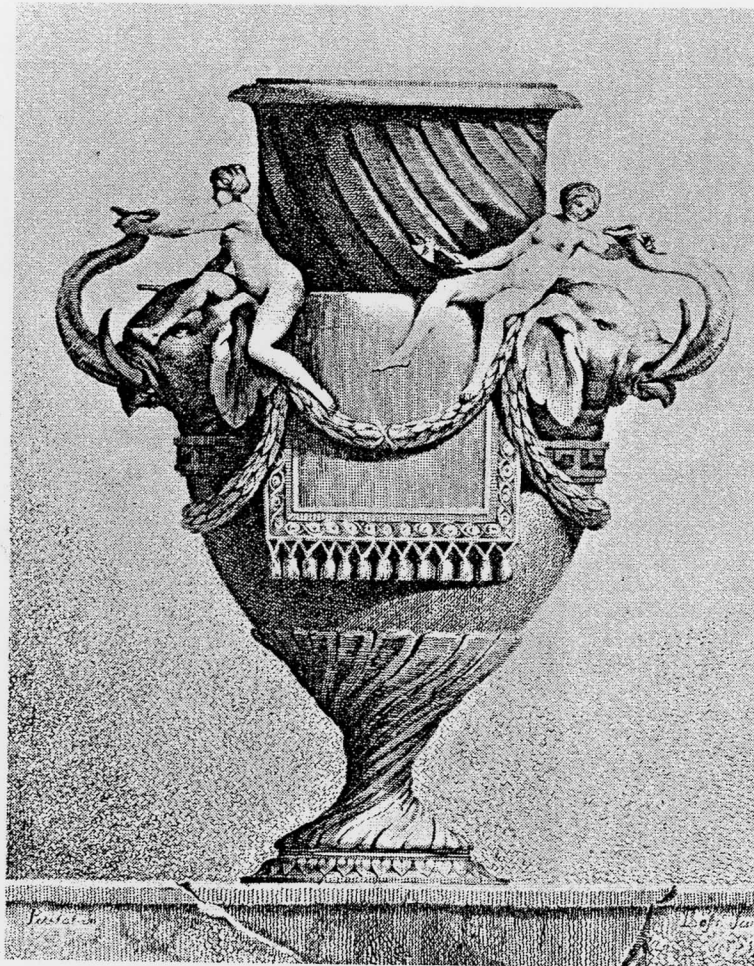


INSIDE ART

Carol Vogel



“Vase With Elephant Handles” (1764), at the Bard Graduate Center.

tive arts at the Met. The catalog was written largely by students.

“Like many decorative arts departments, we can only show between 5 and 10 percent of our collection, so we’re always looking for ways to get things out of storage and studied,” said Ian Wardropper, the Met’s curator in charge of European sculpture and decorative arts. “We believe we need to be training a future generation of curators.”

Susan Weber Soros, director of the Bard Graduate Center, called the project a teaching tool, adding, “Young curators can only learn by working with collections.” She said the students were able to work with curators from a cross section of departments at the Met, from decorative arts to prints, drawings and textiles.

shown. The Bard Graduate Center for Studies in the Decorative Arts, Design and Culture has students eager for experience in organizing exhibitions. The two institutions have joined in an unusual collaboration that has produced “Vasemania — Neoclassical Form and Ornament: Selections From the Metropolitan Museum of Art.”

The exhibition, which opened yesterday and runs through Oct. 17 at the Bard Center, 18 West 86th Street, Manhattan, explores the 18th-century Classical Revival through the vase motif. The show includes about 100 works, from ceramics and silver to furniture and works on paper.

The show has been organized by Bard students working with Stefanie Walker, special exhibitions curator at Bard, and William Rieder, curator and administrator of the department of European sculpture and decora-

Learning to Be Curators

The Metropolitan Museum of Art has many objects that are rarely