

MARTHA DREXLER LYNN, Ph. D. (Martha Danziger) 8/2019

Art Historian and Author
Expert in Twentieth Century Decorative Arts

BOOKS

American Studio Ceramics, Innovation and Identity, 1940 – 1979
Fall 2015

Yale University Press, New Haven

The Vase and Beyond: The Swidler Collection
Fall, 2010

Crocker Art Museum
Sacramento, California

Sculpture, Glass and American Museums, 2005

University of Pennsylvania

American Studio Glass: An Interpretive Study 1960 – 1990, 2004

Hudson Hills Press, New York

Masters of Contemporary Glass Selection from the Glick Collection, 1997

Indianapolis Museum of Art and the Indiana University Press

The Clay Art of Adrian Saxe, 1993

Los Angeles County Museum of Art and Thames and Hudson

Clay Today: Modern and Contemporary Ceramics from the Smits Collection
1990 and reprinted 1991

Los Angeles County Museum Art and Chronicle Books

ESSAYS AND ARTICLES

Article: "Useful Misunderstandings: Japanese and American *Mingei*," *Ceramics: Art and Perception* #70, 2008.

Article: "Stephen DeStaebler: Heroic Fragments Deployed," *Ceramics: Art and Perception* #81, 2010.

Essay: "Karen Shapiro: New Work" Winfield Gallery, Carmel, California and the Fresno Art Museum, 2010., May 7 to August 15, 2010, Fresno Art Museum.

"Useful Misunderstandings: Japanese and American *Mingei*," *Ceramics: Art and Perception*, No. 70 (December 2007-February 2008):38-42.

Catalogue entries: *Art of Glass: Masterworks in the Toledo Museum of Art* 2006
Toledo Museum of Art
D. Giles Limited, London

Essay: *Collecting Glass Today*
April, 2005
Microsoft Art Collection
Mountain View, California

Article: *The Beauty Factor: Modernist Discomfort and the Postmodern Embrace*
2005
Glass Art Society Journal
New Orleans

Essay: "Cultural Candy"
Object Lessons, 2001
Guild Publishing
Madison, Wisconsin

Review: "Otto and Vivika Heino"
Vol. 56 No. 5. October/November 1996
American Craft
New York City

Catalogue essay: "Contemporary Ceramics in the Marer Collection 1960-1990" in *Revolution in Clay*
1994
Scripps College, Claremont, California, and University of Washington Press

Catalogue essay: "Clay Leads the Studio Crafts into the Art World"
in *Contemporary Crafts and the Saxe Collection*
Toledo Museum of Art

Fall 1993

Catalogue essay: *75 Works, 75 Years*
Robert Arneson essay
1993

Laguna Art Museum
California

Catalogue essay: "Seth Randal"
1993

Leo Kaplan Modern
Habatat Gallery, Roca Raton

"David Hopper"
Fall, Number 45
October, 1991

Glass Magazine
New York City

"Diana Hobson"
Spring, No. 43
March 1991

Glass Magazine
New York City

"Jane Bruce and Will Pappenhimer"
Spring/Summer, No.40
September 1990

Glass Magazine
New York City

Journal: "It Takes More Than One Lens"
Vol 9, no. 2, (winter, 1988-89)

National Council on Education
for the Ceramic Arts

"Anne Scott Plummer: Myth in Clay
Forms," 1989

A.R.T. Press
William S. Bartman Foundation
Los Angeles

"Richard Jolley: Glass Artist"
1989

Gallery Catalogue,
Maureen Littleton Gallery
Washington, D.C.

"Collecting: An Affair of the
Heart"
July 1989

Catalogue for *Modernism:*
The L.A. Show
Los Angeles

Brochure: "Contemporary Ceramics
from the Smits Collection"
April 1987

Los Angeles County Museum
of Art, Decorative Arts
Department

"Toward Understanding the Collecting
of Decorative Arts"
1985

Los Angeles Antique Show
Junior League of Los Angeles
Catalogue

"Christopher Schummaker: Jason's
Firehouse: In memory of Jason Seley"
Catalogue for Exhibition
*The Column Show: Metaphor
and Motif*
1986

University of Southern California
School of Fine Arts
Museum Studies Program
Los Angeles

EDUCATION:

Ph.D. Art History
Dissertation Topic: *Challenging
Boundaries: The History and Reception
of the American Studio Glass Movement,
1960 to 1990*
May 2000

University of Southern California
Dr. John Pollini
Dr. Richard Meyer
Dr. Lynn Matteson

M. A. Art History
Art History and Museum Studies
1989

School of Fine Arts
University of Southern California,
Dr. Selma Holo

Diploma
European Decorative Arts
of the 19th and 20th Centuries
1983

Sotheby's
London, England

B. A. 24 units
Design and the Built
Environment
1972-3 [?]

California State University
San Jose, California

California Lifetime Teaching
Credential, Elementary Level

Dominican University
San Rafael, California

B. A. Art History
1970

University of California
Berkeley, California

Diploma
1966

Sarah Dix Hamlin School
San Francisco, California

Diploma
1962

Marin Country Day School

WORK EXPERIENCE

Advisory Board
2017-2018

Ceramics Art and Perception
Australia

Vice-President
2016-2018

Cfile, Santa Fe, New Mexico

Lecturer
2010-4

California State University,
Monterey Bay: Visual and Public Art
Department, Lecturer (2010)
Regional Art (GUAR class) Spring
semester Jan-May.

Docent Training
Art History Lecture: *Super Cool*
Liquid: Understanding the American
Studio Glass Movement
May 2008

Fine Arts Museum of San Francisco:
De Young

Consultant, Museum Collection
Development
Summer, 2004

Museum of Glass and International
Contemporary Art
Tacoma, Washington

Art book author 1998-present	Carmel, California
Consultant, The Center for Craft Creativity and Design, Crafts and Critical Language Project 1999-2001	Asheville, North Carolina
Consultant, The Music Center Founders League, 1998	Los Angeles
Consulting Deputy Director March – November 1997	Craft and Folk Art Museum Los Angeles
Associate Curator Decorative Arts Department in charge of the Twentieth-Century Craft and Design Collections 1991 - 1994	Los Angeles County Museum of Art
Assistant Curator Decorative Arts Department Founder of the Twentieth-Century Craft and Design Collections 1988 -1991	Los Angeles County Museum of Art
Curatorial Assistant Decorative Arts Department 1986-1988	Los Angeles County Museum of Art

CURATORIAL AND EXHIBITIONS

Curator, <i>Monterey Bay Metal Arts Guild Cup Exhibition</i> April 6 to May 1, 2003	Chris Winfield Gallery Monterey, California
Curator, <i>Tantalizing Teapot: Felicitous</i>	Craft and Folk Art Museum

<i>Union of Form and Content</i> September - December 1997	Los Angeles
Curator, <i>The Clay Art of Adrian Saxe</i> November 1993 to January 1994 Internationally Traveling Exhibition Illustrated catalogue English and Japanese editions	Los Angeles County Museum of Art, Newark Museum of Art, Shigaraki Cultural Center, Japan
Curator, <i>Clay Today: Contemporary Ceramists and Their Work</i> November 11, 1991 - February 28, 1992	Pacific Design Center Los Angeles
Curator, <i>Clay 1925-1975</i> <i>Potters to Artists</i> August 31, 1992 - February 26, 1993	Pacific Design Center Los Angeles
Installation Curator, <i>What Modern Was: Design 1935-1965</i> June 27 - August 31, 1991	Los Angeles County Museum of Art
Curator: "Los Angeles Modern: 1935-1965", <i>What Modern Was: Design 1935-1965</i> June 27 - August 31, 1991	Los Angeles County Museum of Art
Curator, <i>Twentieth Century Ceramics Gallery</i> , September 1989 - 1991 First Rotation: September 1989 Second Rotation: August 1990	Los Angeles County Museum of Art
Installation Curator: <i>Art Nouveau in Munich: Masters of Jugendstil</i> December 21, 1988 to February 19, 1989	Los Angeles County Museum of Art

Curator: *Contemporary Ceramics
from the Smits Collection*
April 1987 - January 1988

Los Angeles County Museum
of Art

Curator: *Charles and Ray Eames:
Design as Process*
March 15 - July 31, 1987

Pacific Design Center
Los Angeles

Curator: *Innovative Tableware
of Josiah Wedgwood, 1760-90*
September 1 - December 18, 1987

Pacific Design Center
Los Angeles

Curator: *By Hammer and Hand:
Four Contemporary Silversmiths
and Metalworkers* January 28 -
April 22, 1988

Pacific Design Center
Los Angeles

Curator: *Beatrice Wood: Fifty-Five
Years of Ceramic Art* June 30 -
September 16, 1988

Pacific Design Center
Los Angeles

Guest Curator of *Rebels Revisited:
Sources and Interpretations*
May 1985 to April 1986

Pacific Design Center
Los Angeles

TEACHING

Adjunct Professor
2009

California State University, Monterey
Bay, California

Course Design: *William Morris
and the Origins of the Arts and Crafts
Movement*
Fall, 1996

School of Fine Arts
University of Southern California
Dr. Lynn Matteson

Art History Survey Course

School of Fine Arts

Teaching Assistant
Spring 1995
University of Southern California
Los Angeles
Dr. Susan Larsen-Martin

Video: *Revolution of the Wheel*
12 week video history of
American Ceramics
1994
Queen's Row, Los Angeles

Adjunct Professor
Summer 1992
School of Fine Arts
University of Southern California
Los Angeles
Dr. Lynn Matteson

Curatorial Internship Oversight
Museum Studies Program
1990-1991
School of Fine Arts
University of Southern California
Los Angeles

Instructor, "The Fabulous Fifty"
Extension Program/Design
1990, 1991
University of California,
Los Angeles

Instructor, "L.A. Modern:
Design 1935-1965", in conjunction
with *What Modern Was: Design 1935-1965*
Extension Program/Visual Arts
August 1991
University of California,
Los Angeles

Instructor: Eight to Twelve Week Course: "Fabulous Fifty: Decorative Arts 1940 - 1990" A critical assessment of production and one-off clay, glass, wood and metalwork exploring design concepts and the philosophical rationale underlying them. Emphasis is on interweaving of American and European developments and influences.

PRESENTATIONS, PANELS, JURIES 1984-PRESENT

Moderator, artist panel, *Fired Up: Monumental Clay*, Palo Alto Art Center, August

7, 2016.

Panelist, “Future Exhibition Spaces: Inside and Out,” *50 Years of Studio Glass: California Contributions 1962-2012*, November 2012, The Crucible and the California Glass Exchange, Oakland, California.

Lecture, “Creating Context: American Glass and Ceramics” *Celebrating 50 Years of American Studio Glass*, 51st Annual Seminar on Glass, The Corning Museum of Glass, 2012

Panelist, “Future Spaces: Inside and Out,” *California Contributions: 50 Years of American Studio Glass*, The Crucible, Oakland, California, 2012.

Lecture, Docent group
2010

De Young Museum, San Francisco

Juror and essayist: *New Glass Review* 26
2005

The Corning Museum of Glass

Lecture, “The Beauty Factor: Modernist
Distain and American Studio Glass”
June 2004

Glass Art Society Conference
New Orleans

Presentations and Panel Participant:
“Museum Matters”
May 2004

California State University
Monterey Bay

Leader, Craft Summit Retreat
“Towards Craft History”
Feb/March 2003
Textbook and Reader Project

Center for Craft Creativity and
Design
Asheville, North Carolina

Presentation and Panel Participant:
“Complex Simplicity : Craft and the
Art Critic”
Wood Turning in North America Since
1930 Symposium

Yale University Art Gallery

September, 2002

Lecture, “The California Crafts Impulse:
Roots and Manifestations in Clay,
Glass and Wood”
American Society of Appraisers
International Conference
August, 2002

San Diego, California

Leader, Craft Summit Retreat
“Towards Craft History”
March 2002

Center for Craft Creativity and
Design
Asheville, North Carolina

Presentation: “Movin’ On In: Strategic
Placements of American Studio Glass
in Public Collections” part of “Is Glass
the New Bronze” Chair, John
Perreault, Urbanglass
February 2002

College Art Association
Conference, Philadelphia
Studio Art Open Session

Seminar Leader
“Towards a Critical Language”
Curator’s Seminar
May, 2001

Pilchuck Glass School
Seattle, Washington

Panel Organizer and Participant
“If not teaching, what?”
on behalf of ArtTable, New York

College Art Association
Los Angeles, 2000

Organizer “Virtual Reality: Practical Tips
for the Art Professional”
ArtTable Symposium

Pacific Design Center
Los Angeles
1998

Panel Participant
“Clay as a Second Language”
in conjunction with the exhibition:

College of Arts and Crafts
Oakland, California

Ceramic Still Life: The Common Object
November 22, 1997

Juror: "Arizona Biennial '97"
April/May 1997

Tucson Museum of Art
Tucson, Arizona

Panel Participant
52nd Scripps Ceramic Annual
1996

Scripps College, Claremont
California

Panel Organizer "Glass in Southwest Art
Museums"
25th Annual Conference May 6 - 15, 1995

Glass Art Society
Asheville, North Carolina

Panelist "Museums and their Supporters:
How They Work Together to Create and
influence Museum Collections"
Glass Weekend '95
June 9 - 11, 1995

Creative Glass Center of America
and the James Renwick Alliance
Wheaton Village, New Jersey

Juror, *29th Ceramic National*
Winter, 1993

Everson Museum of Art
New York

Panelist, *Fifth Annual Ceramics*
Symposium
April 1992

American Ceramics
New York City

Juror, *Artist's Awards Exhibition*
March 1991

Otis/Parsons School of Art and
Design, Los Angeles

Juror, *Sixth Annual Monarch Tile*
National Ceramics
Spring 1991

San Angelo Museum of Fine Arts
Texas

Panelist, "Social Signals"
Millennium Series 1991

New Art Forms
Chicago

September 21, 1991

Fundraising Coordinator
for *Modernism* to benefit
the Decorative Arts Department
Los Angeles County Museum of Art
May 1989
May 1990

Santa Monica Civic Auditorium
Santa Monica, California

Panelist, "Glass Lovers Weekend '87"
Museum Issues
November 13-15, 1987

Wheaton Village, Millville,
New Jersey

Symposium Coordinator: "Crafts
and the Machine: Myths and
Realities of Twentieth Century
Decorative Arts"
September 19 - 20, 1987

Sponsored by the Decorative Arts
Council of the Los Angeles County
Museum of Art in conjunction with
the *Machine Age* and *The Art That is
Life*

BOARDS AND AWARDS

American Ceramic Circle Award
2017
*American Studio Ceramics, Innovation
and Identity, 1940 – 1979*

Best book of the year 2016

Yale University Press, New Haven

Board of Trustees
2015-

Carmel Public Library Foundation
Carmel, CA

Board of Trustees
2008-

National Steinbeck Center
Salinas, California

First Vice-President
Board of Trustees
2004 – present
Executive Search Committee 2004

Monterey Museum of Art
Monterey, California

Outstanding Achievement Award
2000

ArtTable, Inc.
Southern California Chapter

National Board of Directors
1998-2000

ArtTable, Inc.
New York, N.Y.

Getty Research Fellowship
1997, 1998

Getty Museum, Los Angeles

Board of Directors
1992-5
Museum Liaison

Glass Art Society
Seattle, Washington

Board of Directors
1990-4

Archie Bray Foundation
Helena, Montana

1994 Certificate of Merit
The Clay Art of Adrian Saxe

Bookbuilders West
San Francisco

Exhibition Grant
The Clay Art of Adrian Saxe
1991

National Endowment for the Arts
Washington, D.C.

1991 Award
*Clay Today: Contemporary Ceramists
and Their Work*

American Federation of Museums,
New York City

1991 Certificate of Merit
*Clay Today: Contemporary Ceramists
and Their Work*

Bookbuilders West
San Francisco

Academic Achievement Citation
School of Fine Arts
1989

University of Southern California
Los Angeles

LECTURES

“Art World Critics and Craft World Art.” Contradictory forces have de-centered the criticism of crafts and rendered them either “warm and fuzzy” or the subject of questions that do not address the totality of the work. What questions should the critic ask? What is the role of the critic? How has this effected the way the high art world responds to contemporary crafts?

“The Beauty Factor: Modernist Distain and American Studio Glass” The medium of glass through its beauty calls forth a sensual immediacy and complex intelligence that is not verbal or literary at its base. And consequently, it is viewed uneasily by the artworld arbiters. How does that impact its place and valuation vis-à-vis the high art world, and in turn, impact its acceptance into museum collections?

“West Coast Ceramics: The Potter's Art.” A review of the unique contributions that west coast ceramists have made to the acceptance of clay as a serious, high art medium informed by educational, philosophical and practical advances.

“From Vessel to Vehicle.” This lecture presents a discussion of historical and theoretical developments surrounding ceramics as it has moved from a utilitarian craft material to a high art medium throughout the 1960s and beyond. Also addressed is the persistence of functional practice even as vanguard work stormed high art bastions.

“Acceptance and Inclusion: Glass and Museum Collections.” A discussion of the impact of landmark exhibitions, donations and purchases of studio glass by public institutions during the 1970s through the 1990s, spurred by collector activism signaling the arrival of American studio glass as an art medium. Also, an exploration of how patronage and commodification aided the acceptance of studio glass.

“The California Factor: Origins and Influences on Crafts.” In the 1940s and 1950s California was the site of groundbreaking developments studio ceramics, glass, and woodcrafts. This would be important as an isolated phenomenon, yet the effect ranged over the field of studio work. Assessing these innovations are key to understanding the growth and formulation of the national studio crafts movement.

“How to Build a Design or Craft Collection: The Personal versus the Public.” Within the context of the creation of a private or public collection, tips on how to select works that are important to design and craft history, and how to apply aspects such as condition, provenance and eye appeal to the creation of a collection. Also, a discussion of the characteristic differences between private collections and public ones.

“Rebels Revisited: Sources and Interpretations.” A discussion of the architect-designed furniture of the early twentieth century and their later day reproductions. An exploration of the role that production demands plays in the modification of classic forms and how these forms are markers for status and sophisticated design knowledge.

“Twentieth Century Art Furniture: Progression of Craft and Content.” A discussion of the development of American studio furniture from a primarily functional format to an expressive and content-driven medium.

“Terms of the Trade.” A discussion of the critical language used in discussing decorative arts, crafts, folk arts and art, as it has evolved over time, and what these changes have meant to the valuing and understanding of crafts in a post-industrial world.

ADDITIONAL WORK EXPERIENCE 1973-1983

Project Manager, Facilities
Planner and Corporate Designer
1982

Charles Schwab and Co.
San Francisco, California
and London, England

M.D.L. Designs, Sole Proprietor
Residential and Commercial
Interior Designer, 1976-81

San Francisco Bay Area
and Boston, Massachusetts

Live-On Air Interior Design Expert
"People are Talking"
April 1979 - November 1981

KPIX-TV CBS, Channel 5
San Francisco

Consultant, *Design for People
with Disabilities*
1980

Institute for the Human
Environment, San Francisco

Teacher, Design and Design History
1976-1978

Piedmont Adult Education
Piedmont, California

Apprentice to John Wheatman
1974-1976

Cole/Wheatman, San Francisco

Teacher, Marin Country Day School
1973-1974

Corte Madera, California

ASSOCIATIONS AND CLUBS

Board of Trustees Carmel Public Library Foundation	Member, 2015-
Board Member: National Steinbeck Center 2007-2012	Program Chair
Board Member: Monterey Museum of Art	2003-2006
Member 2001-present	The Beach and Tennis Club Pebble Beach, California
Chair, ArtTable Southern California Chapter 1998-2000	Los Angeles New York City
Co-Chair, ArtTable Program Committee 1995 - 1997	Los Angeles
The California Club 1991- 1998	Los Angeles
Society of Architectural Historians 1986-1990	Southern California Chapter Los Angeles
Decorative Arts Society 1986 - 1993	New York City
Architecture and Design Council 1991 - 1993	Museum of Contemporary Art Los Angeles
Archie Bray Foundation Board 1990-3	Helena, Montana
American Association of Museums	New York City

1984 - 1990

Art Alliance for Contemporary Glass
1989 - 2019

Los Angeles

Glass Art Society
1986 - present

Seattle, Washington

American Crafts Council
1985 - present

New York City

RESIDENCE

2000-present

189 Upper Walden Road
Carmel, CA 93923-9743
U.S.A.

tel: 831-626-7166
fax: 831-626-7966
marthalynn@mac.com

PERSONAL

Born to Fred and Jane Drexler San Rafael, California
Married to Robert Nathan Danziger 1997-

