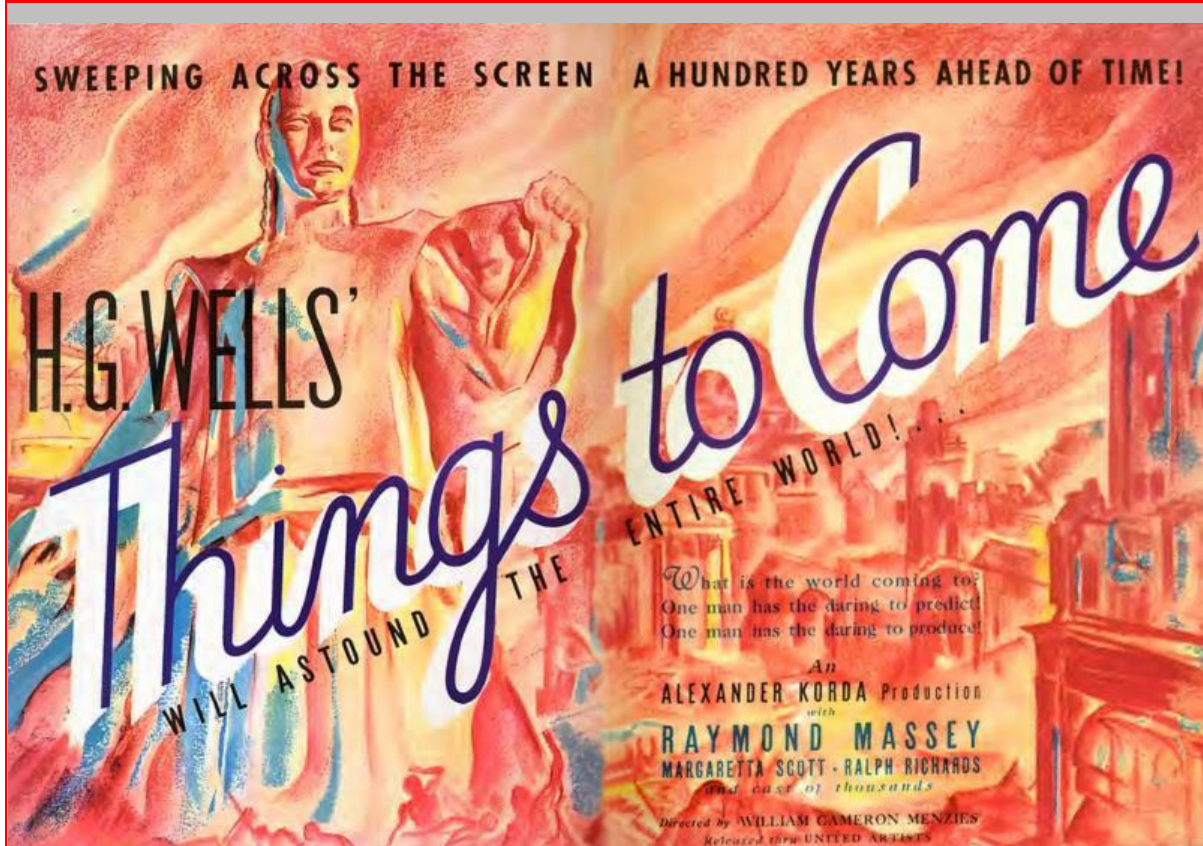


ART DECO SOCIETY OF WASHINGTON

PO Box 42722 - Washington, DC 20015 - [www.adsw.org](http://www.adsw.org) - 202.298.1100



KEY:

EVENTS sponsored by ADSW

## EVENTS sponsored By Other Organizations

### Crafts of the Cleveland School:

#### Glass, Enamel, and Ceramics from Clara Driscoll to Seth Nagelberg

February 17, 2025

Join us for a look at a highly formative but not well-known influence on twentieth century American craft and design: the Cleveland School of Art. Known for their important contributions to art, design, and craft throughout the twentieth century, their influence continues today.

#### Where & When

Virtual (via Zoom)

Wednesday, February 19, 2025; 7:00pm Eastern Time

#### About the Program

This illustrated talk examines the Cleveland School with a look at some of work produced at the School during the Arts and Crafts as well as Art Deco eras, and beyond. Viewers will be introduced to a small number of artists who excelled in the three named craft mediums--glass, enamel, and ceramics--from the early 20th century to today. Work from the Cleveland Institute (formerly School) of Art was regularly exhibited at the May Show, the annual juried exhibit of northeast Ohio art and craft, held by the Cleveland Museum of Art from 1919 to 1993. *Collectors and enthusiasts of Art Deco and twentieth century glass, enameled metal, and pottery will enjoy this program!*

#### About the Presenter

A noted authority on twentieth century American ceramics, Mark Bassett began research in the early 1990s for *Cowan Pottery and the Cleveland School*, published in 1997. In subsequent years, he has continued to study the artists of the Cleveland School, in addition to publishing books and articles on Art Deco ceramics, from Roseville Pottery to the art pottery of the American Art Clay Company (AMACO). Mark has also enjoyed a career as a university professor, teaching most recently at Case Western Reserve University (2005 to 2010), and then at the Cleveland Institute of Art, 2010-2022. Today he volunteers in the Decorative Arts

area at the Cleveland Museum of Art, conducting research and writing related to artist biographies and object descriptions for the CMA web site.

#### Details

A Zoom link will be sent upon registration.

Can't watch the live broadcast? No problem! The program will be recorded and shared with registrants, so you can view it any time.

[Register](#)

#### **Art Deco Glamor**

##### **In Shanghai 1914-1935**

Gallery Neptune & Brown

On View Through March 1, 2025

Open House January 25th, 2025





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我健美之良友 梁賡珊

**拜耳耳健素 拜耳阿司匹靈**



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Open House: Saturday, January 25th, 2025 | 12-7 PM

On view through March 1st, 2025

In celebration of the Chinese New Year, Gallery Neptune & Brown is pleased to announce our new exhibition, Art Deco Glamor in Shanghai 1914-1935. This exhibition will showcase Chinese Art Deco lithographic posters from the early 20<sup>th</sup> century.

With the early 20th century's political shifts and economic changes in China came a surge in international trade and commerce, as major corporations sought to reach Chinese audiences. As a result, both Chinese and foreign companies embraced advertising posters which were well known in the West. Prominent brands such as Standard Oil of New York, Eveready Batteries, British-American Tobacco and Bayer Aspirin gained widespread recognition through these visually captivating posters which often contained calendars for the coming year.

Despite their use as advertisements, the color lithograph poster further served as an artistic expression that highlighted the culture of glamor in Shanghai. While the advertised product and company names are prominently displayed, often along the borders, the central focus of the posters are often captivating figurative subjects. Calendar posters of the early 1910s featured traditional New Years imagery or historical and literary references. By the 1920s and 1930s, advertising posters shifted to showcase glamorous women, dressed in modern and fashionable outfits portrayed in stylish settings. This change reflected the growing independence of urban Chinese women. Common motifs within the later posters included luxury furnishings and locations, modern technology, and the advertised products that symbolized prosperity and beauty, reinforcing the allure of the women depicted.

With bold colors and intricate details, these posters not only showcased luxury, modernity, and consumer culture but also became ubiquitous in Chinese homes as decorative pieces—symbolizing the prosperity and allure of the era. The Japanese invasion in the late 1930s ended an era in which the glamor depicted served as both an artistic and historical record of a transformative period of elegance in Shanghai society.

For further information, please contact Robert Brown: [rbgal2@gmail.com](mailto:rbgal2@gmail.com) or phone 202.986.1200.

gallery neptune & brown | [www.galleryneptunebrown.com](http://www.galleryneptunebrown.com) 1530 14th Street NW,  
Washington, DC 20005

Zoom

Hand Made Industrialized Production: Degenerate German Airbrushed Ceramics

Chicago Art Deco Society

January 29, 2025



Rolf Achilles

Charles L. Burdick, a watercolorist and inventor living in Madison, Wisconsin, received a patent in May 1892 for a “paint distributor” that looked like a pen attached to a cup affixed in front of a nozzle controlled by a trigger that when pressed resulted in a fine spray. This device was first shown at the 1893 Chicago World’s Columbian Exposition.

Branding it “aerograph” Burdick opened a shop in London. The aerograph, aka “air brush” quickly became the commercial standard for applying a micro thin layer of glaze that was highly cost effective. By the mid-1920s, the German ceramics industry, then the largest in the world, applied aerograph technology, called Spritzdekor (spray decoration), to its everyday ceramics. The public loved the triangles, circles, dots, squares, rectangles, in bright and muted colors and by 1930 some 90 manufacturers had industrialized spritzing on old and new forms in Germany. The industry blossomed. After 1933, the National Socialists quickly politicized it, banned its production, called it degenerate, and by late 1937 this every-person Deco-Modernism had died.

In this talk about Degenerate Ceramics you will see degenerate forms with flat, hard edge to fade decoration inspired by artists such as El Lissitzky, Martha Katzer, and Eva Zeisel, among others.

Rolf Achilles is an Art and Architecture Historian with an interest in historic preservation of interiors and their decorative arts. Rolf was also an Adjunct to the Historic Preservation Program at The School of the Art Institute for over 20 years. His interest in German airbrushed ceramics began many years ago while viewing the Tillman Budensieg Collection exhibition at the Cooper Hewitt, New York City. Rolf's main focus has been on the widely popular airbrushed ceramics produced in Germany and Czechoslovakia. German airbrushed ceramics were declared degenerate and ordered destroyed by governmental decree in 1936, resulting in them being rare, with some forms and decorations unique survivors.

[Register](#)

Zoom

Building Italy: The Italian Pavilion at L'Exposition Universelle d'Arts et Techniques dans la Vie Moderne, Paris 1937

Institute for the Study of International Expositions

January 29, 2025





# SPEAKER SERIES 2025

## BUILDING ITALY

The Italian Pavilion  
at *L'Exposition  
Universelle d'Arts et  
Techniques dans la  
Vie Moderne*, Paris,  
1937

Photo: Exposition Universelle d'Arts et Techniques dans la Vie Moderne (Paris, 1937)



**Sasha Goldman**

Assistant Teaching Professor & Director of  
Supplemental Academic Services at Northeastern U.

**January 29**

2PM EST | 12PM MST  
7PM GMT | 8PM CET

Scan code  
to Register

This presentation argues that the Italian Pavilion at Paris Expo, 1937 epitomized Fascist Italy's struggle to balance its historical identity with its ambitions for modernity. Its muted reception, overshadowed by the ideological spectacle of Soviet and German contributions, reflects Italy's diminishing influence and peripheral role in the international order.



The Institute for the Study of International Exhibitions (ISIE) presents its first Speaker Series lecture of 2025 "Building Italy: The Italian Pavilion at *L'Exposition Universelle d'Arts et*



Techniques dans la Vie Moderne, Paris 1937,” presented by Sasha Goldman online via Zoom, January 29, 2pm EST.

The Italian Pavilion at the Exposition Universelle d’Arts et Techniques dans la Vie Moderne (Paris, 1937) serves as a revealing case study of Italian Fascism’s aesthetic and ideological contradictions. Intended to showcase Fascist Italy’s cultural and technological prowess, the pavilion instead highlighted internal fragmentation and international marginalization. This paper examines how the pavilion’s design, blending Rationalist modernism with traditionalist Italianità, reflected Mussolini’s policy of aesthetic diversity while undermining the regime’s effort to define a cohesive Fascist style. Its muted reception, overshadowed by the ideological spectacle of Soviet and German contributions, reflects Italy’s diminishing influence and peripheral role in the international order. Ultimately, the pavilion encapsulates the broader dissonance within Italian Fascist cultural production, offering insight into its role in shaping Italy’s fraught position in pre-World War II Europe.

[Register](#)

20th Century Cincinnati

February 21-23, 2025

# 20th CENTURY CINCINNATI

30TH ANNUAL VINTAGE MODERN EXPO



FEBRUARY 21-23, 2025\* | CINCINNATI, OH

The 20th Century Cincinnati Show moved into expanded quarters at the Sharonville, Ohio Convention Center, growing to 70+ dealers and over 40,000 square feet.

Huge crowds will again descend on Cincinnati for the 30th annual 20th Century Modern show. Last year the show inaugurated a new 3-hour VIP Friday evening preview for \$100. The Saturday Java preview has been expanded to 3 hours for \$30 (advance) or \$40 at the door. General admission Saturday afternoon and all day Sunday remains at \$10 for advance purchase or \$15 at the door.

Former Washington Modernism show dealers participating in the 20th Century Cincinnati show include Jim Linz of Deco-Rations, Abby Nash of Malabar Enterprises, Jo and Jim Addie of Somewhere in Time, Scott and Kathy Adams of Gallery Kathlyn, A Look Back from Akron, John Wanat from Indianapolis, and Frank's Specialties from St. Stephens, Minnesota.,

[Tickets](#)

**Paris Art Deco 1925**

**The Capital Cotillion Club**

**February 8, 2025**



48 1925

# PARIS

## ARTS DÉCORATIFS

49 25



*Guide de l'Exposition*

LIBRAIRIE HACHETTE



Former ADSW Secretary Joanne Aaronson, now the co-chair of the Capital Cotillion Club's February formal dance at the Congressional Country Club, invites ADSW members to attend. Joanne notes that The Capital Cotillion celebrates the new year with a theme to commemorate the 100<sup>th</sup> Anniversary of the "Exposition Internationale des Arts Decoratifs Paris 1925" – otherwise known as Art Deco aka 1925 Paris Art Deco. Joanne invites you to "come celebrate with us donning your elegant attire, jewels, furs and dancing the night away at the beautiful **Congressional Country Club**. Members and Guests can also highlight the evening with the Frank Lloyd Wright designs of black and white of the time, top hats, tails and if desired vintage outfits.

ADSW members must pay the guest price and indicate that they are the guest of Joanne Aaronson. Guest pricing ranges from \$158 to \$179.

[Details and Registration](#)

**Frank Lloyd Wright's Southwestern Pennsylvania**

**National Building Museum**

Through March 17, 2025





#### Animation Still Civic Center At Point Park

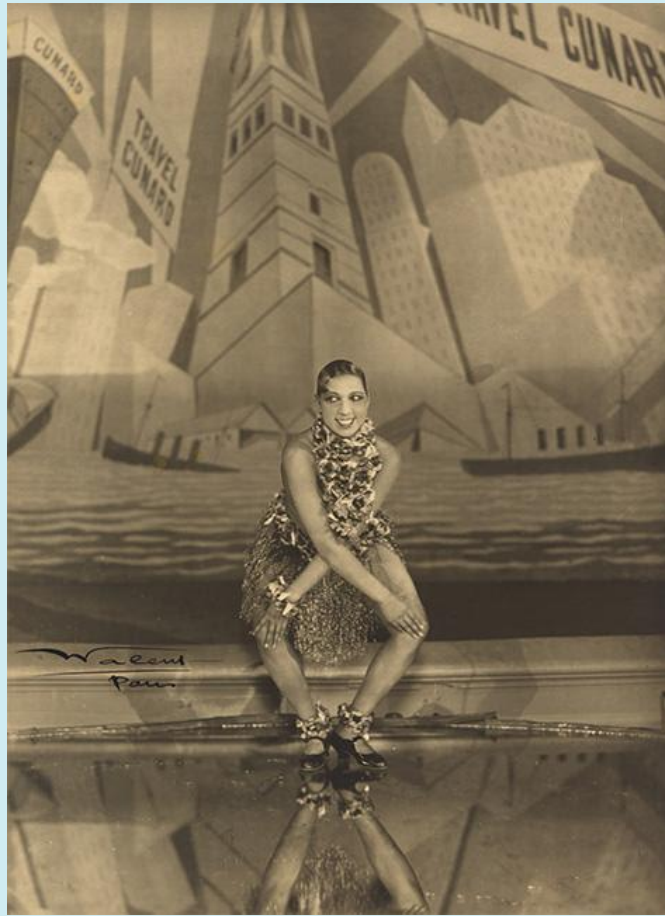
Frank Lloyd Wright's Southwestern Pennsylvania presents both realized and unrealized projects Frank Lloyd Wright designed for the region from the 1930s through the 1950s. The exhibition examines how his vision of the future might have impacted urban, suburban, and rural landscapes.

Realistic animated films, created by Skyline Ink Animators + Illustrators, provide, for the first time, a virtual exploration of five unrealized Wright projects for Southwestern Pennsylvania. These include a monumental reimagining of the Point (1947), a self-service garage for Kaufmann's Department Store (1949), the Point View Residences designed for the Edgar J. Kaufmann Charitable Trust (1952), the Rhododendron Chapel (1952), and a gate lodge for the Fallingwater grounds (1941). Using three-dimensional rendering technology to choreograph camera paths and to shape lighting to produce the same type of visual effects used in the film industry, Skyline Ink's resulting animations will be presented throughout the exhibition to provide a multimedia experience. A viewing theater will envelop visitors to show an expanded film of the three unrealized Pittsburgh designs. To further engage the senses, the film will feature an accompanying musical score by Daniel May with Marty Ashby and produced by MCG Jazz. Viewers will take a journey into Wright's creative mind, exploring architecture from an artistic perspective, with emphasis on his intended materials, textures, light and shadow.

**Brilliant Exiles: American Women in Paris: 1900 - 1939**

**National Portrait Gallery**

Through February 23, 2025



Josephine Baker by Stanislaus Julian Walery, Gelatin silver print, 1926 / National Portrait Gallery, Smithsonian Institution

Through portraiture and biography, “Brilliant Exiles: American Women in Paris, 1900–1939” illuminates the accomplishments of sixty convention-defying women who crossed the Atlantic to pursue personal and professional aspirations in the vibrant cultural milieu of Paris.

A new book by Gary Sarnoff explores the 1924 championship season of the Washington Senators baseball team. Click the link below to listen to an interview with the author.

## Harmony and Dissonance: Orphism in Paris, 1910–1930

The Guggenheim

Through March 9, 2025



In the fall of 2024, the Guggenheim New York will present *Harmony and Dissonance: Orphism in Paris, 1910–1930*, the first in-depth examination of the Orphist avant-garde. Featuring around 100 artworks installed on five levels of the museum’s spiral rotunda, the exhibition will historically situate this complex movement, tracing its roots, addressing its multidisciplinary reach, and considering its transnational reverberations.

Orphism emerged in Paris among a cosmopolitan group of artists in the early 1910s, when the changes and innovations engendered by modernity were radically altering conceptions of time and space—and how people lived. Poet Guillaume Apollinaire coined the term itself in 1912 to describe physically and spiritually transcendent art. He based his concept on the Greek mythological poet and musician Orpheus. Artists connected to Orphism engaged with ideas of simultaneity, exploring dynamic compositions that often encompass disks of vibrant color and evoke multisensory experiences. Looking to sources affiliated with the Neo-Impressionists and the Blue Rider group, Orphist practitioners oscillated between investigations into color theory



and its effects, and the transformative possibilities of color, form, and motion in art. When pushed to its limits, Orphism meant total abstraction. Selected works by Robert Delaunay, Sonia Delaunay, Marcel Duchamp, Mainie Jellett, František Kupka, Francis Picabia, and Amadeo de Souza-Cardoso, among others, and by the Synchronists Stanton Macdonald-Wright and Morgan Russell, will be included in the presentation.

1071 Fifth Avenue, New York City 10128

**Southern/Modern**

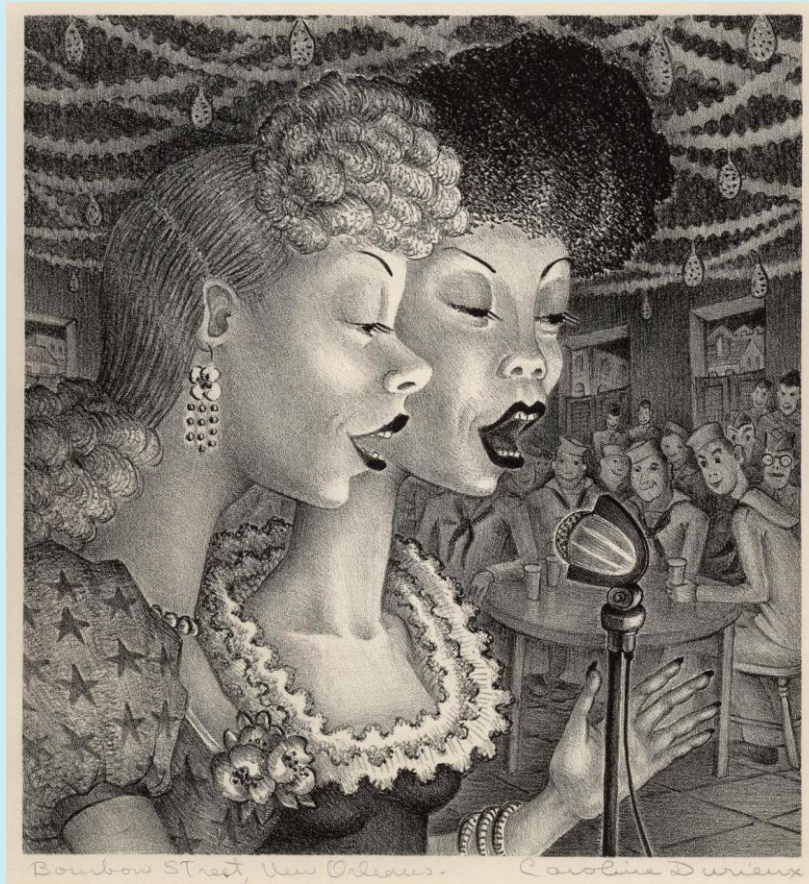
**Mint Museum of Art**

**Charlotte, North Carolina**

**Through February 2, 2025**

“Southern/Modern” will be the first project to survey comprehensively the rich array of paintings and works on paper created in the American South during the first half of the 20th century. Featuring more than 100 works of art drawn from public and private collections across the country, it will bring together a generation’s worth of scholarship. The exhibition will take a broad view of the South, considering artists who worked in states below the Mason-Dixon line and as far west as those bordering the Mississippi River. It will be structured around key themes that cut across state lines and will take an inclusive view of the artists working in the region. It will also include a number of major artists from outside the region who produced significant bodies of work while visiting. “Southern/Modern” will provide the fullest, richest and most accurate overview to date of the artistic activity in the South during this period and illuminate the important and hitherto overlooked role that it played in American art history.

“Southern/Modern” is organized by the Mint Museum in collaboration with the Georgia Museum of Art and will be accompanied by a fully illustrated publication featuring essays by leading scholars in the field and produced in collaboration with the University of North Carolina Press.



Caroline Durieux (1896 - 1989), "Bourbon Street, New Orleans," 1934. Black lithograph on paper. LSU Museum of Art, Baton Rouge, LA. Gift of the artist. 63.9.18

**Frida: Beyond the Myth**

Virginia Museum of Fine Arts

April 5, 2025 – September 28, 2025



Twentieth-century Mexican artist Frida Kahlo continues to fascinate us with her arresting gaze, signature fashion, and trailblazing legacy. At the Virginia Museum of Fine Arts, this singular artist and her extraordinary works are the focus of *Frida: Beyond the Myth*.

The exhibition showcases many of the artist's most important paintings and drawings from the beginning of her career in 1926 until her death in 1954. More than 60 works of art in a variety of media, many rarely seen outside of Mexico, include self-portraits, still lifes, and compositions from her imagination. Also on view are photographs of Kahlo taken by many of those closest to her, including internationally renowned photographers Lola Álvarez Bravo, Imogen Cunningham, Julien Levy, Dora Maar, and Nickolas Muray.

Kahlo began painting during her recovery from a traumatic bus accident that she barely survived and that forever changed her life. This exhibition closely examines the inimitable style and complexity of Kahlo's paintings. Her life was a seemingly open book but was also paradoxically enigmatic, as she depicted life-altering events with unflinching truth yet masterfully employed symbolism and continually reinvented herself in iconic self-portraits.

Her jewel-like paintings are among the most beautiful, memorable, and haunting images of the 20th century.

This presentation of paintings, drawings, prints, and photographs offers a rare opportunity to explore the art of Frida Kahlo, whose strength, vulnerability, and sensuality still compel us today. Discover how she crafted her image to reflect her Mexican pride, express gender fluidity, and adorn her injured body. Learn how Kahlo painted to transcend pain and physical disability. And celebrate how she ultimately triumphed to achieve her own immortality, becoming a national treasure in her native Mexico and receiving posthumous acclaim around the world.

*Frida: Beyond the Myth* is co-curated by Dr. Agustín Arteaga, the Eugene McDermott Director, and Sue Canterbury, the Pauline Gill Sullivan Curator of American Art, at the Dallas Museum of Art. The exhibition is organized for the Virginia Museum of Fine Arts by exhibition curator Dr. Sarah G. Powers.

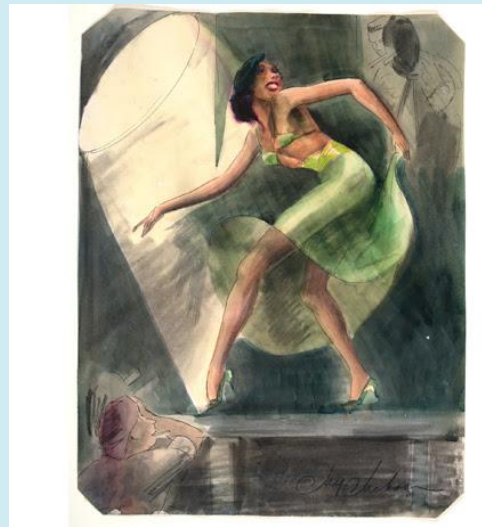
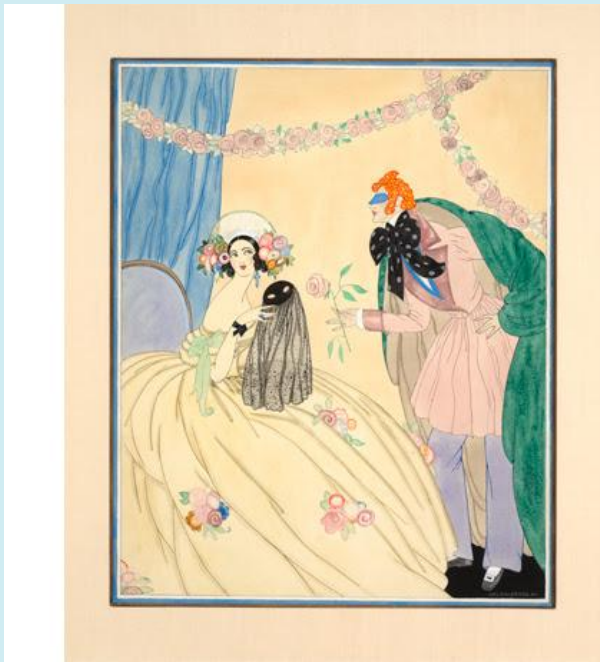
**Jazz Age Illiustration**

**Delaware Art Museum**

**Wilmington, Delaware**

**Through January 26, 2025**





Jazz Age Illustration is the first major exhibition to survey the art of popular illustration in the United States between 1919 and 1942. This ambitious project draws from DelArt's expansive illustration collection, with selective loans, to explore the mass visual culture that emerged at the end of the First World War—a period characterized by cultural vibrancy and dramatic social change. Jazz Age Illustration will include more than 100 works of art and dozens of publications by prominent artists, such as Aaron Douglas, John Held Jr., Neysa McMein, and Frank Schoonover.

[Tickets](#)