

AMERICAN CERAMIC CIRCLE

2022 SYMPOSIUM

The Metropolitan Museum of Art

New York, New York

October 26-28, 2022

August 12, 2022

Please join the American Ceramic Circle for our 2022 Symposium to be held at The Metropolitan Museum of Art in New York, October 26-28. This exciting program highlights the singular ceramic treasures at The Met and the latest in ceramic scholarship. Our symposium begins with a welcome reception on Wednesday evening at the American Folk Art Museum, followed by two full days at The Metropolitan Museum hearing from a roster of renowned speakers and enjoying curatorial tours. On Thursday evening we are invited to a reception at an exhibition at the Albertz Benda Gallery. And the symposium concludes on Friday evening, with a celebratory dinner at The Met to toast the American Ceramic Circle's more than 50 years of fellowship around a passion for ceramics.

A basic schedule and lecture information is below.

The registration fee of \$400 (\$450 for non-members) includes museum admission, all tours and lectures, coffee breaks, two lunches, two receptions, and the gala dinner at The Met.

Our 2022 Symposium sponsors include:

The Burns Foundation

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Emma and Jay Lewis

Albertz Benda Gallery

The Decorative Arts Trust

Ceramic Circle of Atlanta

The Macdonald Family Foundation

R & Company

Jeffrey Ruda in memory of the late Malcolm Gutter

Stair Galleries

Joanne Starr Wolfe and Vernon Starr in honor of their parents Lydia and Bernard Starr

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SUMMARY SCHEDULE

Wednesday, October 26, 2022

6:00-8:00 PM Opening Reception at American Folk Art Museum
2 Lincoln Square

Thursday, October 27, 2022

All lectures will be held in the Sacerdote Lecture Hall, Metropolitan Museum of Art

9:00 AM- Day 1 of ACC Symposium Program at The Metropolitan Museum of Art
4:30 PM Includes six lectures, coffee break, lunch, ACC Annual Meeting

5:30 PM Reception at Albertz Benda Gallery
515 W. 26th Street
*Bus transportation from The Met offered

Friday, October 28, 2022

9:00 AM- Day 2 of ACC Symposium Program at The Metropolitan Museum of Art
2:30 PM Includes curator-led gallery tours, coffee, lunch, two lectures

6:30-9:30 PM 50th Anniversary Dinner
The Met, 4th Floor Patron's Lounge and Atrium

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LECTURE DESCRIPTIONS & SPEAKER BIOGRAPHIES

DR. SHARIF BEY & RACHEL DELPHIA

Sharif Bey: Excavations: The Making of an Auto-Archaeological Exhibition

From 1983 to 1988 Pittsburgh public school student Sharif Bey (b. 1974) attended Saturday arts classes at Carnegie Museum of Art. Four decades later Bey is an acclaimed artist and professor who credits the expanded pedagogical experiences of his youth (from wandering museums to vocational training in ceramics) with inspiring his life in the arts. In this conversation Bey and curator Rachel Delphia will discuss the making of his recent exhibition at Carnegie Museum of Art, *Sharif Bey: Excavations*. Through pre-pandemic site visits, weekly virtual chats, and prolific experimentation in his home studio during lockdown, Bey re-engaged with the art and natural history collections of his youth and his past and present selves. Bey's curated selections from the Carnegie collections, site-specific installations, and new ceramic sculptures probed questions about how he came to believe in himself as an artist and learned to connect artistic practice with his identity and service to his community.

Rachel Delphia

Rachel Delphia joined Carnegie Museum of Art's Decorative Arts and Design Department in 2005. Since 2013, she has served as the Alan G. and Jane A. Lehman Curator. A specialist in modern and contemporary design and craft, Delphia has worked extensively with the museum's collections of European and American objects from ca. 1750–present. She recently organized *Extraordinary Ordinary Things*, a reimagining of the decorative arts and design galleries; and the solo exhibition *Sharif Bey: Excavations*. She has published in *Antiques* and *Modern* and authored essays on ceramists Beate Kuhn and Aneta Regel. Delphia received a BFA in Industrial Design and MA in English from Carnegie Mellon University and MA in American Material Culture from the Winterthur Program at the University of Delaware.

Dr. Sharif Bey

An artist and educator, Dr. Sharif Bey was raised in a large African American family in Pittsburgh, PA. While relatives left high school for jobs in industry, Bey had a pivotal experience as a young ceramics apprentice at the Manchester Craftsmen's Guild. He earned a BFA from Slippery Rock University, an MFA from the University of North Carolina at Greensboro, and a PhD from Penn State University. Inspired by functional pottery, modernism, Oceanic/African art and Art of the African diaspora, Bey's ceramic and mix-media works investigate the cultural and political significance of adornment and the symbolic and formal properties of archetypal motifs across time and place. He is a 2022 recipient of the United States Artists Fellowship, and his work can be found in numerous museum collections. Bey lives in Syracuse with his wife and three children.

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GAYE BLAKE-ROBERTS

'The pursuit of fortune, fame & the public good' (Josiah Wedgwood to Thomas Bentley 1st October 1769)

This lecture will explore the significance of the eleven-year partnership between Josiah Wedgwood and Thomas Bentley to the ceramic industry of Britain in the second half of the 18th century. Thomas Bentley's exceptional skills, commercial experience, social connections, and good taste all contributed to this unique partnership in which their complementary personalities and abilities created a powerful alliance. Bentley's principal role was the marketing of their wares through the London, Bath, and Dublin showrooms as well as organizing the extensive sales both home and overseas. His personal friendships with many members of the aristocracy and the tastemakers, architects and artists of the period led to the discovery of new designs and models. His connections also brought powerful patronage to the partnership ensuring their unparalleled position in the market for pottery. This exceptional partnership was summed up by Wedgwood in a letter to Bentley, on 31st May 1767, when he expressed the belief that 'when business, & amusement can be made to go hand in hand' it was the epitome of a perfect partnership.

Biography

Gaye Blake-Roberts commenced her career in ceramics at the Victoria and Albert Museum, London. She was Curator of the Wedgwood Museum, Barlaston, Staffordshire, from 1979 to 2020. Gaye is currently a Senior Research Fellow within the Research Department of the Victoria and Albert Museum. Gaye has lectured extensively on the history of Wedgwood and the English ceramic industry. She has written extensively, contributing to exhibition catalogs, scholarly publications and has published three books. Other activities include Chair of the College of Fellows at Keele University, Staffordshire, Chair of the Raven Mason Trust and currently as Vice President at the Ironbridge Gorge Museum Trust, Shropshire, amongst many other activities. She was awarded an Honorary Doctorate from Keele University in 2010 and the MBE in 2020.

DANIEL CHEN, on WILLIAM MACDONALD

Pleasure of Collecting: Objects of Mutual Accommodation

William (Bill) Atwood Macdonald and Molly Anne Macdonald have assembled one of the greatest international collections of Japanese and Japanese inspired European ceramics. The Macdonald collection is significant for its depth and range in representing examples from Japan, China, and Europe produced between the 17th and 18th centuries. A particular focus of the collection is its superlative representation of the Kakiemon style. This lecture introduces rare and unique works of

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art gifted to the Gardiner Museum, Toronto, followed by a filmed conversation between Daniel Chen and William Macdonald discussing how and why the collection was formed for the benefit of Canadians and friends from around the world.

Sponsored by the Macdonald Family Foundation

Biography

Daniel Chen is a ceramic art historian. He joined Brian Haughton Gallery in 2019. He was formerly adjunct curator of Asian ceramics at the Gardiner Museum, Toronto. His research has been published most recently in *Pleasure of Collecting: Kakiemon Objects of Mutual Accommodation* (2021), *Ko-Kutani + Nabeshima: Japanese Porcelain from the Macdonald Collection* (2020), and *A Passion for Porcelain: Essays in Honor of Meredith Chilton* (2020). Past museum projects include the re-installation of the Gardiner Museum's Japanese gallery with Meredith Chilton, C.M., as well as curating the Chinese porcelain exhibition *Across the Globe: The Anne Gross Collection*. He received his master's degree from the University of Glasgow.

FEMKE DIERCKS

[The Oppenheimer collection at the Rijksmuseum]

In 2021 the Rijksmuseum in Amsterdam announced their purchase at auction of more than half of the significant Oppenheimer Collection of Meissen porcelain, including its highlight clock and a coffee and tea service. The collection, one of the most important Meissen assemblies in the world, originally belonged to the German-Jewish couple Franz and Margarethe Oppenheimer who fled Europe under persecution before World War II. From 1952 the collection was displayed at the Rijksmuseum, but in 2019 was restituted to the family heirs. Taco Dibbits, Director of the Rijksmuseum noted, "It is important to be able to contribute in this way to the restoration of justice to the relatives of the Oppenheimers. [This acquisition] will also enable us to devote attention in the museum to the personal story of this family and the fortunes of their collection during and after the Second World War."

Diercks will discuss the contents of this incredible Meissen collection, the restitution to the Oppenheimer heirs, and the Rijksmuseum organizing the benefactor support needed to make the purchase at Sotheby's auction.

Biography

Femke Diercks is Head of Decorative Arts and Curator of European Ceramics at the Rijksmuseum in Amsterdam. She studied Art History at the University of Groningen. Since joining the Rijksmuseum staff in 2009 she has been involved in the reinstallation of the galleries preceding the

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reopening of the museum in 2013. Diercks co-curated the exhibition *Asia in Amsterdam. Luxury in the Golden Age*, in collaboration with the Peabody Essex Museum in Salem, Massachusetts. She's currently working on the Delftware collection and preparing an exhibition about the Dutch interior in the 17th century.

MARTIN EIDELBERG

Private Collections vs Public Museums

Private collections and public museums exist apart, in different and separate worlds. In theory and actuality, they should be closely intertwined. Many museums depend on the generosity of collectors, and many collectors, myself included, entertain the idea of “institutionalizing” their collections. Although the two worlds should be congruent, all too often they are not. A large gulf separates them. Often collectors are better informed than curators, though the curators may not agree. Also, collectors rarely need encouragement to collect whereas museums do. A century ago Edwin Atlee Barber, curator of decorative arts at the Philadelphia Museum of Art, set out on an intentful program of collecting American ceramics, but few since then have emulated his model. The need is great but the spirit (and funds) seem lacking.

The Emma and Jay Lewis Lecture

Biography

Martin Eidelberg is Professor emeritus of Art History, Rutgers University. In addition to his studies on Watteau and French eighteenth-century painting, he writes on modern decorative arts, especially ceramics and glass. He was one of the curators of the 1972 landmark exhibition on the American Arts and Crafts movement, and has written extensively on Tiffany, Grueby, Ohr, Newcomb, and other luminaries. He co-authored the catalogue of the ceramic collection of the Two Red Roses Foundation and is a co-author of both the catalogue of Robert Ellison's collection and, most recently, the publication accompanying the exhibition of the ceramics he donated to the Met, *Gifts from the Fire*.

ALICE COONEY FRELINGHUYSEN

Joseph S. Potter: China Decorator Extraordinaire

The lecture will tell the remarkable story of Joseph S. Potter (1822-1904)—visionary, entrepreneur, diplomat, and extraordinary china decorator. It will relate my 25-year saga of discovering Potter and his work, from the purchase in 1997 of a remarkable hand-illuminated album documenting his work

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to the recent acquisition of Potter's tour-de-force—a pair of impressive vases (*Old World* and *New World*) dating to the mid-1880s. With their exquisitely painted vignettes depicting allegories of the continents, the vases exemplify Potter's skill as a painter and designer as well as amplify his particular worldview as an American diplomat stationed abroad during the late nineteenth-century.

Sponsored by R & Company Gallery

Biography

Alice Cooney Frelinghuysen is the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at The Metropolitan Museum of Art in New York. She received an M.A. from the Winterthur Program in Early American Culture/University of Delaware, and started her career at the Metropolitan Museum as an Andrew W. Mellon Fellow. Since then Ms. Frelinghuysen has curated, published, and lectured widely on American ceramics, glass, stained glass, and late nineteenth-century furniture, as well as all aspects of the work of Louis Comfort Tiffany. In 2016 she was the Clarice Smith Distinguished Scholar Lecturer, Smithsonian American Art Museum, and in 2014 she was awarded the Frederic E. Church Award for contributions to American Culture. Her two most recent books, published this past fall are: *Gifts from the Fire: American Ceramics, 1880-1950*, *Works from the Collection of Martin Eidelberg*, co-authored with Martin Eidelberg, and *Stained-Glass Windows of St. Andrew's Dune Church*. Ms. Frelinghuysen is a member of a number of professional advisory committees and serves on the board of the Shelburne Museum, as chair emerita of the American Ceramic Circle, trustee emerita of the Visiting Nurse Service of New York, and Honorary Member of the Advisory Council of the Princeton University Art Museum.

KATHERINE HUGHES

From Edgefield to East Fork: My Journey to Find a Vessel for More

How did my research into 19th century South Carolina pottery lead me to a cupboard full of colorful stoneware mugs, plates, and bowls made in 21st century North Carolina? The past couple of years have altered many things, including my thoughts on what I would lecture on for ACC's 50th anniversary. Two years later, inspired by my love of a special stoneware mug I drank out of morning and evening early in the pandemic, I aim to explore that question, alongside investigating how the socio-cultural climate of our current world has influenced my, and many of my peers, relationship with ceramics, collecting, and generally living with things. Buoyed by a modern-day dishware company who lists "Compassion, Accountability, Equity, Sincerity and Adaptive Tenacity" as their core values, I have begun to ask – what are my own, and how has my relationship with ceramics, both historic and contemporary, influenced and shaped them?

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Katherine “Kate” Hughes is a public historian with a passion for museums and preservation. She believes in inclusive and accessible history, environmental sustainability and equity, and that community engagement should be at the forefront of any preservation project. She is the Curator of Cultural Heritage & Community Engagement at the University of South Carolina’s McKissick Museum, and a Ph.D. Candidate in Public History with the Center for Historic Preservation at Middle Tennessee State University. Kate’s research focuses on exploring marginalized and ignored histories through objects, architecture, and place. She has previously worked at Colonial Williamsburg Foundation, Historic Charleston Foundation, and The Metropolitan Museum of Art, where she contributed to the landmark exhibition and accompanying catalogue, *Hear Me Now: The Black Potters of Old Edgefield, South Carolina*.

PATRICIA MARROQUIN NORBY (Purépecha)

Voices in Clay: Native American and Indigenous Ceramics at The Met

This lecture celebrates both traditional and innovative ceramic works created by Native American and Indigenous artists that have been highlighted in recent Metropolitan Museum of Art exhibitions, including *Art of Native America*, *Water Memories*, and *Grounded in Clay: The Spirit of Pueblo Pottery*, the first community-curated exhibition at The Met, which opens in July 2023. Norby's curatorial work highlights how Indigenous ceramic works have always embodied communal histories, humor, and ties to homelands, waterways, and local environments.

Biography

An award-winning art scholar, Dr. Patricia Marroquin Norby (Purépecha) is the first full curator of Native American Art at The Metropolitan Museum of Art, a first in the museum’s 152-year history. Norby previously served as Senior Executive and Assistant Director of the Smithsonian’s National Museum of the American Indian-New York, and as Director of the D’Arcy McNickle Center for American Indian and Indigenous Studies at The Newberry in Chicago.

Norby’s curatorial strategies that foreground Native American and Indigenous perspectives at The Met have been celebrated by *The New York Times*, *The New Yorker*, PBS, NPR, *Forbes Magazine*’s “50 Over 50, 2021: Vision,” Bitch Media, and have been described as a “new voice in an old institution” by The Santa Fe New Mexican *Pasatiempo*. Her forthcoming book, *Water, Bones, and Bombs* with the University of Nebraska Press, examines 20th-century American Indian and American art in context with environmental conflicts in northern New Mexico. Norby earned her PhD at the University of Minnesota-Twin Cities and her MFA at the University of Wisconsin-Madison.