

ART NOUVEAU IN EUROPE AND AMERICA FROM THE MORSE COLLECTION

OBJECT GUIDE

ART NOUVEAU REFERS TO A STYLE that developed in the last two decades of the nineteenth century. It waned quickly and virtually disappeared by World War I. During its peak at the turn of the twentieth century, Art Nouveau revolutionized the decorative arts and architecture in Europe and the United States.

Art Nouveau is French for “new art.” Centers of this new art arose in Paris, Vienna, Munich, London, Milan, and in short order designers from Central Europe to the American Midwest adopted and adapted the ideas of the new art. The style emerged from the tremendous economic and cultural changes of the day and grew from the rich soil of the Arts and Crafts movement. Most important to all manifestations of Art Nouveau was the Arts and Crafts’ concept of unity of design, wherein the designer strives to create a totally integrated environment.

Because of the wide variety of the work it encompasses, Art Nouveau is not easily defined with precision. But in general Art Nouveau designs shared energetic lines that were dynamic, often twisting and turning as they stretched to define curves and countercurves.

The designs tended to flat planes and asymmetrical compositions, ideas inspired by Japanese prints that were

popular at the time. In subject, they favored attractive, often sensuous images of flowers, vines, youth, and women. In seeking liberation from the past, the practitioners of the new art zealously turned away from historical styles and instead sought inspiration from nature.

In America, the designer Louis C. Tiffany and the architect Louis Sullivan have been associated with Art Nouveau, although as in the case of many great designers, no one category fully describes their work.

The Morse Museum’s collection includes many wonderful examples of Tiffany’s work as well as numerous fine examples of European Art Nouveau that provide a splendid glimpse of the phenomenon as it arose in Europe.

Art Nouveau was at its height for less than two decades. Still scholars recognize the broad implications of Art Nouveau for the modern movements that followed it in the twentieth century.

Ceramics, left to right:

Vase, c. 1900
Carnation motif
Porcelain
Rozenburg, 1883-1916, Dutch
(PO-001-69)

Ewer, c. 1900
Floral motif
Porcelain
Rozenburg, 1883-1916, Dutch
(PO-002-70)

18) From the studio of Emile Gallé (1846-1904)

Nancy, France, 1884-1935

Top, left to right:

Vase, n.d.
Cameo glass, enamel, with silver mounts
(GL-004-73)

Bowl, n.d.
Glass with cut and applied enamel
(GL-007-77)

Vase, c. 1905
Maple leaf motif
Cameo glass
(1998-011)

Vase, c. 1904-1914
Lotus motif
Cameo glass
(GL-001-67)

Bottom, left to right:

Vase, c. 1890s
Orchid motif
Cristallerie glass with applied enamel
(GL-004-68)

Vase, c. 1890s
Cristallerie glass with applied enamel and cabochons
(GL-003-69)

Vase, n.d.
Glass with applied enamel
(GL-048-69)

Vase, n.d.
European mountain-ash motif
Cameo glass
(GL-001-71)

Vase, n.d.
Marqueterie de verre glass
(GL-028-69)



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- 1) Pair of baluster panels, 1898-1899**
Schlesinger and Mayer department store, Chicago (now Carson, Pirie, Scott & Company)
Copper-plated cast iron
George Grant Elmslie, 1871-1952, designer
Winslow Brothers Company, manufacturer
Louis Sullivan, 1856-1924, architect (2001-058:1&2)
Gift of the Art Institute of Chicago
- 2) Peacock mirror, after 1902**
Cast bronze and glass
Tiffany Studios, New York, 1902-1932 (85-012)
- 3) Pair of side chairs, c. 1900**
Walnut with rose-colored upholstery
Louis Majorelle, 1859-1926, French (FURN-64-067: A&B)
- 4) Mirror, 1895-1905**
Leaded glass in wood frame
Abel Landry, 1871-1923, French (FURN-033-70)
- 5) Vase, n.d. (no date)**
Cameo glass
Emile Gallé, 1846-1904, French (GL-002-63)
- 6) Vase, n.d.**
Iridescent glazed clay
Clément Massier, 1845-1917, French (PO-020-70)
- 7) Lithograph, 1896-1900**
Alphonse Marie Mucha, 1860-1939, Czech (PR-025-69, PR-011-68, or 2001-038)

- 8) Desk, c. 1903**
Fruitwood, maple, and marquetry
Emile Gallé, 1846-1904, French (FURN-073-68)
- 9) Lamp, c. 1900**
Blown and etched glass
Emile Gallé, 1846-1904, French (60-004)
- 10) Desk lamp, No. 349, after 1902**
Pony wisteria design
Leaded glass and bronze
Tiffany Studios, New York, 1902-1932
Prize, Prima Esposizione Internazionale d'Arte Decorativa Moderna, Turin, Italy, 1902 (69-008)
- 11) Table lamp depicting dancer Loïe Fuller, c. 1900**
Gilt bronze
Raoul-François Larche, 1860-1912, French (MET-002-69)
- 12) Jardinière with handles, c. 1900**
Glazed clay
Hector Guimard, 1867-1942, French (PO-036-75)
- 13) Figurine, c. 1905-1910**
Amphora pottery, Mold No. 775
Glazed clay
Reissner, Stellmacher & Kessel, established 1892, Austrian (PO-006-70)

- 14) Left to right:**
- Mantel clock, c. 1895-1904**
Hammered copper over wood and semiprecious stones
Alfred Daguet, French
For S. Bing's Salon L'Art Nouveau, Paris, 1895-1904 (MET-045-66)
- Hinged box, c. 1895-1904**
Hammered brass, copper, and glass over wood
Alfred Daguet, French
For S. Bing's Salon L'Art Nouveau, Paris, 1895-1904 (MET-010-74)
- 15) Left to right:**
- Vase, 1900**
Glazed white clay with metal mount
Rookwood Pottery, Cincinnati, 1880-1967
Kataro Shirayamadani, 1865-1948 (PO-060-66)
- Vase, 1897**
Earthenware with metal mounts, tiger's eyes, moonstones, and pearls
Rookwood Pottery, Cincinnati, 1880-1967
Maria Longworth Nichols, 1849-1932, designer (PO-052-66)
- 16) Clockwise from back left:**
- Bowl with four handles, c. 1900**
Pewter, copper, and enamel
Liberty & Co., established 1883, English (MET-026-78)

- Vase, n.d.**
Glass with silver overlay
Johann Loetz Witwe glassworks, 1836-1939, Austrian (GL-010-83)
- Box, n.d.**
Silver plate, enamel, and wood
Charles Robert Ashbee, 1863-1942, English (70-003)
- 17) Jewelry, clockwise from top:**
- Pin, c. 1900**
Winged nymph
Gold and *plique-à-jour* enamel
Eugène Feuillâtre, 1870-1916, French (MET-055-71)
- Pin, 1900**
Swan
Gold, enamel, pearl, and diamond
Designer unknown, English (MET-068-70)
- Pin, c. 1900**
Lorelei figure
Gold, opal, and emeralds
Designer, origin unknown (MET-001-77)
- Pin, c. 1900**
Young maiden
Gold
Henri Dropsy, 1885-1969, French (71-018)
- Pendant, n.d.**
Four seasons
Gold and enamel
Attributed to René Lalique, 1860-1945, French (MET-003-71)