

# AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2016



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*The American Ceramic Circle (ACC) was founded in 1970 as a non-profit educational organization committed to the study and appreciation of ceramics. Its purpose is to promote scholarship and research in the history, use, and preservation of ceramics of all kinds, periods, and origins. The current active membership of approximately five hundred is composed of museum professionals, collectors, institutions, and a limited number of dealers in ceramics. Member interest is focused on post-Medieval pottery and porcelain of Europe, Asian ceramics of all periods, and ceramics made, used, or owned in North America.*

*The ACC is chartered in the State of Maine as a 501 (c) 3 Corporation and is governed by a volunteer Board of Trustees.*

Thank you for all your contributions to this edition of the *Newsletter*.

Please continue to send any news you would like to share with the ACC membership to David Conradsen, [david.conradsen@slam.org](mailto:david.conradsen@slam.org) and Adrienne Spinozzi, [adrienne.spinozzi@metmuseum.org](mailto:adrienne.spinozzi@metmuseum.org)

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COVER IMAGE: Doulton Ceramic Factory, Vase or umbrella stand, probably 1886, salt-glaze stoneware, Wadsworth Atheneum Museum of Art, The European Decorative Arts Purchase Fund (2014.6.1)

**Hartford, Connecticut**

November 3–6, 2016

This year's annual symposium will take place in Hartford, where we will explore the collections of the Wadsworth Atheneum Museum of Art, Historic Deerfield, the Mark Twain House and Museum, and the Hillstead Museum. Lecture topics this year include Pierpont Morgan's Italian maiolica and later ceramics; English ceramics in the National Trust; late 19th-century English, Continental, and American pottery and porcelain, Chinese imitations and fakes, and contemporary studio pottery. Pre- and post-symposium trips include an exploration of the ceramics at Historic Deerfield; a visit to potters Mark Shapiro and Eric Smith and to Ferrin Gallery's Project Art space; and tours of the Mark Twain House and Hillstead Museum. We hope you will join us.

RIGHT: Doulton Ceramic Factory, Vase or umbrella stand, probably 1886, salt-glaze stoneware, Wadsworth Atheneum Museum of Art, The European Decorative Arts Purchase Fund (2014.6.1)

BELOW: Meissen Porcelain Factory, Garniture of five vases, c. 1725–30, hard-paste porcelain, Wadsworth Atheneum Museum of Art, Gift of J. Pierpont Morgan (1917.1186-90)

**Brian Gallagher**, Curator of Decorative Arts, Mint Museum

Thirteen ACC members, along with highly respected English ceramics scholar Pat Halfpenny, our tour leader, and Cy Britt, our tour director and skillful coordinator of all logistical matters for the trip, thoroughly enjoyed seven days (June 14–21, 2016) of visiting public and private ceramics collections in Staffordshire, London, and beyond. We assembled in London, but immediately left by bus to travel to Stoke-on-Trent, which served as our base of operations for the first half of our week together. We paused on our drive north that first day to be welcomed into the home of a lovely couple whose collecting focus is 19th-century Spode ceramics, although Minton, New Hall, and other Staffordshire factories were also well-represented. Our second day started with a private tour of Rode Hall, where Sir Richard Baker Wilbraham let us view his holdings in Bow, Chelsea, Worcester, and Derby porcelain. We left Rode Hall to visit Middleport Pottery, located on the Trent and Mersey Canal and operated by Burgess Dorling & Leigh. Burleigh, as the factory is more commonly known, is the oldest working pottery in Staffordshire and continues to use traditional transfer-printing methods for its wares. Our last two days in Stoke-on-Trent included excursions to two justly renowned public collections—the Potteries Museum, where curator Miranda Goodby took us into ceramics storage for a handling session, and the Wedgwood Museum, where Gaye Blake Roberts and her staff took us through the galleries and archives—as well as a tour of the Gladstone Pottery Museum, where we walked inside a bottle kiln and saw a demonstration of the one-piece mold technique. We capped off our Staffordshire experience with a delightful tour of the Spode Visitor Center and a private dinner at the Potters' Club.

We returned to London on the afternoon of our fourth day, heading immediately to the V&A Museum where curator Terry Bloxham presented an impressive overview of the tin-glazed earthenware technique while passing around representative objects for us to study up-close. On the next day we visited two private collections, the first including a handling session with words of wisdom from ceramics historian Jonathan Gray and the second featuring extraordinary examples of Vincennes, Chantilly, Meissen, and other important continental factories. We traveled on the sixth day to Brighton, where we visited the Brighton Museum and had a tour of the Willett Collection of English pottery with curator Stella Beddoe. We followed that with a trip to Brighton Pavilion, the amazing palace built by George IV while he was still Prince Regent. He clearly relished the chinoiserie style! Our last day included a visit to yet another incredible private collection, this one comprising a rich and encyclopedic array of ceramics from various cultures and time periods. We celebrated our last evening together with a festive meal at Bar Boulud, and then in the days that followed some of us exited Britain before Brexit, while others had coincidentally timed their own exits to follow, and therefore witness, that remarkable day!



Potteries Museum in Stoke on Trent, June, 16, 2016; (from left) Miranda Goodby (the Curator), Gail Geibel, Lois Wagner, Wanda Matthes, Tish Roberts, Betsy Ruehl, Pat Halfpenny, Duane Matthes, Brian Gallagher, Suzanne Hood, Pauline Tremlett, Joan Kunzelmann, Roz Pretzfelder, Joan Graham, Ben Miller (a curator at the museum) and Liz Stothart.

ACC Grants

The ACC awards grants up to \$5,000 that are intended to provide assistance for costs associated with original scholarly research in the history of ceramics (grant proposals involving direct commercial profit are not accepted). Grant recipients are required to offer completed papers for publication in the *American Ceramic Circle Journal* and may be invited to speak at an annual ACC symposium. The next deadline for completed applications is April 1, 2017. Please refer to the ACC website (<http://www.americanceramiccircle.org>) for further information or contact Elizabeth A. Williams, ACC Grants Chair ([eawilliams@risd.edu](mailto:eawilliams@risd.edu))

ACC Symposium Scholarships

Each year the ACC offers students a limited number of Symposium Scholarships, which cover the conference registration fee and the gala dinner. The next deadline for applications is October 1, 2016 for the Fall 2016 ACC Symposium in Hartford, CT. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chair ([eawilliams@risd.edu](mailto:eawilliams@risd.edu)).

2016 ACC GRANT AWARDS



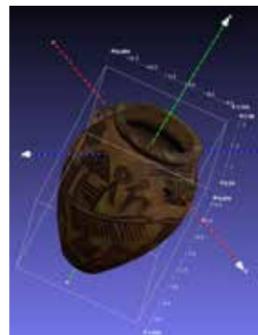
Japan, Arita, Kakiemon kilns, Figure of an elephant, 1670–90, porcelain, 11.6 in. (29.5 cm), Porcelain collection of Augustus the Strong, Zwinger, Dresden.

*The Amsterdam–Dresden Porcelain Trade*

**Dr. Christiaan J.A. Jörg**, Chairman of the Dutch Foundation of Friends of the Dresden Porcelain Project

Around 1700, Amsterdam was one of the most important places in Europe for the trade in exotica. Large numbers of Asian export porcelains amassed by Augustus the Strong (1670–1733) for his collection in Dresden were either bought by members of his court directly in Amsterdam or on the Leipzig trade fairs from Dutch dealers. Dr. Jan Hüsgen, a German historian, will research the Dresden-

Amsterdam porcelain trade and its importance for the porcelain collection, based on archival materials in Dresden, Leipzig, Amsterdam, and The Hague. The acquisition lists of the Royal Court in Dresden and the records of the trade fair in Leipzig make it possible to identify individual dealers. The results will help establish the provenance of the collection in Dresden by analyzing part of its acquisition process at the micro-level.



Digital reconstruction of Predynastic pottery, currently on display in the RISD Museum (2000.30; model by M. Uildriks; DECOR © 2016).

*DÉCOR: The Decorated Egyptian Ceramics Online Repository*

**Martin Uildriks, Ph.D.** Student at the Joukowsky Institute for Archeology and the Ancient World, Brown University, Providence

Around 5,200 years ago Egypt developed one of the oldest and long-lived traditions of writing in the ancient world. Enigmatic decorations on even older so-called Predynastic ceramics suggest that the development of Egyptian writing took at least five centuries, during which people developed their abilities to use images as representations of thoughts, meaning, and eventually

language. Most of these ceramics were excavated over a hundred years ago and then distributed across the globe. DECOR aims to develop an online database with archaeological data and digital reconstructions of as many decorated Predynastic ceramics as possible, which will enable scholars to collaborate and advance our understanding of relationships between these early images, the creation of meaning, and eventually the development of writing systems generally.

CERAMIC NOTES AND RESEARCH

*McNeil American Presidential China Gallery at the Philadelphia Museum of Art*

**David L. Barquist**, The H. Richard Dietrich, Jr., Curator of American Decorative Arts

The Philadelphia Museum of Art has opened a new gallery dedicated to the collection of American presidential china donated to the Museum in 2006 by Philadelphia chemist and philanthropist Robert L. McNeil, Jr. The installation



Installation view of the McNeil American Presidential China Gallery, Philadelphia Museum of Art

showcases over 200 examples of ceramics and glass used by American presidents from George Washington to Ronald Reagan and is the most comprehensive collection of its kind on public view outside of the White House and the Smithsonian Institution. These tablewares provide a fascinating overview of changing styles and forms of ceramics and glass used in a highly visible American household.

At the core of the installation are examples from each of the fifteen state services purchased between 1817 and 1968 for official entertaining at the White House. Few Presidents were involved with selecting their state services; early nineteenth-century Chief Executives delegated this task to advisors and subordinates. Beginning with Mary Lincoln in 1861, First Ladies played the active role in the services' design and selection. Many Presidents and First Ladies relied on their predecessors' tablewares when time or budgets did not permit ordering a new state service, and existing services frequently were reordered by later administrations.

Although the designs for the state services reflected prevailing styles for porcelain tablewares, they also embodied ideas of national identity and the dignity of the presidential office. The Monroe and Jackson state services prominently featured the arms of the new nation, coupled on the Monroe service with allegorical trophies of the arts, sciences, and manufactures. Less overtly nationalistic designs with floral decoration and curvilinear shapes were favored for the Polk, Pierce, Lincoln, and Grant state services in the middle quarters of the nineteenth century. The spectacular 1879 Hayes state service, designed by Theodore Davis and manufactured by Haviland and Company in Limoges, celebrated American flora and fauna in the era of Manifest Destiny. American corn and goldenrod similarly appeared on the borders of the Harrison state service.



Designed by Theodore Russell Davis (1840–1894); Made by Haviland & Co. (Limoges, France, 1842–present); Dinner service platter, “Wild Turkey,” from the state service for Rutherford B. Hayes (President 1877–1881), 1879, porcelain with chromolithograph, enamel, and gilt decoration, Philadelphia Museum of Art, Gift of the McNeil Americana Collection (2006-3-157)



All these porcelain tablewares were made in France, by makers such as Edouard Honoré and Tressemanes and Vogt, although the Pierce and 1861 Lincoln services were decorated in New York City. The state service chosen by Edith Carow Roosevelt in 1903 was the only one made in England, by Wedgwood. It was not until 1918, when Lenox China produced the Woodrow Wilson state service, that an American company was deemed capable of supplying a service for the White House. Thereafter all of the twentieth-century state services were manufactured in the United States, by Lenox or Castleton China. The design of the Wilson service, centered on the Presidential seal, and embellished with gold borders, set the pattern for the subsequent services produced for Franklin Roosevelt, Truman, Eisenhower, and Reagan. These standardized designs reflected America's stature as a world power as well as the increasingly corporate character of the U.S. Presidency. An exception to these formal designs was the 1968 Johnson service, designed by Claudia "Ladybird" Johnson together with Van Day Truex of Tiffany & Company, featuring a border of American wildflowers and the eagle inspired by the 1817 Monroe service.



In addition to the state services, the installation includes tablewares that were used by Presidents and the families for private occasions, or were owned by individual Presidents and First Ladies before or after they held office. Unlike the White House ser-

vices, these objects more closely reflect the personal taste of a given President or First Lady. Several First Ladies collected antique porcelain, and Caroline Harrison practiced china painting and helped design the Harrison state service in 1891. The installation also includes gifts made to Presidents after they held office, such as pieces from the so-called "Mikado" service that former President U.S. Grant acquired on a trip to Japan in 1879.

A special strength of the McNeil Collection are porcelain tablewares owned by George and Martha Washington. The best-known of these are pieces from the "Cincinnati" service, presented to Washington in 1786 by his friend Colonel Henry "Lighthouse Harry" Lee. Other examples of Chinese export porcelain include a plate and ginger jar from the "china in common use" at Mount Vernon and a plate and covered

Made by the firm of Edouard D. Honoré (Champroux, France, 1824–1855); Imported by Alexander T. Stewart and Company (New York, 1823–1875); Dessert plate from the state service for James K. Polk (President 1845–1849), 1846, Philadelphia Museum of Art, Gift of the McNeil Americana Collection (2006-3-77)

Designed by Caroline Lavinia Scott Harrison (1832–1892) with Paul Putzki (German, 1858 – 1936); Made by Tressemanes & Vogt (Limoges, France, 1891–c. 1919); Imported by M. W. Beveridge (Washington, D.C., 1870–1900); Soup plate from the state service for Benjamin Harrison (President 1889–1893), 1891, porcelain with transfer-printed, enamel, and gilt decoration, Philadelphia Museum of Art, Gift of the McNeil Americana Collection (2006-3-190)

cup and saucer from the "States" service presented to Martha Washington in 1796. The Washingtons also owned French porcelain, such as a sugar bowl and saucer from a tea and coffee service presented to Martha Washington in 1782 by the Comte de Custine, proprietor of the Niedervillier factory. Figures of Flora and Minerva were among the biscuit-porcelain decorations George Washington commissioned Gouverneur Morris to purchase in Paris in 1790 for display on a silver and glass *surtout de table*. The McNeil Collection also includes several examples from a large assembled service of white and gold French tablewares that President Washington acquired in New York in 1790 from the Comte de Moustier, France's ambassador to the United States.

Tablewares associated with U.S. Presidents and with histories of use in the Executive Mansion have been avidly sought since the earliest years of the American presidency. Some objects were acquired by White House staff, visitors, or members of presidents' families as souvenirs and descended in these families. Others were purchased by collectors in the 1800s and early 1900s at auctions held to dispose of damaged or unusable wares from previous administrations, a practice that subsequently was discontinued. In the late 20th century, overstock kept by manufacturers of state services came on the market, dispersed when the companies such as Lenox China ceased production in the United States. Assembled from all of these sources, the McNeil Collection provides the public with the opportunity to study an important aspect of American ceramic and cultural history.

The installation is accompanied by the publication *American Presidential China: the Robert L. McNeil, Jr., Collection at the Philadelphia Museum of Art*, written by Susan Gray Detweiler and published by the Museum in 2008. It includes an introductory essay by David L. Barquist, the H. Richard Dietrich, Jr., Curator of American Decorative Arts at the Philadelphia Museum of Art, who organized the installation of the McNeil American Presidential China Gallery. Other relevant publications written or edited by Susan Detweiler are *George Washington's Chinaware* (1982) and the 1999 revised edition of Margaret Klapthor's *Official White House China, 1789 to the Present*, both published by the Barra Foundation.



Designed by Andreas Everardus van Braam Houckgeest (1739–1801); Unidentified maker, Chinese; Caudle cup with cover and saucer from the "States" service for Martha Washington, 1796, hard paste porcelain with enamel, gilded, and underglaze blue decoration, Philadelphia Museum of Art, Gift of the McNeil Americana Collection (2006-3-14a,b;15)



Union Porcelain Works (1863–ca. 1922), Vase, ca. 1884, porcelain, Brooklyn Museum, Gift of Franklin Chace (68.87.44)

### *The Final Chapter of the Union Porcelain Works, 2015*

Jay Lewis, ACC Member

Collecting things of the past has been my hobby for the greater part of my life. My leisure time has been spent visiting museums, antiques fairs, auction houses, and flea markets. The objects I acquired were very diverse—too many to describe—and of varied materials: wood, metal, glass, splint, silver, but almost all made in America. Above all, pottery and porcelain were my major focus.

Porcelain production began in America in the late 18th century, but it was not until the mid-19th century that porcelain was produced in quantity in the borough where I was raised and where I work to this day: Brooklyn. My place of business is very near Greenpoint, an area I know well and one that was mentioned in the ceramics books I studied. In its day it was known as Potters Hill.

The Union Porcelain Works (formerly Boch and Brothers) produced hard-paste porcelain in its pottery on Eckford Street and McGuinness Boulevard in the Greenpoint section of Brooklyn. Whenever I drove along McGuinness Boulevard, I would wonder what lay below the commercial buildings that occupied that corner. On October 19, 2015, as I drove past the UPW site, I saw a wooden fence surrounding the demolished buildings. I parked the car and walked the perimeter of the fence peering through “portholes,” looking for vestiges of the pottery. To my delight I spotted glistening white shards in one section of the bare ground that had to be a waster dump. I noted the name and telephone number on the sign on the fence and later that day I contacted Susan Tunick, President of the Friends of Terracotta. After describing my findings to her, I asked her to contact the developers to request permission for us to visit the site and take photos of what was visible. Unfortunately they didn’t respond to her letter.

Progress at the site was slow and on November 18, 2015, about a month after my first visit, I decided to stop again when I saw the fence gate was open. The workmen were having a coffee break so I walked over to the waster dump section and began filling my pockets with shards that lay on its surface. Shortly thereafter the foreman spotted me and escorted me off the construction site.

The following day I contacted Richard Hunter of Hunter Research Group, archeologists in Trenton, New Jersey. The Hunter Research Group surveys historic sites before new development projects can begin. He offered support and said he would be able survey this important site with the permission of the developer. I also contacted Alice Cooney Frelinghuysen, the Anthony W. and Lulu C. Wang



Shards from Union Porcelain Works site, November 18, 2015.

Curator of American Decorative Arts in the American Wing at the Metropolitan Museum of Art to ask if they would participate in this endeavor. We had a very short window of opportunity to investigate the site before it was excavated and foundations begun, and although we all recognized the importance of this opportunity, time was not on our side.

The last vestige of the Union Porcelain Works is at the former house of its proprietor, Thomas C. Smith, at 136 Milton Street in Greenpoint. It is now the home of the Greenpoint Reformed Church. The main room in the house has its original fireplace, containing two large parian plaques featuring Robert Fulton and his partner, Robert Livingston. The fireplace surround and hearth are decorated with blue and white delft tiles produced by the Union Porcelain Works.

In the end, 18 shards is all I managed to salvage before construction began on the former site of the Union Porcelain Works factory. The small collection of shards picked up at the site are now at the Metropolitan Museum of Art. It’s unlikely they will ever go on view in the permanent galleries, but now that these pieces have been unearthed, these fragments could undergo testing to help identify the factory’s production and provide information relating to the clay bodies and glazes used at this important American porcelain manufactory.

## PUBLICATIONS

Paul Arthur, *French Art Nouveau Ceramics: An Illustrated Dictionary* (Paris: Éditions Norma), 2015.

Claudia Clare, *Subversive Ceramics* (London and New York: Bloomsbury Academic), 2016.

Edmund De Waal, *The white road: Journey into an Obsession* (New York: Farrar, Straus and Giroux), 2015.

Patricia Ferguson, *Garniture: Vase Sets from the National Trust* (London: V&A Publishing), 2016.

Patricia Ferguson, *Ceramics: A History of British Patronage, Collecting, and Presentation 1550–1950* (London: Philip Wilson Publishers, Ltd.), 2016.

Ken Forster, *Tiles & Styles, Jugendstil & Secession: Art Nouveau and Arts & Crafts Design in German and Central European Decorative Tiles, 1895–1935* (Atglen, PA : Schiffer Publishing Ltd), 2015.

Brian D. Gallagher, *British Ceramics 1675–1825: The Mint Museum* (Charlotte, North Carolina: The Mint Museum), 2015.

Maris Boyd Gillette, *China's Porcelain Capital The Rise, Fall and Reinvention of Ceramics in Jingdezhen* (London: Bloomsbury Publishing), 2016.

Ursula Kästner, David Saunders, and Raffaele Gargiulo, *Dangerous Perfection: Ancient Funerary Vases from Southern Italy* (Los Angeles: J. Paul Getty Museum), 2016.

Sidney Knafel, *French Faience: The Sidney R. Knafel Collection* (Paris: Mare & Martin), 2016.

Denise Patry Leidy, *How to Read Chinese Ceramics* (New York: The Metropolitan Museum of Art; New Haven, CT: Yale University Press), 2015.

Denise Patry Leidy and Maria Antónia Pinto de Matos, *Global by Design: Chinese Ceramics from the R. Albuquerque Collection* (London: Jorge Welsh Research & Publishing), 2016.

Johanna Lessmann, Christiane Holm, and Susanne Netzer, *Italienische Majolika aus Goethes Besitz: Bestandskatalog Klassik Stiftung Weimar, Goethe-Nationalmuseum* (Stuttgart: Arnoldsche), 2015.

Martha Drexler Lynn, *American Studio Ceramics: Innovation and Identity, 1940 to 1979* (New Haven, CT: Yale Univ. Press), 2015.

Sequoia Miller and John Stuart Gordon, *The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery* (New Haven, CT: Yale University Art Gallery), 2015.

Susan J. Montgomery, "The Endless Possibilities": *American Arts & Crafts Tiles from the Two Red Roses Foundation* (Palm Harbor, FL: Red Roses Foundation), 2016.

Nicholas Panes, *English Potter-American Patriot?: Extracts from the Extraordinary Life of Richard Champion, including an illustrated section of fine Champion's Bristol porcelain* (England: Nicholas Panes), 2016.

Maria Antónia Pinto de Matos and Rose Kerr, *Tankards and Mugs. Drinking from Chinese Export Porcelain* (London: Jorge Welsh Books), 2016.

Ezra Shales, *O Pioneers!: Women Ceramic Artists 1925–1960* (Alfred, NY: Alfred Ceramic Art Museum at Alfred University), 2015.

Jenni Sorkin, *Live Form: Women, Ceramics, and Community* (Chicago; London: The University of Chicago Press), 2016.

## EXHIBITIONS AND INSTALLATIONS



Giovanni della Robbia, *Resurrection of Christ*, ca. 1520–1524, glazed terracotta, Brooklyn Museum, Gift of A. Augustus Healy (99.5), Photograph courtesy of Museum of Fine Arts, Boston

### *Della Robbia: Sculpting with Color in Renaissance Florence*

MUSEUM OF FINE ARTS, BOSTON, BOSTON, MASSACHUSETTS

THROUGH DECEMBER 4, 2016

In the 15th century, Luca della Robbia (1399/1400–1482) invented a glazing technique for sculpture characterized by brilliant opaque whites and deep cerulean blues. Luca shared the secrets of his technique with his nephew and principal collaborator Andrea della Robbia, who in turn passed them on to his sons Giovanni, Luca the Younger, Marco, Francesco, and Girolamo. The Della Robbia family workshop flourished in Florence for about a century, producing expressive artworks for all spheres of life. Portraying both sacred and secular themes, it gained a strong presence in public spaces—from street corners to churches—and private homes. Production of sculpture using this technique lasted only about a century before its secrets were lost. Some of the most familiar images today of Renaissance Italy, Della Robbia sculptures have retained their original color and shine over the centuries.

*Della Robbia: Sculpting with Color in Renaissance Florence* presents these works as powerful, expressive examples of the best of Italian Renaissance art. The exhibition features about 50 objects, mostly from American collections but including six important loans from Italy, never seen in the US before. The *Visitation* (about 1445) from the church of San Giovanni Fuorcivitas in Pistoia and the Brooklyn Museum's newly restored *Resurrection of Christ* (ca. 1520–24) travel to Boston along with a trio of nearly life-size works from the Los Angeles County Museum of Art, the Uffizi Gallery in Florence, and a private collection. The exhibition of glazed terracotta Renaissance works by the Della Robbia and rival workshops spans a variety of formats—Madonna and Child reliefs, small- and large-scale figures, narrative reliefs, coats-of-arms, and still-life compositions—that demonstrate the range and visual impact of the groundbreaking Della Robbia glazing technique.

*Know Justice: Justin and Brooke Rothshank*

FERRIN CONTEMPORARY, NORTH ADAMS,  
MASSACHUSETTS

SEPTEMBER 10–NOVEMBER 13, 2016

Timed to coincide with the 2016 election, this two-person show continues the gallery's interest in artists who convey contemporary content through reference to and the use of historic forms, techniques, and concepts. The Rothshanks' focus on political subject matter and commemoration is particularly suited to familiar formats found in decorative arts, in particular ceramics and miniature painting. Justin's work uses photographic collages sourced from public domain web imagery, then applied as decal transfer prints onto hand-thrown dinnerware, pitchers, trophies, and objects used in ceremony. Brooke's miniatures are hand-painted watercolors featuring the Supreme Court justices, significant buildings, and singular objects related to the court. The collaborative works feature Brooke's finely drawn and carved portraits of the nine justices and their presidential nominators on Justin's hand thrown and decorated platters. Through this exhibition and its installation, the artists share their interest in the current judicial and political systems with the goal of documentation and encouraging reflection on powerful individuals and their roles within our political system.



Brooke and Justin Rothshank, *Ruth Bader Ginsberg*, 2016, earthenware, underglaze, glaze, Diam. 13 in. (33 cm)

*Coille Hooven: Tell it by Heart*

MUSEUM OF ARTS AND DESIGN, NEW YORK, NEW YORK

SEPTEMBER 22–FEBRUARY 5, 2017

For over fifty years, Coille Hooven has been working in porcelain and creating psychologically charged sculpture that explores domestic-centered narratives from the kitchen to the bedroom. One of the first ceramists to bring feminist content to clay, Hooven uses porcelain to honor the history of women's work, confront gendered inequality, and depict the pleasures, fears, and failures of partnering and parenting. Hooven's sculptures range from teapots and vessels to figurative busts and dioramas, and they mine the domestic psyche to produce vignettes that resonate with familiarity despite an undisguised use of the fantastical. *Coille Hooven: Tell It By Heart* assembles more than thirty years of this artist's work.

*from Print to Plate: Views of the East on Transferware*

SAN FRANCISCO INTERNATIONAL AIRPORT, SAN FRANCISCO, CALIFORNIA

THROUGH MARCH 19, 2017

This exhibition features blue-and-white wares made by Spode and a number of other British potters. Scenes featured on wares range from famous architectural views of India, such as the Taj Mahal, drawn from *A Picturesque Tour along the Rivers Ganges and Jumna in India* (1824) to scenes of Turkey and China taken from *Views in the Ottoman Empire* (1803) and *A Picturesque Voyage to India by the Way of China* (1810). The corresponding prints accompany the ceramic wares.

*Garnitures: Vase Sets from National Trust Houses*

VICTORIA AND ALBERT MUSEUM, LONDON, ENGLAND

OCTOBER 11–APRIL 30, 2017

Organized in partnership with the National Trust, this display explores the history of the garniture; a set of vases unified by their design. Early in the 17th century, the first sets in porcelain were imported from China and used for display above cupboards and chimney mantels. As the fashion spread around Europe, British and European potters made their own versions, rivalling Chinese and Japanese imports. Surviving complete sets are exceedingly rare and this display brings together sets from thirteen different National Trust houses.



Charlotte Hodes (b. 1959), *Poised*, hand-cut transfer on china, unique, Photograph by Sarah Christie

*Transference: Transfer Printing in Contemporary Ceramic Art*

THE CLAY STUDIO,  
PHILADELPHIA, PENNSYLVANIA

OCTOBER 7–NOVEMBER 27,  
2016

*Transference* will explore how the combination of ceramics and transfer print technology enables the immediacy of printmaking to be joined with the enduring nature of fired clay. The title of this project refers to the transfer-

ring of social and political concepts between cultures and across time periods. Soon after its development in mid-18th-century England, transfer printing became the pop art of its time, commemorating everything from the launch of ships to historic sites and landscapes. By the time the process became popular in the U.S., the imagery expanded to include cultural and political events and



themes, such as vistas of the American landscape, the Liberty Bell, and the Centennial Exhibition in 1876. For ceramic artists in the US and UK, transferware has become a ubiquitous aspect of our collective material heritage. Today, contemporary artists are mining this historic process and mixing new digital techniques to create work that responds to the immediacy of our modern world, whether politically, socially, or culturally. The combination of historic process with contemporary ideas and design continues to result in dynamic, thoughtful works of art that resonate through the fields of art, design, history, and technology.

*Voukos: The Breakthrough Years*

MUSEUM OF ARTS AND DESIGN, NEW YORK, NEW YORK  
OCTOBER 18–MARCH 15, 2017

*Voukos: The Breakthrough Years* is the first exhibition to focus on the early career of Peter Voukos, from 1953–1968. While trained as a traditional potter, Voukos’ radical methods and ideas during this period opened up the possibilities for ceramics in ways that are still being felt today.

Defying mid-century craft dictums of proper technique and form, Voukos completely reinvented his medium. He combined wheel throwing with slab-building, traditional glazes with epoxy paint, figuration with abstraction, and made huge ceramic structures with complex internal engineering. Approximately 35 examples from this crucial body of early work will be featured in the exhibition, most of which have not been exhibited on the east coast for four decades. Also included will be two of the artist’s rarely seen works in oil on canvas, which help to demonstrate how Voukos developed his ideas concurrently in painting, sculpture, and pottery. Voukos was a central figure in the history of the museum, featured in numerous exhibitions including two monographic surveys, and an exemplar of the cross-disciplinary thinking that MAD still supports today.



TOP: Peter Voukos (1924–2002), Vase, 1956, stoneware, slip, 39 ½ x 17 x 13 in. (100.3 x 43.2 x 33 cm), Museum of Arts and Design, Gift of Mr. and Mrs. Adam Gostomski, through the American Craft Council, 1962 (1962.1)

BOTTOM: Peter Voukos (1924–2002), Covered jar, 1953, stoneware, slip, 16 ½ x 8 ½ x 8 ½ in. (41.9 x 21.6 x 21.6 cm), Museum of Arts and Design, Gift of Aileen Osborn Webb, through the American Craft Council, 1967 (1967.21a, b)

*Visions and Revisions: Renwick Invitational 2016*

RENWICK GALLERY, SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C.  
THROUGH JANUARY 8, 2017

The seventh installment of the biennial Renwick Invitational presents the work of Steven Young Lee, Kristen Morgin, Jennifer Trask, and Norwood Viviano. Each artist takes an innocuous approach to his or her selected medium. Together, they engage a current fascination in American craft with change, transformation, ruin, and reinvention.

The four selected artists work in a remarkable variety of media including porcelain, raw clay, bone, gold, glass, metal, found object and mineral pigments. Their visual sensibilities draw on sources ranging from traditional Asian pottery to vintage Americana, and from the romance of the Victorian Era to the algorithmic precision of the computer. Each is actively engaged in a dialogue with an idyllic past and in making sense of it for the present moment, seeking a new way forward and investigating what we carry with us and what we leave behind in the modern age.

*Sergei Isupov: Hidden Messages*

ERIE ART MUSEUM, ERIE, PENNSYLVANIA  
DECEMBER 2–APRIL 2, 2017

Sergei Isupov’s glazed porcelain sculptures impress the viewer with their oversized scale, remarkable craftsmanship, and original sense of form, before one even begins to absorb the work’s content. Exquisitely painted with Isupov’s peculiar and fascinating imagery, the work is created with traditional slab-building techniques, pushing ceramic material to its limits. By morphing together humans and animals, creating dimensionally illusionistic works, and embedding secret scenes within them, Isupov creates multilayered artworks that challenge viewers’ perception of reality. He speaks to this ambiguity, stating “I’m not sure if I create them, perhaps they create me.” Each work has layers of mystery, and as one is solved, another appears, challenging the viewer to interpret the multiple messages within. In this exhibition, the Russian-born artist, trained in Ukraine and Estonia, presents new work, some in his largest scale to date, accompanied by painted environmental installation components that support, surround, and provide a framework for the sculptures.



Sergei Isupov (b. 1963), *Vernal*, 2016, porcelain, glaze, 17 ½ x 9 x 8 in. (44.45 x 22.86 x 20.32 cm) Photograph by John Polak

*Red: Ming Dynasty/Mark Rothko*  
FREER/SACKLER, WASHINGTON, D.C.  
THROUGH FEBRUARY 20, 2017

Created more than five centuries apart, an imperial Chinese porcelain dish and a painting by Mark Rothko—unexpectedly brought together in visual dialogue—reveal the immensity of the color red. The richly layered tonalities of both the porcelain dish and the oil and acrylic painting were achieved in dramatically different ways, but they uncannily echo each other.



Chinese monochrome porcelains are among the greatest achievements in ceramics, and no color is more coveted than the luscious copper-red glaze perfected during the Xuande (1426–35) reign. As seen in this dish, made around 1430, the potters masterfully controlled copper—the most difficult of all glaze colorants—to achieve the color and velvety texture of crushed raspberries. In 1959, Rothko (1903–1970) layered red pigments in daring ways, achieving depth and variations that make his flat canvas seem palpable. In both works, the unstable, subtly shifting hues touch our imagination, reminding us that color not only results from materials and processes but also transcends time and place.

Dish, Ming Dynasty, 1426–1435, porcelain with copper-red glaze, Diam. 8 <sup>11</sup>/<sub>16</sub> in. (22 cm), Freer Gallery of Art, Charles Lang Freer Endowment and Friends of the Freer and Sackler Galleries (F2015.2a-b)

*Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection*

THE FRICK COLLECTION, NEW YORK, NEW YORK  
THROUGH APRIL 2, 2017

The Frick presents a year-long exhibition exploring the complex history of making, collecting, and displaying porcelain. Included are about 100 pieces produced by the renowned Royal Meissen manufactory, which led the ceramic industry in Europe, both scientifically and artistically, during the early to mid-18th century. Most of the works date from 1720 to 1745 and were selected by New York-based sculptor Arlene Shechet from the promised gift of Henry H. Arnhold. Sixteen works in the exhibition are Shechet's own sculptures—exuberant porcelain she made during a series of residencies at the Meissen manufactory in 2012 and 2013. Designed by Shechet, the exhibition avoids the typical chronological or thematic order of most installations in favor of a personal and imaginative approach that creates an intriguing dialogue between the historical and the contemporary. With nature as the dominant theme, the exhibition is presented in the Frick's Portico Gallery, which overlooks the museum's historic Fifth Avenue Garden.



Carl Walters (1883–1955), *Whale*, 1927, glazed ceramic, 7 ½ x 17 ¼ x 7 ¾ in. (19.05 x 43.8 x 19.7 cm), Private collection, Courtesy of Conner-Rosenkranz, NY, Photograph by Mark Ostrander

*Carl Walters and Woodstock Ceramic Arts*

SAMUEL DORSKY MUSEUM OF ART, SUNY NEW PALTZ, NEW PALTZ, NEW YORK  
FEBRUARY 4–MAY 21, 2017

The Samuel Dorsky Museum of Art at the State University of New York at New Paltz is organizing *Carl Walters and Woodstock Ceramic Arts*. The retrospective exhibition will survey the over forty-year career of Carl Walters (1883–1955), a pioneer of modern ceramic art in America. Walters made both functional objects and ceramic sculptures. The exhibition will feature prime examples of his witty and original three-dimensional figures as well as his elegant plates and bowls. Curated by Tom Wolf, professor of art history at Bard College and renowned expert on the Woodstock art colony, the exhibition will also include examples of Walters's rarely exhibited works on paper. The first major exhibition of Walters's work since the 1950s, this show will place Walters within the context of ceramic arts in Woodstock from the Byrdcliffe colony in the early 20th century to the modernists who worked in Woodstock in the 1920s and 30s. Today, when ceramic sculpture plays a vital role in the contemporary art world, this exhibition will bring attention to one of the most prominent early practitioners of the medium in the United States.

*John Glick: A Legacy in Clay*

CRANBROOK MUSEUM OF ART, BLOOMFIELD HILLS, MICHIGAN

THROUGH MARCH 12, 2017

In a career spanning over five decades, the ceramist John Glick has remained committed to the art and craft of functional vessels and their incorporation into the rituals of daily life. *John Glick: A Legacy in Clay* is the first major exhibition and publication to survey the immense range of ceramic vessels, tableware, and sculpture that has made Glick one of today's premier figures in American studio pottery. Mounted as the artist closes his historic Plum Tree Pottery in Farmington Hills, Michigan, the exhibition will include nearly 200 pieces representing all phases of his work, from the early vessels and tableware dating to Glick's time as a student at Cranbrook Academy of Art (MFA in Ceramics, 1962), to his conceptual ceramic sculptures from the last decades. The exhibition and accompanying catalogue are part of the John Glick Legacy Project, which also encompasses the placement of the ceramist's most important works in public museum collections around the world.



LEFT: Photograph of John Glick, ca. 1969. Courtesy of John Glick

BOTTOM: Installation view of *John Glick: A Legacy in Clay*. Photograph by Sarah Blanchette



*Artistry and Craftsmanship: Ruskin Pottery, Enamels, and Buttons*

DENVER ART MUSEUM, DENVER, COLORADO

THROUGH MAY 7, 2017

Founded in 1898 by Edward Richard Taylor and his son William Howson Taylor, Ruskin Pottery was named after a founding writer and critic of the Arts & Crafts movement, John Ruskin. Throughout its thirty-five-year history, the pottery produced decorative vessels, tableware, buttons, and small glazed plaques called enamels, intended to be set in silver or pewter as jewelry. This exhibition showcases the Ruskin Pottery style of hand-thrown and hand-turned ceramic bodies with innovative glazes. Works on view illustrate Howson Taylor's continual experimentation with new and sometimes difficult glaze techniques, resulting in four primary glazes—soufflé, luster, crystalline/matte, and high-fired flambé. This exhibition features about eighty objects from 213 works of Ruskin Pottery given to the Denver Art Museum by Carl Patterson, the museum's conservator emeritus. This remarkable gift makes the DAM collection of Ruskin Pottery one of the largest collections in the world and presents great opportunities for research, exhibition, and publication.



TOP: Installation view, *Artistry and Craftsmanship: Ruskin Pottery, Enamels, and Buttons* at the Denver Art Museum. Photograph courtesy of the Denver Art Museum.

RIGHT: Ruskin Pottery, Vase, 1898–1933, ceramic with soufflé glaze, Denver Art Museum: Gift of the Collection of Carl Patterson (2015.350)



*Chinamania*

FREER/SACKLER, WASHINGTON, D.C.  
THROUGH JUNE 4, 2017

Chinamania, the craze for Chinese blue-and-white ceramics, swept London in the 19th century and still endures in the West. Contemporary artist Walter McConnell, inspired by his travels in China and the kilns at Jingdezhen, interrogates this phenomenon through his reinstallation of Kangxi porcelains similar to those originally displayed in the Peacock Room. The show also includes two monumental ceramic stupas from McConnell's *A Theory of Everything* series.

TOP: Walter McConnell, *A Theory of Everything: Dark Stupa*, 2008, porcelain, 104 x 112 in. (264.2 x 284.5 cm), Photograph courtesy Cross-McKenzie Gallery, Washington, DC.

LEFT (AND DETAIL): Walter McConnell, *A Theory of Everything: White Stupa*, 2008, porcelain, 104 x 112 in. (264.2 x 284.5 cm), Photograph courtesy Cross-McKenzie Gallery, Washington, DC

*Eating Off the Landscape: The Farrington—Lockwood Dessert Service*

NORWALK HISTORICAL SOCIETY MUSEUM, NORWALK, CONNECTICUT  
THROUGH JUNE 20, 2017

A French porcelain dessert service originally belonging to William Rogers Farrington (1831–1910) is now on view at the Norwalk Historical Society Museum. The service is decorated with English scenes and famous buildings including St. Paul's Cathedral, the Tower of London, and Windsor Castle. The compotes, serving dishes and dessert plates descended into the Lockwood family of Norwalk through Mr. Farrington's daughter, Mabel and her marriage to Manice deForest Lockwood Jr. Farrington was a china and glass dealer in France, England, and Poughkeepsie, New York, and family history records that the set was given to him by the porcelain manufacturers in Limoges in appreciation of his business over many years. Each piece of the 25-piece dessert set is dated April 1, 1873 and bears Farrington's initials. The service was given to the City of Norwalk by Manice deForest Lockwood Jr.



Compote depicting View of Tower of London, 1873, porcelain, 7 x 11 3/4 in. (20.32 x 29.845 cm) Lockwood Collection, City of Norwalk, Connecticut on long-term loan to the Norwalk Historical Society



*Connections: Contemporary Craft at the Renwick Gallery*  
RENWICK GALLERY, WASHINGTON, D.C.

This past summer the permanent collection returned to the Renwick Gallery with a dynamic new presentation of over 80 objects celebrating craft as a discipline and an approach to living differently in the modern world. The installation includes iconic favorites alongside new acquisitions made during the museum's renovation, which will be displayed at the museum for the first time. The innovative presentation departs from typical display formats based on chronology or material to instead focus on the interconnectivity of objects and the overlapping stories they tell. Objects are loosely thematically organized to mimic an analog version of the Web, using an associative approach derived from

the way we navigate today's "hyperlinked" world. The exhibition highlights the evolution of the craft field as it transitions into a new phase at the hands of contemporary artists, showcasing the activist values, optimism, and uninhibited approach of today's young artists, echoing the communal spirit and ideology of the pioneers of the American Studio Craft Movement. The artworks on view range from the 1930s through today and span numerous media.

Steven Young Lee (b. 1975), *Vase with Landscape and Dinosaurs*, 2014, porcelain with pigment and glaze, Smithsonian American Art Museum, Gift of Richard Fryklund, Giselle and Ben Huberman, David and Clemmer Montague, and museum purchase through the Howard Kottler Endowment for Ceramic Art © 2014, Steven Young Lee

*Revealing Creation: The Science and Art of Ancient Maya Ceramics*

LOS ANGELES COUNTY MUSEUM OF ART, LOS ANGELES, CALIFORNIA

Drawing on collaborative research by LACMA's Conservation Center and the Art of the Ancient Americas Program, *Revealing Creation: The Science and Art of Ancient Maya Ceramics* integrates new insight gained from technical analysis of ancient Maya ceramic vessels with knowledge from Maya culture. This exhibition considers ancient Maya ceramic production as both art and science and highlights how artisans worked to emulate acts of primordial creation through their labor of shaping, painting, and firing clay. The new imaging produced by LACMA's research reveals vessel composition, pigment chemistry, and modern modifications. Select images are juxtaposed with the objects in the gallery, inviting visitors to view inside these vessels as a way to come closer to the hands—and worlds—of these remarkable artists.

*At the Center: Masters of American Craft*

PHILADELPHIA MUSEUM OF ART, PHILADELPHIA, PENNSYLVANIA

THROUGH JULY 30, 2017

*At The Center: Masters of American Craft*, the fourth installment of this series, will focus upon the careers of Rudolf Staffel (1911–2002) and David Ellsworth (b. 1944). From the Philadelphia region, these two celebrated artists are important and influential in their respective media. Staffel, a ceramic artist, was founder and professor of ceramics at Tyler School of Art, Temple University, for 38 years, retiring to devote himself to a studio practice until his death in 2002. Staffel's use of porcelain, in his quest to gather light, pushed the vessel into a sculptural realm. David Ellsworth, a wood turner, is a seminal figure in wood as an artistic medium. Ellsworth led the field as a founder of the woodworking program at Anderson Ranch Art Center, Snowmass, Colorado, in 1974 and as co-founder of the American Association of Woodturners in 1986. Always at the forefront of his medium, Ellsworth developed a series of bent turning tools and methods required for making the thin-walled hollow wooden forms, for which he is known worldwide. The artwork of Staffel and Ellsworth both share a complexity of surface yet honor a simplicity of form.



*Hot, Hotter, Hottest: 300 Years of New Jersey Ceramics*

NEWARK MUSEUM, NEWARK, NEW JERSEY

OPENING OCTOBER 22, 2016

This fall the Newark Museum will open its first-ever permanent gallery celebrating the extraordinary history of ceramics production in the state of New Jersey. Installed within the “House & Home” galleries in the National Historic Landmark Ballantine House, *Hot, Hotter, Hottest* will provide audiences with a greater understanding of how New Jersey's natural resources shaped its ceramics industry; the influence

of New Jersey ceramics manufacturers and the production techniques they used; how pottery was used in different time periods and across social strata; and how, in the twenty-first century, contemporary makers continue to build upon New Jersey's pottery tradition.

No other institution is better suited to tell the story of New Jersey's ceramics history than the Newark Museum. The museum's New Jersey ceramics collection began in 1910 with an exhibition entitled *Modern American Pottery*, which included both art pottery from Newark's Clifton Pottery, and porcelain from Trenton's Lenox China. In 1915, the institution became the first museum in the country to produce an exhibition focused on a regional industry when it presented *The Clay Products of New Jersey. Hot, Hotter, Hottest* directly builds upon this institutional history while putting to good use the Museum's remarkable collection of historical New Jersey ceramics—one of the most important such collections in the United States. An online exhibition is planned to offer all digital content as well as texts and photos of objects and the installation.



ABOVE: Bennett Bean, Vessel, 1989, hand-built earthenware with glazes, paint and gold leaf, Newark Museum, Purchase 1989 The Members' Fund (89.86)

LEFT: Lucien Boullemer and others for Trenton Potteries Company, *The Grecian Vase*, 1904, slip-cast porcelain, enamel, clear glaze and gold paste, Newark Museum, Gift of the Crane Company (1969, 69.133a-c); Base a gift of the Crane Company and the Trenton City Museum, 2015

FACING PAGE: Phillip Durell, Charger with sgraffito decoration, 1793, slab-formed redware with incised decoration, applied slip and clear lead glazes, Newark Museum, Purchase 1948, John J. O'Neill Bequest Fund (48.440)

## CONFERENCES, SYMPOSIA, AND LECTURES

### *Connecticut Ceramics Study Circle*

FALL 2016/WINTER 2017 SCHEDULE

Unless otherwise stated, all lectures will be held at the Bruce Museum, Greenwich, CT and will begin at 1:15 pm.

**October 24, 2016:** “Old Friends, New Directions: European Ceramics from the Museum of Fine Arts, Boston,” Thomas Michie, Russel B. and Andréé Beauchamp Sterns Curator of Decorative Arts and Sculpture, Museum of Fine Arts, Boston, Massachusetts

**November 14, 2016:** “Global by Design: Chinese Ceramics from the R. Albuquerque Collection” Denise Leidy, Brooke Russell Astor Curator of Chinese Art, Metropolitan Museum of Art, New York

**December 12, 2016:** “Ceramic Sculpture in Post-War American Art,” Sequoia Miller, Ph.D. Candidate, History of Art, Yale University, New Haven, Connecticut

**January 9, 2017:** “Women, Art & Social Change: The Newcomb Pottery Enterprise,” Martin Eidelberg, Professor Emeritus of Art History, Rutgers University, New Brunswick, New Jersey

**February 13, 2017:** “Food of the Gods: A Delicious History of Chocolate and Chocolate-Related Ceramics,” Amanda Lange, Curatorial Department Director and Curator of Historic Interiors, Historic Deerfield, Deerfield, Massachusetts



Chocolate pot (Staffordshire, England), ca. 1770, lead-glazed creamware with overglaze polychrome enamels, Historic Deerfield, Inc., Deerfield, Massachusetts, Museum Purchase with funds provided by Ray J. and Anne K. Groves, (2012.46)

### *San Francisco Ceramic Circle*

FALL 2016 SCHEDULE

Unless otherwise stated, all lectures will be held in the Florence Gould Theater of the Legion of Honor, San Francisco, CA, and will begin at 10:00 am.

**October, 30, 2016:** lecture (title TBD) on late Vincennes and early Sèvres, John Whitehead, scholar and leading dealer in French porcelain

**November 12, 2016:** “Made in the Americas: The New World Discovers Asia,” (10:30 am); “Chinoiserie in the Colonial Americas: Style and Substance,” (1 pm), Dennis Carr, Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, Museum of Fine Arts, Boston

### *“Much improved in fashion, neatness and utility”:*

*Philadelphia Made Ceramics, 1700–1810*

STENTON

PHILADELPHIA, PENNSYLVANIA

SEPTEMBER 23, 2016

[www.stenton.org](http://www.stenton.org)

More than fifty years of archaeological research has provided incredible insight into the ceramics industry of Philadelphia. Stenton’s collection of archaeologically recovered ceramics includes an important array of local redware vessels that highlight the artistry and skill of Philadelphia potters, and the everyday utilitarian wares used by the Logan family and other eighteenth century Philadelphians. Archaeologist Debbie Miller explores the development of the Philadelphia ceramics industry in the 18th century, with special emphasis on the English and German potters who helped create the “Philadelphia style.” This study day will include a hands-on workshop investigating excavated ceramic artifacts from Stenton and Independence National Historical Park.

### *“In Defense of Fire”: New Perspectives on American Art Pottery*

6TH ANNUAL STICKLEY SCHOLARS SYMPOSIUM  
THE STICKLEY MUSEUM AT CRAFTSMAN FARMS,  
MORRIS PLAINS, NEW JERSEY

OCTOBER 15, 2016

[www.stickleymuseum.org](http://www.stickleymuseum.org)

In celebration of the exhibition *Early Newcomb Pottery from the Barbara and Henry Fuldner Collection* currently on view at the Stickley Museum at Craftman Farms (through November 6), this year’s symposium will focus on American Art Pottery. Recent scholarship and exhibitions on American Art Pottery reveal a sustained interest in this ever-popular field of study among collectors and scholars alike. Speakers include Ellen Paul Denker and Adrienne Spinozzi.

### *Transferware for the Presidents’ Table*

TRANSFERWARE COLLECTORS CLUB 2016 ANNUAL MEETING

CHARLOTTESVILLE, VIRGINIA

OCTOBER 23–26, 2016

[www.transcollectorsclub.org](http://www.transcollectorsclub.org)

The Transferware Collectors Club will convene for the 2016 Annual Meeting in Charlottesville, located in picturesque central Virginia at the foot of the Blue Ridge Mountains. The Commonwealth of Virginia (often called “Old Dominion” as the first permanent English colony in the United States), is also known as “Mother of Presidents,” as eight presidents, four of the first five, were born within its boundaries. The rich colonial history of this Piedmont area will be highlighted during the course of the annual meeting, with a special focus on transferware used on presidential tables.



Ralph Stevenson (& Son), Cobridge, Staffordshire, Four-medallion jug with medallions of Presidents Washington and Jefferson, General Lafayette, and Governor Clinton. Ex Creutzburg-Martin Collection.

### *Technicalities: Exploring the Meaning Within Technique*

THE CLAY STUDIO, PHILADELPHIA, PENNSYLVANIA

OCTOBER 28–30, 2016

[www.theclaystudio.org](http://www.theclaystudio.org)

Symposium and workshop, a collaboration between The Clay Studio and The Center for Art in Wood. The keynote speaker is Glenn Adamson.



*Celebrating 50 Years of  
Southern Ceramic Studies*

MESDA CONFERENCE, MUSEUM  
OF EARLY SOUTHERN DECORATIVE  
ARTS  
WINSTON-SALEM, NORTH  
CAROLINA  
OCTOBER 27-29, 2016  
[www.mesda.org](http://www.mesda.org)

MESDA's biannual conference will feature new scholarship in southern ceramics. Attendees will enjoy lectures from leading scholars including Mark Hewitt, Luke Zipp, Lindsay Bloch, Brenda Hornsby Heindl, John Hoar and more, as well as demonstrations at the wheel and an optional outing into Piedmont North Carolina.

Collection of Virginia stoneware from MESDA and the William C. and Susan S. Mariner Southern Ceramics Collection displayed in a nineteenth century Virginia food safe.

**The Hans C. Syz Collection of Early Meissen Porcelain Online**

The Hans C. Syz Collection of Early Meissen porcelain at the Smithsonian National Museum of American History is available online. In 1941, Syz with his wife Emily, acquired a few pieces of Meissen from the New York collector and dealer Adolf Beckhardt, whose deep love and knowledge of 18th-century German porcelain inspired collectors in the United States to pay attention to the greater and lesser manufactories of Germany. By the late 1940s Syz was a serious and scholarly collector of 18th-century porcelain, and in the early 1960s he donated a substantial part of his collection to the Smithsonian Institution's National Museum of History and Technology where it was installed in the new Ceramics Hall completed in 1966. Now at the National Museum of American History, this heritage collection represents part of the significant increase in North American interest in 18th-century German porcelain during and after World War II. Digital imaging will enable visitors to study a selection of Meissen artists' works in detail, especially chinoiseries, harbor, and Watteau scenes. A substantial part of the collection features Far Eastern patterns after Kakiemon and Imari styles.

<http://americanhistory.si.edu/collections/>



Meissen Porcelain Factory, painted by Johann Friedrich Metzsch (d. 1766), Plate, 1740-50, porcelain, Diam. 9 1/2 in. (24.2 cm), Hans C. Syz Collection, Division of Home and Community Life, National Museum of American History, Smithsonian Institution Washington D.C., (1987.0896.44), Photograph by Jaelyn Nash.

ANNOUNCEMENTS

**ACC Member Martha Vida to be Honored at *Hand in Hand: A Celebration of Clay and Community***

On Thursday, October 20, 2016, at Willow Ridge Country Club in Harrison, New York, ACC member Martha Vida will be recognized for her contributions to the field of ceramics. This year, as Clay Art Center prepares for its 60th anniversary in 2017, it is honoring four remarkable individuals who have each made an impact to its community and the field of ceramics: Martha Vida, who is making a mark on the field of ceramics through The Marks Project, an online dictionary of contemporary American ceramics; Bill and Anne Owen, whose "Small Money to Small Charities" approach to philanthropy has supported the *Clay as Therapy* programs for Alzheimer's patients, and many more; and Harriet Ross, artist and educator, who has been influential in the development and careers of many emerging artists. Tickets for the fundraiser can be purchased at [www.clayartcenter.org](http://www.clayartcenter.org)

**New Director of the Dresden Porcelain Collection**

On May 11, 2016 the Ministry of Science and Culture of the State of Saxony announced the appointment of Dr. Julia Weber to the position of Director of the Dresden Porcelain Collection effective August 1, 2016, succeeding Ulrich Pietsch. In her announcement of the appointment, Dr. Eva-Maria Stange, Saxony's Minister of Science and Culture praised Julia Weber as an internationally recognized scholar. In her previous position, Dr. Weber was the Curator of Ceramics at the Bavarian National Museum. She recently published a splendidly illustrated two-volume treatise on Meissen porcelain with East Asian motifs from the Ernst Schneider Collection. Attendees of the 2014 Toronto ACC Symposium will remember her presentation on "Deceptive Copies: Meissen Kakiemon" chronicling the infamous von Hoym-Lemaire affair and its subsequent impact. The American Ceramic Circle cordially congratulates Dr. Julia Weber on her appointment!

## China Students' Club Announces Name Change

The China Students' Club of Boston, America's oldest organization devoted to the study and appreciation of ceramics, voted to change the club's name at its annual meeting, effective immediately, to the **Ceramics Study Club of Boston**. Founded in 1934, when almost all collectible ceramics were generically called "china," the name no longer reflects the diverse and varied interests of the membership and in a digital age has become misleading to those searching on the web for ceramics-related subjects and organizations.

The Ceramics Study Club of Boston offers monthly lectures and field trips on a broad range of topics relating to ceramics and counts among its membership novice collectors, museum curators, antiques dealers, scholars, archaeologists, appraisers, and connoisseurs. Everyone is welcome. Information about membership, the group's upcoming Fall programs, or past publications can be found on our website [www.ceramicsstudyclub.org](http://www.ceramicsstudyclub.org) or follow us on Facebook at Ceramics Study Club of Boston.



Gretchen (fifth from left) surrounded by longtime Pottery and Porcelain Club members at a gallery outing, April 2015.

### Gretchen Elliott Viall (1931–2016)

Gretchen Elliott Viall, an American Ceramic Circle member for 25 years, passed away on July 9, 2016, in Providence, Rhode Island. Gretchen attended Lincoln School in Providence, Finch College in Manhattan, and Tufts University in Boston. She was married to the late William A. Viall II, also an ACC member, for fifty-five years; their son, William Angell Viall III and grandson Henry Angell Viall reside in Providence.

Gretchen's association with art and specifically with ceramics through the years has been

steadfast, learned, and wide-ranging. She was a very active member of the Pottery and Porcelain Club in Providence (est. 1947), which she joined in 1980, and later served as Club President from 1989–1991. Gretchen happily and tirelessly continued to work with Club members to schedule an impressive roster of speakers year after year, including the 2016–17 series, which is dedicated to her memory. In 1991 Gretchen joined the ACC and went on to serve on the Board for two consecutive terms from 1998–2006. Evidencing her extraordinary love, support and knowledge of ceramics she was also a member of the China Students' Club of Boston, Connecticut Ceramic Study Circle, Historic Deerfield, Handicraft Club of Providence, Mount Vernon Ladies Association, National Society of Colonial Dames of America, The Wedgwood Society of New York and Boston, and the Providence Art Club.

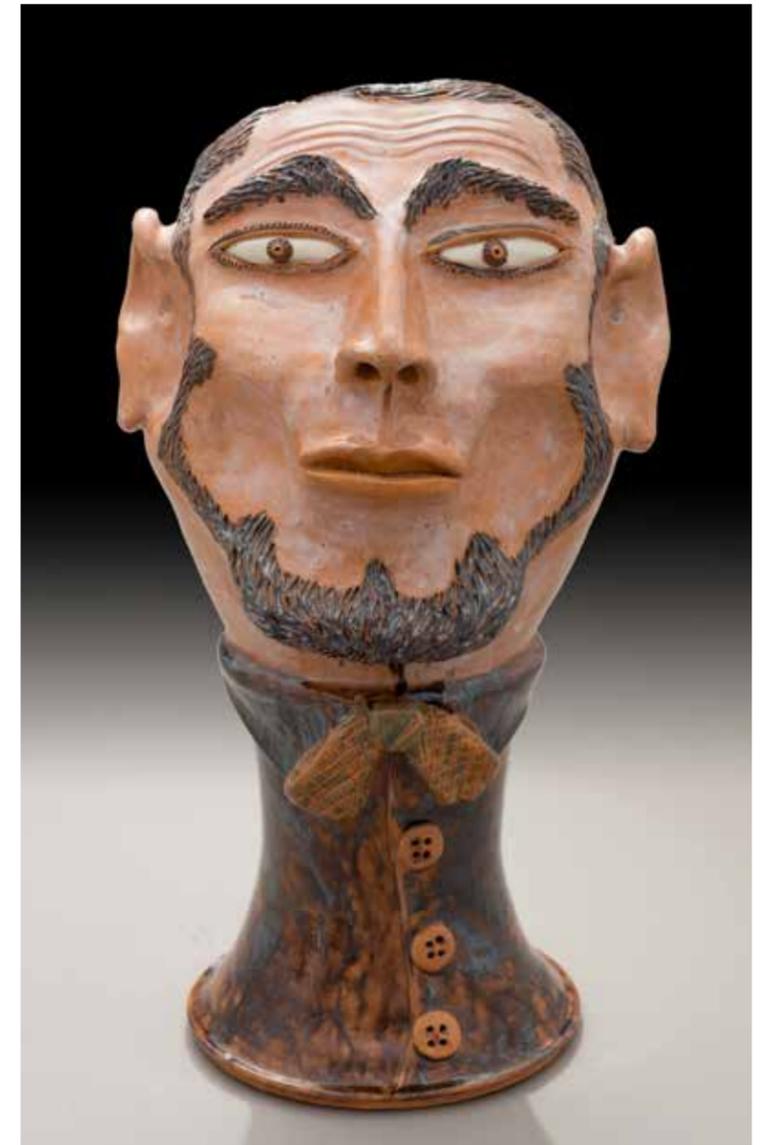
Gretchen was also very active and engaged at the Rhode Island School of Design (RISD), Museum of Art, where she served on the Fine Arts Committee for over twenty years bringing considered thought, thorough study, and enthusiastic involvement to discussions and decisions about Museum acquisitions. She will be dearly missed by all who were fortunate enough to know this exceptionally wonderful woman, and her commitment to the field will continue to inspire both old and new ceramics scholars, collectors and enthusiasts.

## NEW ACQUISITIONS

### *Colonial Williamsburg*

Colonial Williamsburg's Abby Aldrich Rockefeller Folk Art Museum was recently given this figure of Abraham Lincoln by Billy Ray Hussey. Hussey embraces the vernacular pottery traditions of the Seagrove region of North Carolina. As a child he watched his great-uncle, M. L. Owens, and Vernon Owens as they produced wares for the Owens Pottery. Hussey continues to employ traditional approaches to pottery, working with local clay and burning the ware in a wood-fired kiln. Working in both earthenware and stoneware, he has experimented with lead, salt, and alkaline glazes. This particular piece is glazed with a wood ash recipe. While Hussey does make well-turned traditional utilitarian vessels, he is best known for his sculptures.

This bust of Abraham Lincoln was made as a special commission and later purchased by folk art collectors Ellin and Baron Gordon who donated it to Colonial Williamsburg. Williamsburg is interested in the continuation of folk potting techniques and in supporting the work of contemporary potters who embrace historical methods. Many of Hussey's sculptures are small forms in the shape of animals, self-portraits, or political figures. At more than eighteen inches tall, this piece is one of the larger examples of his work. As with much of Billy Ray Hussey's work, this figure embodies whimsy and humor while still being recognizable as Lincoln.



Billy Ray Hussey (b. 1955), Figure of Abraham Lincoln, Robbins, North Carolina, ca. 1989, earthenware, 18 ¼ in., Gift of Ellin and Baron Gordon in Honor of Mitchell and Elisabeth Reiss, 2016.900.1



Suzuki Gorō (b. 1941), Two-tiered box with Oribe glaze, ca. 1997, stoneware with gold lacquer repairs, 10 ¾ in. (27.3 cm); The Metropolitan Museum of Art, Gift of Halsey and Alice North, in honor of John T. Carpenter, 2015 (2015.442.1a-c)

Miyashita Zenji (1939–2012), *Genesis*, 2009; stoneware with gradated colored clay (*saidei*), 15 in. (38.1 cm), The Metropolitan Museum of Art, Gift of Halsey and Alice North, in honor of Miyashita Zenji and Hideko, 2015 (2015.442.2)

Katsumata Chieko (b. 1950), Coral sculpture, 1998, Shigaraki stoneware; 8 ⅝ in. (21.9 cm), The Metropolitan Museum of Art, Gift of Halsey and Alice North, in honor of Monika Bincsik, 2015 (2015.442.6)

## Metropolitan Museum of Art

Long-time collectors of contemporary Japanese ceramics, Halsey and Alice North, donated ten representative works to The Metropolitan Museum of Art in 2015, which are currently on view in The Great Hall Balcony. The art of Japanese ceramics is currently in a remarkably creative phase of its long history. Not only are most traditional techniques and styles being practiced, enlivened, and often transformed, but a new emphasis on non-functional, sculptural ceramics has enabled many younger potters to expand their range of artistry. Much of the high level of ceramic art in Japan is due to its broad and widely informed audience.

The inclusion of Japanese ceramics in World Expositions beginning in 1873, in the Meiji period (1868–1912), played an important role in the development of modern Japanese ceramic art. As Japanese decorative arts received a favorable reception at these international exhibitions, ceramics became a popular export ware, and at the same time Japanese potters had the opportunity to familiarize themselves with techniques and designs of other countries. From the Taishō period (1912–26) to the first half of the Shōwa period (1926–89), several ceramic artists experimented with new forms and techniques, breaking away from the Japanese traditions. It was also during this period that the revival and study of old Japanese ceramics began.

Suzuki Gorō's works are inspired by Momoyama period (1573–1615) Shino, Oribe, and Ki-Seto wares. Instead of copying classical designs on this two-tiered food box, he blended the tradition of dark brown and green Oribe glaze with whimsical motifs of crows, lamps, nude women, geometric patterns, and circular forms. He used gold lacquer to repair cracks in the box (*kintsugi*) in the tradition of highlighting repairs rather than disguising them.

By the early 1980s Miyashita Zenji had developed his signature style, which involved applying thin layers of tinted clay in gradations of hue. His mature work was a modern embodiment of a classic Kyoto style associated with the multilayered court robes or decorated papers made for inscribing poetry during the Heian period (794–1185). He applied fine layers of color using the clay itself, dyed with mineral pigments. This flattened round vessel, part of the *Genesis* series, has a pink center gradating to green then to deep blue.

Katsumata Chieko's evocative work reflects a distinctive ceramic education: virtually all her formal training took place in France, where she traveled in 1973. Her earliest pieces were playfully designed tableware, but over time she began to create vessels that were more sculptural and also experimented with unusual coloring methods and fin-

ishes. This sculptural coral-like piece was a new form in Katsumata's repertoire. Undulating surfaces coated with *chamotte* (fired clay ground into pellets) are topped with an intense iridescent yellow coloring.

In 2015 and 2016, the Met acquired through gift and purchase two works by Arlene Shechet, *Two Bears* (2012) and *Seeing is Believing* (2015). Together these striking sculptures demonstrate Shechet's singular approach to ceramics.

*2 Bears* is cast from plaster reproductions of two original factory molds from the Meissen Porcelain Manufactory, in which the artist worked during a residency in 2012–13. Part of her *Meissen Recast* series (2012–13), *2 Bears* is a hybrid comprised of found forms and readymade motifs, ones associated with 18th-century decorative art. In keeping with its origins in the technique of assemblage, *2 Bears* generates uncanny effects through surprising juxtapositions. The two bears of the title are fused in disconcerting ways: the standing bear seems to emerge out of a sitting bear. In keeping with Shechet's tendency to disregard long-held prescriptions about what constitutes "good" ceramics, the seams from the molds remain visible, and the glazes, rather than being organically integrated into the whole, create a broken discontinuous surface.

*Seeing Is Believing* consists of two parts: a honeycomb-like maze of cavities and passageways composed of fired and glazed clay, and a painted and welded steel stand. The maze was created using nearly every method available to a ceramicist. Some parts were thrown on a wheel, others were coiled around a dowel and then wrapped over the central mass, to try and "tame" an otherwise unruly, chaotic bundle of clay. Still other parts were cast from molds made of firebricks (or kiln bricks) and later punctured. The material was assembled slowly, over a period of seven months, to give the clay time to dry and stiffen. Shechet then applied at least a dozen glazes to create a variety of surface effects, from pebbling to bubbling, giving the work texture, color, and what she calls "puffiness." In *Seeing is Believing*, Shechet has achieved a sense of porosity, hollowness and permeability. The artist has said that the work "breathes" and, indeed, breathing is a motif that carries throughout her practice.



Arlene Shechet (b. 1951), *2 Bears*, 2012, glazed Meissen porcelain and platinum, 7 ½ × 5 ¾ × 6 in. (19.1 × 14.6 × 15.2 cm) Gift of Anne and Joel Ehrenkranz, in honor of Thomas P. Campbell, 2015 (2015.724)

Arlene Shechet (b. 1951), *Seeing Is Believing*, 2015, glazed ceramic, paint and steel, 60 ⅛ × 22 × 25 in. (152.7 × 55.9 × 63.5 cm), Purchase, The Modern Circle, 2016 (2016.229a, b)

### *Museum of Fine Arts, Boston*

The Museum of Fine Arts, Boston recently acquired an important group of porcelain by the William Ellis Tucker Porcelain Factory. A significant enhancement to the MFA's representation of early United States ceramics, a selection of this 37-piece collection is now on view in the MFA's Art of Americas wing. Though several short-lived firms existed before it, the Tucker Porcelain Factory in Philadelphia, was the first financially successful porcelain manufactory in the United States. Amidst a national push to develop the nascent country's manufacturing prowess, the Tucker factory developed a high-quality porcelain product that rivaled the imported European wares dominating the market at the time.

Founded in 1826 by William Ellis Tucker, the firm was later taken over by his brother, Thomas Tucker, who oversaw production through the firm's closing in 1838. Aspiring to compete with sophisticated French, English, and German imports, Tucker porcelain features simple Neoclassical shapes with gilded ornament and hand-painted decoration. Typical motifs include colorful floral bouquets or pastoral scenes in sepia, enriched with gilded bands and scrollwork.

Of particular note in the MFA's recent acquisition are rare forms such as a pair of chinoiserie colognes with stoppers charmingly askew, and a large round covered tureen. Two early pitchers are each marked 1828, one with a hand-painted label for "Tucker & Hulme China Manufacturers," a partnership that lasted a mere six weeks between April and June of that year. Most poignantly for the MFA's gallery with its theme of "At Home in the New Nation," is a creamer modeled by Andrew Craig Walker, monogrammed and decorated with an American eagle and flag—an early example of an American insignia incorporated onto domestically produced porcelain.



William Ellis Tucker Porcelain Factory, Pair of molded Chinoiserie colognes, 1826–1838, glazed hard-paste porcelain, 9 3/8 in. (23.8 cm) (tallest), Museum of Fine Arts, Boston, Frank B. Bemis Fund and William Francis Warden Fund (2015.2152.1-2), Photograph © Museum of Fine Arts, Boston

William Ellis Tucker Porcelain Factory, Creamer, 1826–1838, glazed hard-paste porcelain with underglaze decoration and gilding, 7 1/8 in. (18.1 cm), Museum of Fine Arts, Boston, Frank B. Bemis Fund and William Francis Warden Fund (2015.2148), Photograph © Museum of Fine Arts, Boston

### *Museum of Fine Arts, Houston*

This pair of graceful portrait busts depicts Louis XVI of France (1754–1793) and his queen, Marie-Antoinette (1755–1793). The reign of the royal couple was famously met with hostility and riddled with scandal. These flattering portraits were conceived as a show of political power and several were given as diplomatic gifts. Louis-Simon Boizot, the sculptor of the busts, held the title of Sculptor to the King and became Director of Sculpture at Sèvres in 1773. During his time at Sèvres he was responsible for many official portraits and became one of the most important sculptors working in the Neoclassical style in 18th-century France.



Detail

Sèvres portrait busts are exceedingly rare, especially those of royal subjects. Pairs of the notorious Louis XVI and Marie-Antoinette are particularly scarce and only six are still extant in collections including the Musée du Chateau de Versailles, The Royal Collection, and the Victoria and Albert Museum, London. There are no known examples of this pair in American collections.



Sèvres Porcelain Manufactory, Pair of Busts of King Louis XVI and Queen Marie-Antoinette, c.1785, hard-paste porcelain, H. (with base), Louis XVI: 18 in. (45.72 cm), Marie-Antoinette: 19 1/4 in. (48.89 cm), The Museum of Fine Arts, Houston, The Rienzi Collection, museum purchase funded by the Rienzi Society, Jas Gundry, Mr. and Mrs. Thomas R. Reckling III in honor of Dr. Marjorie Horning and Mrs. Rosanette Cullen, and Lucy J. Currie in memory of Mary Ellen Carey (2015.661, 2015.662)



### Philadelphia Museum of Art

The Philadelphia Museum of Art has recently received a promised gift of 57 pieces of French ceramics from Larry Simms. The ceramics, which date from 1866 to 1907, largely reflect the fascination in the period with Japanese, and to a lesser extent Chinese, art. Following the signing of the treaty that reopened Japan's ports to foreign trade in 1854, Japanese art in the form of prints, ceramics, textiles, lacquerware, and bronzes poured into Europe. Shown in their various forms for the first time in a display sponsored by the Japanese government at the Paris Exposition Universelle of 1867, the impact of these works on Western art, which became known

as "Japonisme," was nowhere more pronounced than in France.

The 1867 Exposition was also the fair at which the French painter and printmaker Félix Bracquemond, an early admirer of Japanese prints which he is said to have discovered as packing material in a crate of imported Japanese ceramics, exhibited a dinner service designed for the Parisian retailer Eugène Rousseau. For the service, Bracquemond borrowed the decorative motifs—flowers, insects, birds and marine life—directly from prints by Japanese ukiyo-e artists such as Katsushika Hokusai. The service was much imitated, and Bracquemond himself went on to design a number of other Japonisme services most notably for Haviland & Co.; pieces from three of these are included in the promised gift.

Also represented in the collection are ornamental pieces by other influential ceramics artists like Theodore Deck, Ernest Chaplet, Camille Moreau, Eugène-Victor Collinot, and Edmond Lachenal, and manufacturers including Haviland, Lebeuf-Milliet et Cie and J. Vieillard, all of whom contributed to making the period one of the most innovative in the history of ceramics.

The collection will be on exhibit at the Philadelphia Museum of Art through December 2016.



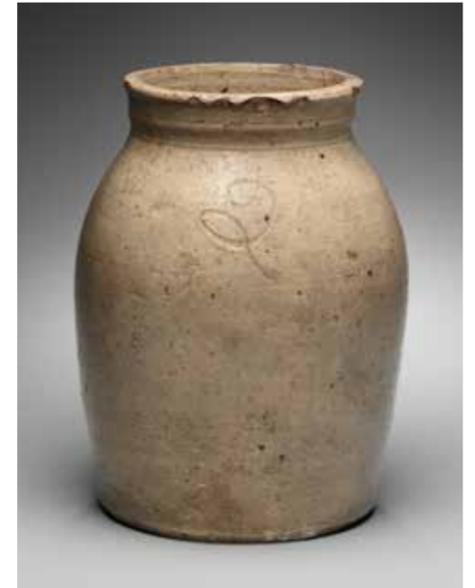
Haviland & Co., designed by Félix Bracquemond (French, 1833–1914), Dish, c. 1879, earthenware with gilt decoration, Diam. 21 3/4 in. (55.24 cm), Promised Gift of Larry A. Simms

Edmond Lachenal (French, 1855–1930), Vase, 1893, earthenware, 12 3/4 in. (32.38 cm), Promised Gift of Larry A. Simms

### Yale University Art Gallery

This quotidian, two-gallon storage jar derives from an African American craft tradition in antebellum Texas. In the winter of 1856–57, Presbyterian minister John McKamie Wilson, Jr. moved from North Carolina to the Seguin area of Texas, bringing with him his family and about twenty slaves. Realizing the good quality of the local clay, Wilson established a pottery and had his slaves trained to throw earthenware vessels for food storage and preparation. After the Civil War, some of Wilson's former slaves used their training to establish a series of independent potteries that operated into the early 20th century. This jar is part of a larger southern tradition of alkaline-glazed stoneware that began in South Carolina and expanded into Arkansas and central Texas. It joins a growing collection of ceramics and other objects at the Yale University Art Gallery that document the African American experience and the material culture of the South and Texas.

Graham Marks's sculptural vessels are simultaneously familiar yet otherworldly. Their apparent reference to seed pods, eggs, and other small, fragile items is belied by their tremendous scale and tactile surface. This untitled sculpture from 1988, a recent gift to the Yale University Art Gallery from the collection of Margaret Pennington, is a prime example of his oeuvre. The lobed exterior was hand built from extruded coils and the surface was left unglazed and unburnished, with the artist's fingermarks evident between each nodule. Creating the fissured top required Marks to unlearn his fastidiousness and embrace imperfection: "I went back into the studio and proceeded in a manner opposite to my established practice," Marks recalled. "Literal forces of nature—heat, expansion, contraction, oxidation, and reduction—were all asserting themselves and creating a literal rupture in the work." This interest in exploiting the inherent qualities of clay, in monumentality, and in blurring the distinction between functional and sculptural forms places Marks within a continuum that also includes Peter Voulkos, John Mason, and Toshiko Takaezu. Marks was head of the ceramics program at Cranbrook from 1986 until 1992, when he stopped working as a ceramic artist.



Attributed to Guadalupe Pottery, *Two Gallon Jar*, 1857–1869, Capote, Guadalupe County, Texas, stoneware with alkaline glaze, 10 3/4 in. (27.3 cm), Yale University Art Gallery, Gift of Hiram Butler and Andrew Spindler, M.A. 1992, in honor of William J. Hill (2015.94.1)

Graham Marks (American, born 1951), *Untitled*, 1988, Bloomfield Hills, Michigan, hand-built and coiled earthenware, 25 in. (63.5 cm), Yale University Art Gallery, Gift of Ms. Margaret A. Pennington (2016.12.1)

## UPCOMING FAIRS

### TEFAF, NEW YORK FALL

Park Avenue Armory, New York, NY  
October 21–26, 2016

### SOFA CHICAGO 2014

Navy Pier, Chicago, IL  
November 3–6, 2016

### ASIAN ART IN LONDON

Multiple venues  
November 3–12, 2016

### WINTER ANTIQUES SHOW

Park Avenue Armory, New York, NY  
January 20–29, 2017

### THE NEW YORK CERAMICS & GLASS FAIR

Bohemian National Hall, New York, NY  
January 19–22, 2017

PLEASE NOTE that all information concerning dates and times for exhibitions, lectures, and auction sales may be subject to change.

## BOARD PROFILE



**Amy Dehan**, Curator of Decorative Arts and Design, Cincinnati Art Museum

It was likely her grandparents' stone farm house in southwestern Pennsylvania and stories of her family's early settlement there that led to Amy Dehan's love for history, decorative arts, and preservation.

While studying art history at the College of William and Mary, Amy enrolled in her first studio ceramic course. This experience impressed her with a reverent appreciation for the

skill and talent required to work successfully in clay (a skill and talent that Amy admits she does not possess, but certainly admires). Later, as a graduate student at the University of South Carolina, Amy assisted with the installation of the late Jill Beute Koverman's 1998 exhibition "I made this jar..." *The Life and Works of the Enslaved African-American Potter, Dave* at the McKissick Museum and made several trips to the Edgefield district of South Carolina, developing a love for folk pottery.

A graduate seminar project on Rookwood Pottery piqued Amy's interest in the Cincinnati firm and, in 2001, she had the opportunity to work and study with Anita Ellis, then curator of decorative arts at the Cincinnati Art Museum. She worked closely with Ellis, an authority on American art pottery and former ACC board member, on the development of *The Cincinnati Wing, a series of fifteen permanent collection galleries that tell the story of art in Cincinnati*.

Amy is now the Cincinnati Art Museum's curator of decorative arts and design, and is responsible for the Museum's diverse collection of American and European decorative arts, including historical and contemporary ceramics. Her first major acquisition for the museum was a pair of monumental 19th-century pâte-sur-pâte covered vases decorated by Frederick Rhead for Minton. More recently, Amy produced an exhibition and book on the history of silver production in Cincinnati. One of her current projects focuses on the research and reinstallation of an Art Deco bedroom designed by Joseph Urban in 1929.

Amy and her husband, Brian, live in Cincinnati with their two daughters, Audrey and Caitlyn.

## UPCOMING AUCTIONS

### CHRISTIE'S

**September 14, 2016:** The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part III, Christie's, New York

**September 15, 2016:** Collected in America: Chinese Ceramics from The Metropolitan Museum of Art, Christie's, New York

**September 16, 2016:** Fine Chinese Ceramics and Works of Art, Christie's, New York

**September 16, 2016:** *Une Exceptionnelle Collection Européenne Mise en scène par Emilio Terry*, Christie's, Paris

**September 21–22, 2016:** The Private Collection of President and Mrs. Ronald Reagan, Christie's, New York

**October 10, 2016:** The Opulent Eye, Christie's, New York

**October 13–14, 2016:** Living with Art, Christie's, New York

**October 13–14, 2016:** Christie's in association with Pierre Bergé, *Collection Pierre—Yves Le Diberder*, Christie's, Paris

**November 2, 2016:** European Noble and Private Collections, Christie's, King Street

**November 17, 2016:** The English Collector, Christie's, King Street

**November 29, 2016:** The Opulent Eye, Christie's, King Street

**November 29, 2016:** *L'Esprit Français*, Christie's, Paris

**November 30, 2016:** *Le Goût Français*, Christie's, Paris

**December 2–3, 2016:** Living with Art, Christie's, New York

### CROCKER FARM

**October 22, 2016:** American Stoneware and Redware

### JEFFREY S. EVANS & ASSOCIATES

**October 15, 2016:** Fall Antiques, Fine & Decorative Arts

**November 12, 2016:** Americana & Fine Antiques Featuring Virginia and the South

**December 3, 2016:** Special Holiday Auction

### PHILLIPS

**September 21, 2016:** Design, London

**December 15, 2016:** Design, New York

### POOK & POOK, INC.

**October 7, 2016:** Hecht Estate

**October 8, 2016:** Americana

**October 29, 2016:** International

### SKINNER'S

**September 16, 2016:** Asian Works of Art

**October 7, 2016:** European Furniture, Decorative Arts, Fine Ceramics and Silver, featuring part II of the Lauer Collection of Wedgwood

**November 19, 2016:** Americana

**December 1, 2016:** American Indian and Ethnographic Art

**December 15, 2016:** 20th Century Design

**January 13, 2017:** European Furniture, Decorative Arts, Fine Ceramics and Silver

### RAGO ARTS & AUCTION CENTER

**September 10, 2016:** Great Estates

**October 15, 2016:** Early 20th Century Decorative Arts, Featuring the Jerome Shaw Collection

**October 15, 2016:** Mid-Mod

**October 16, 2016:** Modern Design

**October 16, 2016:** Modern Ceramics and Design, Featuring the Nancy Connolly Collection

### SOTHEBY'S

**September 13, 2016:** Important Chinese Art, Sotheby's, New York

**September 17, 2016:** Asian Art, Sotheby's, New York

**September 20, 2016:** Robert de Balkany, Rue de Varenne, Sotheby's, Paris

**September 28, 2016:** Robert de Balkany, Rue de Varenne, Sotheby's, Paris

**September 28, 2016:** Made in Britain, Sotheby's, London

**October 18, 2016:** Collections, Volume One: European Decorative Arts, Sotheby's, New York

**October 19, 2016:** Arts of the Islamic World, Sotheby's, London

**October 19, 2016:** Collections, Volume Two: Silver, Vertu, Ceramics, and Russian Works of Art, Sotheby's, New York

**October 25, 2016:** Collections, Sotheby's, London

**November 15, 2016:** Design, Sotheby's, London

**December 14, 2016:** *Arts d'Afrique et d'Océanie*, Sotheby's, Paris

**December 15, 2016:** *Arts d'Asie*, Sotheby's, Paris

**January 21, 2017:** Important Americana, Sotheby's, New York



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## RON FUCHS ON LEAVING A LEGACY

*“The ACC has been incredibly important to me, both professionally and personally. Through the ACC, I have made friends, traveled to cities I probably would have never visited on my own, learned about ceramics I didn’t know anything about, gained an appreciation for ceramics I thought I wasn’t interested in, and received support to research and lecture on ceramics I was working on. I want to make sure the ACC continues to provide those opportunities, and that is why I am remembering the ACC in my will.”*

—Ron Fuchs II

Ron Fuchs has served 10 years on the ACC Board and is the immediate past President. He is Curator of Ceramics and Manager of the Reeves Collections at Washington and Lee University. In addition to his curatorial and educational responsibilities, Ron is frequently invited to lecture at leading ceramics conferences. While Ron has many years remaining in his already successful career, he is planning not just for his future, but for the future of ceramics scholarship. With his bequest, he has assured that it will be part of his legacy. Please consider joining Ron by making ACC part of your legacy. You will not be asked to disclose the amount of your bequest, just let us know if you have included ACC in your will. A bequest of any size helps assure the future continuity of the ACC’s role in ceramic scholarship and recognizes you with membership in the ACC Legacy Society.

To become a member or for more information visit [www.americanceramiccircle.org](http://www.americanceramiccircle.org) or e-mail us at [acc@acc.hrcoxmail.com](mailto:acc@acc.hrcoxmail.com)

ACC LEGACY SOCIETY

*Be Part of the Legacy*