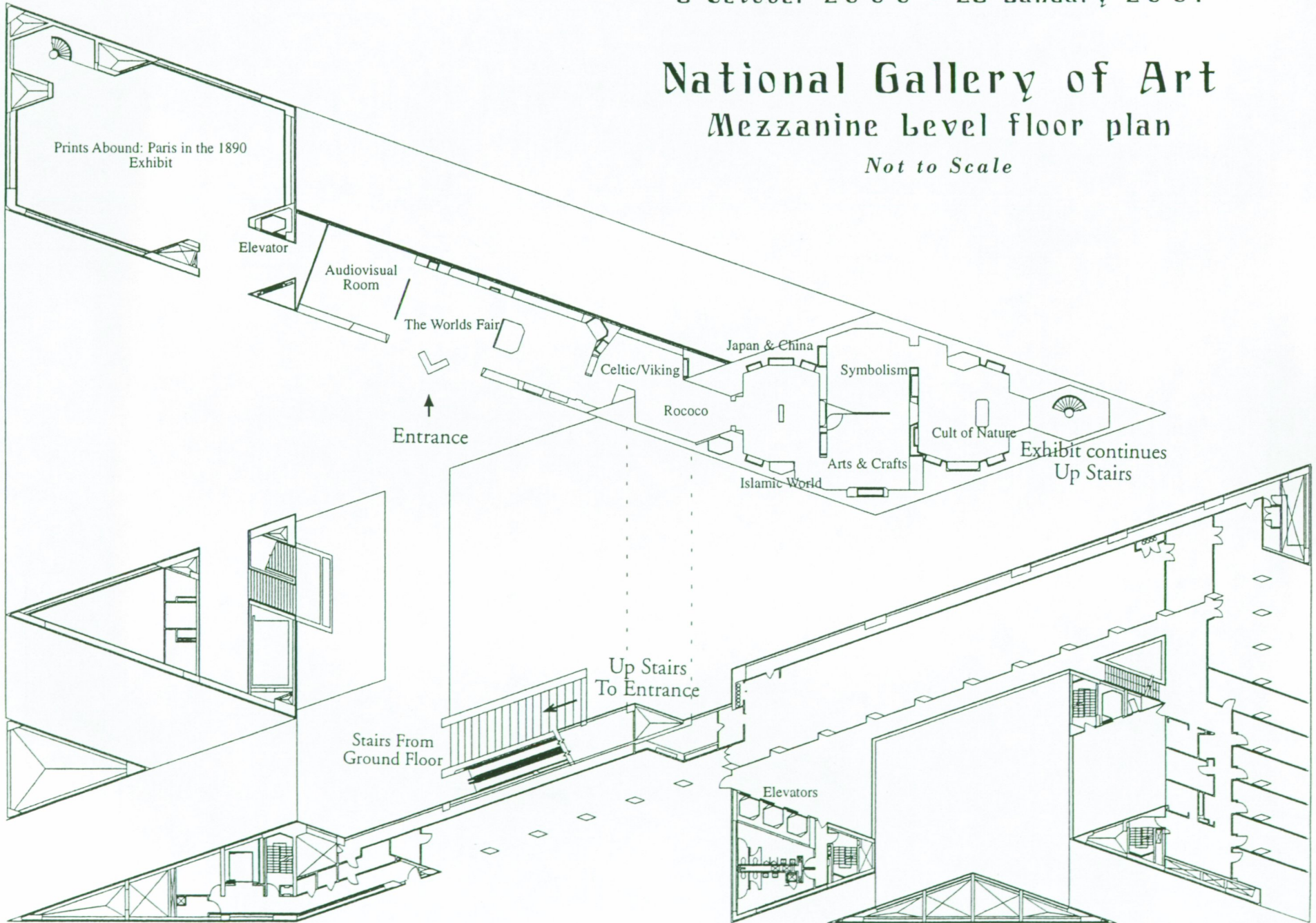
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Art Nouveau, 1890 - 1914

8 October 2000 - 28 January 2001

National Gallery of Art Mezzanine Level floor plan

Not to Scale



Art Nouveau, 1890 - 1914

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National Gallery of Art Upper Level floor plan

Not to Scale

