

AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2015



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*.
A special thanks to Beth Wees who provided additional editorial assistance.
Please continue to send any news you would like to share with the ACC membership to
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AMERICAN CERAMIC CIRCLE

FALL NEWSLETTER 2015

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COVER IMAGE: One of a pair of sample plates, Dutch (Delft), ca. 1750–75, tin-glazed earthenware, diam. 8 1/16 in. (22.4 cm), Museum of Fine Arts, Boston, Gift of Horace Wood Brock, 2013 (2013.1735.2)

FROM THE EDITORS
OF THE NEWSLETTER

We are excited to debut the redesign of the American Ceramic Circle’s bian-nual newsletter. As you can see, we’ve been working on a number of improve-ments and changes to the format and aesthetics, but we want to assure you that the content presented here has not changed—it just looks better!

Much of the improvement is due to our very talented and patient designer, Jenny Profy, who has been working on the newsletter since its very first issue in 2004. We have her to thank for the clean, legible layout, consistent graphics, and overall keen design sense. Thank you, Jenny!

We will do our best to continue to bring you noteworthy news, details on exhibitions and sales, and any other ceramic-related snippets of information we can amass. We are always grateful to receive submissions and announce-ments—and many thanks to all the contributors to this issue. We love the breadth of knowledge, variety of spe-cialties, and the sheer passion of the ACC membership represented in these pages. It is our hope that the newsletter will continue to serve as an important and dynamic part of this organization.

Fondly,
Adrienne Spinozzi and
David Conradsen, Co-editors



2015 ACC SYMPOSIUM

Boston, Massachusetts

NOVEMBER 5–8, 2015

This year’s annual symposium will take place in Boston, where we will explore the collections of the Museum of Fine Arts, the Rhode Island School of

Design Museum of Art, and Historic New England. Lecture topics this year range from French and Italian faience of the 16th and 17th centuries, to English and Chinese ceramic figures, American art pot-tery, and the work of contemporary artist Arlene Shechet during her residency at the Meissen factory. Pre- and post-symposium trips will include a private home in Providence with a collection formed in the early 19th century, an introduction to transfer-printing at the studio of Andrew Raftery, and a curator-led tour of ceramic highlights in the collection of Historic New England. We hope you will join us.

TOP: Installation image of *Nature, Sculpture, Abstraction, and Clay: 100 Years of American Ceramics*, on view in the Shapiro Gallery, Museum of Fine Arts, Boston. Works by left to right: Fong Chow, Glen Lukens, and Laura Andreson, all recent gifts to the MFA from Philip Aarons and Shelley Fox Aarons in honor of Jules and Jeanette Aarons.

BOTTOM: View of Meissen birds and animals from the Kiyi and Edward M. Pflueger Collection. On view in the Angelica Lloyd Russell Gallery, Museum of Fine Arts, Boston.



ACC TRIP TO MEXICO

Leslie B. Grigsby, Senior Curator of Ceramics & Glass, Winterthur Museum, Winterthur, DE

Private and public ceramics collections, archaeology, potters at work, architecture, ancient ruins, great food and drink...all in marvelous Mexico! What more could one desire? During the January 31–February 8, 2015 ACC trip—beautifully orchestrated by Margaret Connors McQuade, Assistant Director and Curator of Decorative Arts of The Hispanic Society of America—members spent the first several days in and around Mexico City. Highlights included visiting the wonderful fine and decorative arts collection (including some magnificent tin-glazed Puebla and Spanish earthenware) at the Museo Franz Mayer and a private, archae-ologist-led tour of the Templo Mayor excavations at the Aztec settlement at Tenochtitlan, adjacent to the Cathedral. This was followed by a hands-on viewing of native and imported ceramics excavated at the site. The magnificent pre-Columbian material at the National Museum of Anthropology has to be seen to be believed! The travelers also marveled at the hospitality of private collectors including Álvaro Conde, whose marvelous Chinese export porcelain collection is the subject of a new book (William R. Sargent, *Chinese Porcelain in the Conde Collection*, 2014).

Tin-glazed, domestically-produced tiles and other architectural adornments were admired both in Mexico City and during the second portion of the trip, in lovely Puebla de los Angeles. The visit to the crazily-elaborate and mind-bogglingly rich private chapels and offices adjacent to the Puebla Cathedral left no doubt regarding the riches of the once-great Spanish Empire.

The long drive to beautiful Oaxaca was well worth the trip, with visits to modern-day potters who closely follow the region’s traditional production methods. A modern chocolatier demonstrated some tricks of his trade and the group also viewed a display of antique chocolate-related ceramics and other wares. The newly rebuilt Museo de Culturas at Santo Domingo displayed a broad range of ancient to modern artwork and objects, and the picturesque archaeological site at Monte Albán (500 BC–850 AD) provided an awe-inspiring end to a very enjoyable and educational voyage.



ACC members at Álvaro Conde’s home in Mexico City. Photograph courtesy of Tom Mueller.

2015 AMERICAN CERAMIC CIRCLE GRANT AWARDS

The American Ceramic Circle is pleased to announce the award of two grants in support of original research in the history of ceramics.



Fine red earthenware pot decorated with inlaid quartz stones from Almada, Portugal (17th century). Photograph by Tânia Casimiro.

Portuguese Coarseware in Post-Medieval North Atlantic Trade

Tânia Casimiro, Post-doctoral researcher at Instituto de Arqueologia e Paleociências, NOVA University of Lisbon; Post-doctoral researcher at Memorial University of Newfoundland, Canada; Invited research scholar at Boston University

This project undertakes the first systematic analysis of Portuguese coarsewares that documentary and archaeological evidence suggest were exported in large quantities around the North and Central Atlantic from the late 16th through 18th centuries. Although this ceramic type includes coarse trade wares, such as storage vessels, Portuguese kilns also produced fine decorated vessels made from coarse earthenware clay.

This project includes the entire spectrum of early modern Portuguese coarse earthenware. The analysis of production characteristics and provenance, vessel form and function, and distribution networks and consumption factors for Portuguese coarseware will yield important information on the dynamic socioeconomic relationships between Portugal, England, and North America, as well as providing crucial ware identification criteria for archaeologists working on sites from this period around the North Atlantic. This project is only possible due to the collective research of many scholars from different universities such as Tânia Casimiro (Lisbon, Portugal), Sarah Newstead (Leicester, UK), and Barry Gaulton (St John's, Newfoundland), among others.



Conversations in Clay: Ceramic Art and Activity Along the West Coast, Los Angeles (1954–1966)

Helen Shaw, Ph.D. student in History of Art, University of York, Heslington, England

This doctoral research project examines the ceramic art of Ken Price, John Mason, and Peter Voulkos in relation to Funk Art and Pop Art and also considers their work within the wider context of the West Coast urban and industrial environment from 1954–66. Collectively, their work is further explored within the context and influence of the Ferus Gallery, where

artists and ceramicists worked alongside each other between the years of 1957 and 1966. Despite ceramics firmly entering the fine art world during this period, scholarship is still limited to analyzing ceramic art within ‘peripheral’ contexts. This project considers how communications between artists and ceramicists during this period were based on polycentric networks, producing innovative exchanges between clay, fine art, and sculpture internationally.

Ken Price (American, 1935–2012), *Red*, 1961, ceramic, paint, and wood, 14 ⁷/₈ x 17 x 16 ³/₁₆ in. (37.8 x 43.2 x 41.3 cm), Museum of Art, Rhode Island School of Design, Museum purchase with the aid of the National Endowment for the Arts (71.062)



The **National Council on Education for the Ceramic Arts** is a leading organization dedicated to a global perspective on ceramic arts and education. Known since its founding in 1966 by the acronym NCECA—articulated by its followers as “en-see-kuh”—this membership organization fosters global education and appreciation for the ceramic arts through its conference held in a different city each year. The 50th Annual NCECA Conference *Makers, Mentors and Milestones* will take place March 16–19, 2016 in Kansas City, Missouri. The 2016 conference theme will explore the personal, social, and aesthetic forces that animate creative work with elemental materials in the midst of the information age.

Core conference programming will take place at the Kansas City Convention Center and feature more than 200 hours of lectures, panel discussions, networking opportunities and artists’ demonstrations. Conference registration will open in mid-October 2015. Surrounding the conference will be a diverse array of nearly 100 ceramic art exhibitions throughout the Kansas City region. NCECA is partnering with the Nelson-Atkins Museum of Art Curator Catherine Futter to organize and host *Unconventional Clay: Engaged in Change*, an exhibition highlighting leading edge artists and practices in contemporary ceramic art. NCECA’s National Student Juried Exhibition will be hosted at the Leedy-Voulkos Arts Center.

Collectors of ceramic art will be interested in a weeklong Collectors Tour that provides access to selected exhibitions and private collections, as well as meetings with artists, curators, and collectors. Organized by Leslie Ferrin, this limited registration capacity experience will include coach transportation to exhibitions and collections, two group dinners and three lunches, as well as conference registration, membership, and a \$250 donation to the organization. The Collectors Tour will convene in Kansas City prior to the conference on Sunday afternoon, March 13 and run through Saturday, March 16.

For more information, visit www.nceca.net.

GRANTS AND SCHOLARSHIPS

ACC Grants

The ACC awards up to \$5,000 for expenses associated with the preparation of scholarly papers based on original research in the history of ceramics. 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, 2016. Please refer to the ACC website (<http://www.americanceramiccircle.org>) for further information or contact Elizabeth A. Williams, ACC Grants Chair (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 September 1, 2015 for the Fall 2015 ACC Symposium in Boston, MA. Please send a CV, letter of interest, and a letter of recommendation to Elizabeth A. Williams, ACC Grants Chair (eawilliams@risd.edu).

PUBLICATIONS

Elena Anisimova et al., *Dining with the Tsars: Fragile Beauty from the Hermitage*. (Amsterdam: Museumshop Hermitage Amsterdam), 2014.

Robert Attard and Romina Azzopardi, *Early German Stoneware*. (Atglen, PA: Schiffer Publishing Ltd.), 2014.

Jan van Campen and Titus Eliens, eds., *Chinese and Japanese Porcelain for the Dutch Golden Age*. (Zwolle: Waanders Uitgevers), 2014.

Stephen C. Compton, *It's Just Dirt!: The Historic Art Potteries of North Carolina's Seagrove Region*. (Stroud, England: Fonthill), 2014.

Geoffrey J. Cope, *William Duesbury II: Porcelain Manufacturer To His Majesty 1763–1796*. (Geoffrey J. Cope), 2015.

Pat Daniels, Ross and Gael Ramsay, *The George II Busts and Historic Wall Brackets: The motivation, symbolism, and technology by which the models can be dated to 1745–6 and attributed to the first Bow factory in Middlesex*. (Oxon: Resurgat Publishers), 2013.

Pat and Priscilla Daniels and Ross Ramsay, *New Research into the Potteries of West Cumberland following the Discovery of a Whitehaven Creamware Ship Bowl inscribed 'Success to the Mary and Betty/Capt Joseph Benn'*. (Oxon: Resurgat Publishers), 2015.

Antoinette Fay-Hallé, Chantal Rocchisani, and Catherine Trouvet, *Les vases de Sèvres, XVIIIe-XXIe siècles: éloge de la virtuosité*. (Dijon: Faton), 2014.

Peter French, *The Anubieion at Saqqara III: Pottery from the Archaic to the Third Intermediate Period*. (London: Egypt Exploration Society), 2014.

Aurélié Gerbier, Bertrand Bergbauer, and Vincent Rousseau. *Au gré du Rhin: les grès allemands du Musée national de la Renaissance*. (Paris: Réunion des musées nationaux), 2014.

Lisa Golombek, ed., *Persian Pottery in the First Global Age: The Sixteenth and Seventeenth Centuries*. (Leiden, Boston: Brill), 2014.

Ben Jervis, *Pottery and Social Life in Medieval England*. (Oxford: Oxbow Books), 2014.

Sally Kevill-Davies, *Sir Hans Sloane's Plants on Chelsea Porcelain*. (Elmhirst & Suttie: London), 2015.

Gordon Lang and Judith Miller, *Porcelain*. (London: Miller's), 2014.

Robert Mintz et al., *Japanese Ceramics for the Twenty-First Century: the Betsy and Robert Feinberg Collection*. (Baltimore, MD: Walters Art Museum), 2014.

W. R. H. Ramsay, Pat Daniels, and E. G. Ramsay, *Limehouse Porcelain: Are 'Limehouse' porcelains in fact all Limehouse? Evidence from archaeology, science, and historical documents*. (Oxon: Resurgat Publishers), 2015.

Amanda L. Regnier, *Reconstructing Tascalusa's Chiefdom: Pottery Styles and the Social Composition of Late Mississippian Communities Along the Alabama River*. (Tuscaloosa: University of Alabama Press), 2014.

William R. Sargent, *Chinese Porcelain in the Conde Collection*. (Mexico City: Ediciones El Viso America), 2014.

Myrna Schkolne, *Holding the Past: The William Herbert and Nancy Hunt Collection of Early English Pottery Figures*. (Winston-Salem, NC: John F. Blair), 2015.

Carmel Schrire, ed., *Historical Archeology in South Africa: Material Culture of the Dutch East India Company at the Cape*. (Walnut Creek, CA: Left Coast Press), 2014.

Frank L. Wood, *The World of British Stoneware: Its History, Manufacture and Wares*. (Kibworth Beauchamp, England: Matador), 2014.

Robin Wroe-Brown, *Roman Occupation South-East of the Forum: Excavations at 20 Fenchurch Street, City of London, 2008–9*. (Museum of London Archeology, volume 31), 2015.



One Pair of Vases Commemorative 1776 and 1876 Reunited

Larry A. Simms

A historically important pair of vases that was originally displayed at the Philadelphia Centennial Exhibition of 1876 has been reunited and returned to Philadelphia (FIG. 1). A promised gift of the Philadelphia Museum of Art, the vases are on display in the PMA's American galleries.

This pair of vases, known as *Vases Commemorative 1776 and 1876*, is one of only two pairs of smaller models of the monumental vases 1776 and 1876 which stood at the back of the Haviland and Company booth at the 1876 fair (FIG. 2).¹ The monumental vases, designed by Félix Bracquemond (1833–1914) and modeled by Eugène Delaplanche (1836–1891), commemorated America's centennial and “tell all or nearly all that history can tell of the passage from the struggle of 1776 to the prosperity of 1876.”²

These smaller model vases, varying in size and adorned with metal instead of ceramic statuary, have the same decorative program as the monumental vases. The unglazed vases are embellished with enameled decorations depicting an open-winged eagle, four American flags, palm branches, scattered leaves, and stars. A blue enameled, star-studded, dome-shaped lid sits atop each vase, flanked by winged figures of Fame and Victory. Like the monumental vase 1776, the *Vase Commemorative 1776* has an enameled base with sculpted cannons among churning waves to suggest “the struggle” that formed the nation. The body of the vases is inscribed in gilt with the names of the signers of the Declaration of Independence under a bust of George Washington. Likewise, the enameled base of the *Vase Commemorative 1876* shares elements with the monumental vase 1876: the smaller model is sculpted with plows, wheat, and fruit to suggest “the prosperity” the country achieved in its first hundred years, and the body of the vessel is inscribed in gilt with the names of the American presidents from Washington through Ulysses S. Grant, as well as their terms in office, under a bust of America (FIG 3).

LEFT (FIG. 1): Haviland & Co. (American and French, 1864–1931), designed by Félix Bracquemond (French, 1833–1914), modeled by Eugène Delaplanche (French, 1836–1891), *Vases Commemorative 1776 and 1876, terre de pipe* with attached metal statuary, 30 ½ in. (77.4 cm), Promised gift to the Philadelphia Museum of Art.

RIGHT (FIG. 2): Haviland and Company booth at the 1876 Philadelphia Centennial Exhibition. Exhibit 108, French Section, Main Building, Silver albumen print by the Centennial Photographic Company. Print and Picture Collection, Free Library of Philadelphia.



FIG. 3. One of the two pairs of smaller models that is almost identical to the pair of monumental vases 1776 and 1876. Haviland and Company of Limoges, Vases Commemorative 1776 and 1876, Silver albumen print by the Centennial Photographic Company. Print and Picture Collection, Free Library of Philadelphia.

After the Centennial Exhibition of 1876 closed in November of that year, the two monumental vases 1776 and 1876 were sent to Washington, D. C., where they are now in the collection of the Smithsonian Institution. The two pairs of *Vases Commemorative 1776 and 1876*, unsold at the fair, were sent to New York City and auctioned at Leavitt Art Rooms on December 13 and 14, 1876. Following the two-day sale at Leavitt Art Rooms, none of the four vases comprising the two pairs of *Vases Commemorative 1776 and 1876* was seen publically for almost one hundred years. At the time of the sale, the *New York Times* reported that all four vases appear to have been sold as separate lots at the Leavitt sale, so there was no certainty that the vases had remained as two pairs.³

On January 26, 1974, one *Vase Commemorative 1776* sold at Sotheby Park Bernet (sale 3596, lot 706) to

Alabama collector Jay Altmayer. At the time of the sale, the whereabouts of the companion vase, *Vase Commemorative 1876*, was unknown. Thirty-two years later on May 23, 2006, the Altmayer family sold their vase at Christie's in New York City (sale 1663, lot 164). During that thirty-two year time period, neither the mate to this vase nor the other pair of *Vases Commemorative 1776 and 1876* appeared at market, in private hands, or in a public collection.

Amazingly, on November 12, 2014, a model *Vase Commemorative 1876*, a mate to the *Vase Commemorative 1776* sold eight years earlier at Christie's, was offered for sale at Freeman's in Philadelphia from a prominent New England collection (sale 1505, lot 267). Though the patina on the metal statuary of the two vases appears different now, they most likely matched one-hundred years ago when the vases were delivered to and displayed at the Philadelphia Centennial Exhibition of 1876.

With the passage of so many years after the 1876 Leavitt sale of the four vases comprising the two pairs of *Vases Commemorative 1776 and 1876* and no clear provenance for those four vases after that 1876 sale, it cannot be determined at what time and for how long these two vases, now found extant and reunited, had been separated. What can be determined for certain, however, is that these two rediscovered vases comprise the pair not pictured in the Centennial Photographic Company photograph from 1876 (FIG. 3). This is clearly substantiated by the different glaze flow shapes under the tail feathers of the eagles on the vases of the found pair from those corresponding areas on the two vases of the pair in the Centennial photograph.

With the other pair of *Vases Commemorative 1776 and 1876* still not located and the monumental vases 1776 and 1876, whose statuary attachments cannot be located in the Smithsonian Institution storage, this now reunited pair of *Vases Commemorative 1776 and 1876* is the only remaining pair embodying Félix Bracquemond's fully realized visual commemoration of America's journey from "the struggle" to "the prosperity" in the first one hundred years. As America approaches its 250th anniversary in 2026, this pair of Haviland and Company vases will once again be in Philadelphia to remind museum visitors of America's achievements, endurance, and strength (FIG. 4).



FIG. 4. *Vases Commemorative 1776 and 1876* installed in the American Gallery 111. Promised gift to the Philadelphia Museum of Art.

- 1 Only two sets of *Vases Commemorative* were sent to the Philadelphia Centennial Exhibition, as listed on the US Customs "Invoice of Faience" imported by Haviland and Company for the fair. The National Archives and Records Administration-Mid Atlantic Region, Philadelphia, Record Group 36, U. S. Customs Bureau, Records of the International Exhibition of 1876.
- 2 Jennie J. Young, *The Ceramic Art* (New York: Harper and Brothers, 1879), p. 294.
- 3 "Sale of Valuable Ceramics," *New York Times*, December 14, 1876, p. 10 and December 15, 1876, p. 2.

Olin Russum: An Artist in Clay Rediscovered

Moira Gallagher, Research Assistant, American Wing, The Metropolitan Museum of Art

Recent investigations into the ceramic work of Olin Lansing Russum, Jr. (1918–1998) have revived the forgotten legacy of this artist and potter. Working out of the small town of Monkton, Maryland for the majority of his career, "Russ," as he was commonly known, produced an impressive body of work that included functional vessels, large-scale sculptures, and architectural installations in both traditional and abstract forms (FIG. 1). His work was well-respected during his lifetime, and as a ceramics instructor he cultivated a vibrant ceramics community in the Baltimore, Maryland and Washington, DC area throughout the second half of the twentieth century. Russum's innovative works, primarily executed in stoneware, are in various public collections and stand as a testament to his skill as a potter.¹ Russum taught ceramics throughout his career, but his decision not to continue teaching in the formal academic programs limited his legacy within the field. Pursuing his art form outside of academia allowed Russum to embrace his artistic expression through craftsmanship and to develop the creativity visible in his work.

Russum's early work—expressive vessel forms in an earthen color palette, occasionally on a large scale—reflected the general aesthetic of post-war ceramics.² Inspired by Chinese, Japanese, and Korean ceramic traditions, Russum demonstrated a deep knowledge of process, material, and aesthetics. Like some



TOP (FIG. 1): Olin Russum throwing a pot on his own designed 'Potter's wheel.' *The Baltimore Sun*, April 24, 1960. Photograph by Richard Stacks.

BOTTOM (FIG. 2): Olin Russum (American, 1918–1998), garden sculpture, ca. 1962, at Monkton residence. Photograph courtesy of Cagey Creations Pottery.

ceramicists of this period, Russum's style evolved to the conceptual, and he embraced abstraction through what he termed, "organic expressionism." He took abstract, yet organic forms and manipulated their shapes and glazes to evoke or express an emotion or to make a statement connected to the human experience.³ The theme of growth, whether internal or physical, was one such concept that Russum felt was universal to humanity and his works often included a crawling, vine-like sense of movement (FIG. 2).⁴ He skillfully used a kick-wheel of his own design, combined with hand-building techniques, to create his sculptures, vessel forms, and ceramic tiles, which often featured highly textured surfaces. Such works earned him placement in key national ceramic exhibitions and top honors at international ceramic expositions.⁵ He received prominent public and private commissions for architectural installations throughout Maryland,

the District of Columbia, and Virginia.⁶ For these installations, some of which are still visible today, Russum created large, textural, ceramic tiles that transformed the gestural and organic forms of his clay forms into two-dimensional surfaces (FIG. 3).

Raised in southern California, Russum knew from a young age that he wanted to be a potter.⁷ He completed his bachelor's degree in fine arts at the University of Southern California, Santa Barbara, and promptly began his graduate studies in ceramics at Claremont College in 1941. His studies were disrupted by World War II when Russum enlisted in the Army Air Corps. Funded by the G.I. Bill, Russum returned to Claremont in 1946 to finish his graduate studies in ceramics. His time immersed in southern California's art and craft communities formed the foundation for his approach to ceramics.⁸

By 1950, Russum had accepted a teaching position in the ceramics department at the School for American Craftsmen at the Rochester Institute of Technology in New York. Here, Russum met Jean Bosley (1918–1986), a furniture student at the School. After Jean's graduation in 1951, the couple jointly decided to abandon the academic structure that was engulfing the craft field and to pursue their art on their own terms. The Russums relocated to Monkton, Maryland and established their home and studio in a barn along the banks of the Gunpowder River, where they worked for the remainder of their careers. Russum,

inspired to share his passion for clay, taught ceramics in public art classes offered at the Baltimore Museum of Art and became a figurehead in the region's craft community. In interviews with the author, former students spoke reverentially of Russum, whose knowledge and dedication inspired students to explore the creative possibilities of clay.

Russum championed ceramics as an artistic medium, and viewed his work in clay and that of his peers as equal in vision, meaning, and artistic expression to painting and traditional sculpture. He firmly believed that art succeeded when it could be incorporated into everyday life.⁹ Russum's explorations of the human experience through clay resulted in accessible and expressive forms, which brought his artistic vision into the three-dimensional realm. While largely unknown today, the work of Olin Russum offers an opportunity for new insight into twentieth-century studio ceramics.



(FIG. 3): Olin Russum, (American, 1918–1998), detail of Lake Ann Pedestrian Underpass, 1967, bas-relief stoneware tiles. Reston, VA. Photograph courtesy of Cagey Creations Pottery.

- 1 Russum's works are held in the Smithsonian Institution, the Baltimore Museum of Art, and the American Museum of Ceramic Arts.
- 2 Elaine Levin, *The History of American Ceramics* (New York: Harry N. Abrams, 1988), 194.
- 3 Roger Treat, "Statement in Sculpture," *The News American*, December 27, 1964; Elisabeth Stevens, "Return of Russum," *The Baltimore Sun*, March 27, 1981.
- 4 Stevens, "Return of Russum."
- 5 Olin Russum, along with his wife Jean, exhibited a ceramic tile composition with a wooden frame at the inaugural exhibit, *Craftsmen in a Changing World*, at the Museum of Contemporary Craft in 1956. In 1962, Russum contributed at least two pieces (FIGS. 3-4) to the 3rd International Exhibition of Contemporary Ceramics in Prague, both of which earned him gold medals. Russum also served on the jury to select the American entry for this exhibition, alongside the well-known Peter Voulkos and Toshiko Takaezu. "Exhibitions," *Craft Horizons*, (May 1962), 58-59.
- 6 Public commissions include installations at various public schools in the Baltimore area, including Patterson High School (Baltimore City, 1968) and Briscoe Junior High School (Baltimore City, 1971–72). Private commissions include installations at Jewish Community Center (Baltimore, 1960) and the Church of the Nativity (Timonium, 1971).
- 7 Barbara Barnes, "She Does the Heavy Work, He Does the Light," *The Sunday Bulletin*, Philadelphia, PA, November 20, 1955.
- 8 Russum studied under ceramicists William Manker and Richard Petterson while at Claremont College. He also worked with Millard Sheets, now well-recognized for his work in mosaic murals, and sculptor Albert Stewart, both of whom were associated with Scripps College, a consortium partner of Claremont College. Dane Cloutier, unpublished interview notes, 1992. Papers of Olin and Jean Russum, private collection.
- 9 Hudgins, Jackie, "Art Viewed as Mental Stimulus," *The Women: Richmond News Leader*, March 12, 1958.

MUSEUM EXHIBITIONS



TOP: Tenmoku Tea Bowl, Fujian Province, China, 1127–1279, stone-ware with hare’s fur glaze, 4 ¾ x 2 ¾ in. (12.1 x 7 cm), Collection of the Erie Art Museum, James D. Baldwin Bequest (1987.1.38)

LEFT: Minyao production site, Guizhou Province, China

Minyao: Chinese Folk Pottery, Imperial Porcelains, and Brother Thomas

THE ERIE ART MUSEUM, ERIE, PENNSYLVANIA
THROUGH SEPTEMBER 25, 2015

China is historically the world leader in ceramic arts with the oldest examples of pottery in the world. For the past 20,000 years they have developed a rich legacy of ceramics that have been vigorously studied by Western ceramicists and highly sought after by museums and private collectors. Most of the wares collected and admired come from imperial kilns, masterful works made for the consumption of the elite by the most esteemed ceramicists. Vastly underappreciated yet equally remarkable, however, is the tradition of folk pottery, or *minyao*, that represents the everyday wares for the common people of China.

Despite what the term “folk” might imply, these traditional wares display an ingenuity and beauty in keeping with the Chinese reputation for ceramics proficiency. Throughout the vast Chinese territory, the regional differences in the wares exhibit an incredible diversity of regional expression unconstrained by imperial aesthetic standards. This rich tradition is, however, being undermined by the modernization of China and is experiencing rapid cultural extinction. In response to this rapid disappearance, ceramicists Marie Woo and Susanne Stephenson received a grant to travel throughout China to collect and document *minyao* pottery. The result is this exhibition, a collection organized around the preservation, awareness, and celebration of the traditional folk pottery of China.

Alongside the folk pottery the Museum exhibits examples of imperial pottery from its collection and vessels by internationally renowned Erie potter, the Benedictine monk Brother Thomas Bezanson (1929–2007). The museum collection includes classic examples dating back to the 10th century Song Dynasty, an array of vessels with vibrant glazes and intricate designs. The influence of Chinese ceramics on the West can be seen in the work of Brother Thomas, who aspired to recreate their traditional glazes.

Edwin & Mary Scheier: Mid-century Modern New Hampshire Artists

DISCOVER PORTSMOUTH CENTER,
PORTSMOUTH, NEW HAMPSHIRE
THROUGH OCTOBER 2, 2015

Presented by The Portsmouth Historical Society, this exhibit on the work of Edwin and Mary Scheier will feature pottery, paintings and textiles by two internationally-known New Hampshire artists who were leaders in the state’s recognition of the economic development potential of arts and crafts in the post-Depression era. On view at the same time is an exhibit celebrating two key nonprofits that supported the potters: the New Hampshire Art Association (celebrating its 75th anniversary) and the League of New Hampshire Craftsmen.



Hand and Wheel: Contemporary Japanese Clay

PORTLAND ART MUSEUM, PORTLAND, OREGON
THROUGH OCTOBER 18, 2015

Contemporary Japanese Clay celebrates artistic innovation and superb craftsmanship in Japanese ceramics from the 1950s to the present, revealing the growth of the Museum’s holdings of this fascinating art form. Among the great ceramic traditions of the world, the Japanese alone sustain a thriving studio potter industry. More than 10,000 Japanese potters make a living crafting tea bowls, saké bottles, flower vases, and tableware. Whether crafted of unglazed stoneware or refined porcelain, these intimately scaled art works are a cherished part of daily life in Japan.

Contemporary masters of clay art in Japan are deeply aware of their traditions in thrown, hand-built, carved or molded forms; they celebrate a reverence for the unique qualities of the material and embrace the unpredictability of the firing process. Wares by Nakazato Takashi and Yoshida Yukihiro, both potters in their late seventies, exemplify the best of Japan’s enduring taste for *wabi-sabi*, an austere simplicity infused with emotional depth. Other artists, consciously working within global idioms, stretch the boundaries of utility to explore ever more sculptural forms.



TOP: Edwin and Mary Scheier in their studio at the University of New Hampshire, ca. 1948. Photography courtesy of the Currier Museum of Art.

BOTTOM: Edwin Scheier (American, 1910–2008) and Mary Scheier (American, 1908–2007), bowl-shaped vessel, 1950s, sgraffito decoration, University of New Hampshire Special Collections. Photograph by Ralph Morang.



Splendor and Serenity: Korean Ceramics from the Honolulu Museum of Art

HONOLULU MUSEUM OF ART, HONOLULU, HAWAII

THROUGH NOVEMBER 8, 2015

Ewer with Scrolling Lotus Design, Goryeo dynasty, 12th century, stoneware with celadon glaze and white slip inlay, 16 ½ x 15 ½ in. (41.9 x 39.4 cm), Honolulu Museum of Art, Gift of Anna Rice Cooke, 1927 (101)

Korean ceramics have long been revered for their extraordinary beauty, distinctive colors, and skillful decorations. This exhibition, supported in part by the Korea Foundation and the National Museum of Korea, presents highlights from the

museum’s internationally renowned collection of Korean ceramics, some of which will be displayed for the first time. Visitors can gain a deeper appreciation of one of the world’s most exquisite ceramic traditions as it developed over 1,000 years.

Korean ceramic art reached its first apex during the Goryeo period (918–1392). Goryeo celadon’s unique jade-colored glaze and complex inlay designs demonstrate a remarkably high level of achievement in ceramic technology. The fall of the Goryeo court resulted in social turmoil, but it also brought about a period of great creativity. From the late Goryeo into the early Joseon periods (1392–1910), ceramics developed from celadon to buncheong ware, a grayish-green ceramic with powdered white slip that best reflects Korean artistic innovation. Joseon-period buncheong ware is exceptional for its novel techniques, such as inlay, stamping, incision, sgraffito, brushwork, painting with iron pigments, and dipping.

While buncheong ware brought new life to Korean ceramics, white porcelain represents the signature aesthetic of the Joseon dynasty. Closely associated with the royal court and the educated elite, white porcelain reflects their commitment to Confucian values of frugality, resulting in a greater emphasis on the inherent nature of pure white clay than on colorful decorations adorning the surface of the works.



Ralph Bacerra: Exquisite Beauty

BEN MALTZ GALLERY, OTIS COLLEGE OF ART AND DESIGN, LOS ANGELES, CALIFORNIA

SEPTEMBER 26–DECEMBER 6, 2015

Ralph Bacerra: Exquisite Beauty is the first retrospective and publication to document the eye-dazzling ceramics created by Ralph Bacerra (1938–2008), a Los Angeles–based artist known for his innovative approach to surface embellishment. The exhibition features more than ninety of the artist’s finest pieces—dramatic, highly decorated vessels and sculptures that have never before been the focus of a major exhibition or publication.

Ralph Bacerra (American, 1938–2008), *Cloud Vessel*, 2000, porcelain, with glaze, overglaze enamel painting, and metallic lusters, 22 x 14 ½ x 6 in. (55.9 x 36.8 x 15.2 cm), Collection of Sharon and Paul Daur



Ralph Bacerra (American, 1938–2008), *Untitled Wall Mural*, 1983, ceramic, 27 ½ x 29 ½ x 3 in. (69.9 x 74.9 x 7.6 cm), Collection of Karen Smiths

aggregated design motifs, achieved primarily through multiple applications of underglazes and overglazes combined with metallic lusters. The resultant interweave generated a language rich in cross-cultural inflection and design schemes fluent in optically inventive patterns that played with perception and teased the eye.

Bacerra’s career in ceramics spanned five decades, over the course of which his work moved stylistically from traditionalism to pattern and decoration to “post-baroque.” He was part of the group of second-generation post–World War II California artists who followed the boundary-expanding lead of Robert Arneson, Viola Frey, John Mason, Ken Price, and Peter Voulkos. These visionary artists sought to use clay in a way that responded to their time and place. Collectively they broadened the possibilities of the medium and brought recognition to the field.

Like those before him, Bacerra regularly challenged ceramic conventions, resolutely experimenting with unfamiliar materials and techniques in his studio. His unique contribution was the creation of a new “grammar of ornament” through the complex layering of

Crossroads in Clay at Chouinard and Otis: The Ralph Bacerra Years

VINCENT PRICE ART MUSEUM, EAST LOS ANGELES COLLEGE, MONTEREY PARK, CALIFORNIA

SEPTEMBER 19–DECEMBER 5, 2015

Crossroads in Clay at Chouinard and Otis: The Ralph Bacerra Years, is an historic review, connecting the skills of Ralph Bacerra as an educator to the ceramic works of many of his students. Though the common denominator of this exhibition is Bacerra, the exhibit itself is not about him, but instead is a rarely-told story, chronicling the post-Voulkos generation of ceramists who attended the aforementioned art institutions while Bacerra taught there.

This exhibition is an opportunity to examine the works created by the heirs of Bacerra’s knowledge. Many of the artist’s former Chouinard and Otis students have risen to prominence and have become accomplished in the field. Artists Adrian Saxe, Peter Shire, Elsa Rady, Don Pilcher, Cindy Kolodziejki, and Keiko Fukazawa, among others, all benefited from Bacerra’s technical expertise and keen design sensibility. They gained the appreciation of materials and skills that he



Keiko Fukazawa (Japan, active United States, b. 1955), *Trademark*, paint, ceramics, 27 x 27 x 3 in. (68.6 x 68.6 x 7.6 cm), Courtesy of the artist, Photograph by Anthony Cunha.



exemplified. The pieces collected for this exhibit show great breadth of approach. While some of the artists still retain a direct relationship to Bacerra's influence, others have noticeably forged paths in a different direction.

Pornpip Sangvanich (Thailand, active United States, b. 1959), *Points & Counterpoints*, 2008, earthenware, 16 ½ x 15 ¼ x 14 in. (41.9 x 38.7 x 35.6 cm), Courtesy of the artist

David Puxley: Wedgwood's First Studio Potter
BIRMINGHAM MUSEUM OF ART, BIRMINGHAM, ALABAMA
THROUGH DECEMBER 6, 2015

From the late 18th century when Josiah Wedgwood utilized the designs of artists like John Flaxman and Lady Elizabeth Templetown for many of his jasperware designs, the Wedgwood company has established a firm tradition of employing the best and the brightest. In 1964, Wedgwood continued this tradition by inviting a young potter named David Puxley to serve as its first studio potter in residence. David was given a spot at the factory and

access to all materials and personnel—and then he was just told to create! While many of his designs went into production, others were sold at special exhibitions and through private channels.

The Birmingham Museum of Art's Wedgwood collection includes more than 150 objects made by David Puxley during his tenure at the factory—the largest assemblage of Puxley's work in the world. Drawn from the permanent collection, the exhibition explores the notion of “studio potter” during the second half of the 20th century and highlights Puxley's creative work and his role in establishing a studio pottery tradition at Wedgwood.

David Puxley working on black basalt lamp base, Heal's Exhibition, September 1965



Ceramics from the Weisman Art Museum Collection: A Personal View

WEISMAN ART MUSEUM, THE UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINNESOTA
THROUGH DECEMBER 31, 2015

While the Weisman Art Museum has exhibited ceramics frequently, this is the first time an entire gallery has been devoted to the ceramics collection. Curated by internationally respected potter Warren MacKenzie and WAM director Lyndel King, the exhibit is organized into six themes: drinking, figures, decoration, country, Mimbres pottery, and work by Warren MacKenzie.

Many sections in this exhibition showcase WAM's significant holdings of Mimbres pottery. Collected by the University through excavation from 1929 to 1931, WAM has an extensive collection of this distinctive pottery made in southwestern New Mexico about one thousand years ago.



Artist unknown (Native American, Mimbres, New Mexico), bowl, ca. 850–1000, earthenware with slip and pigments, 3 ¾ x 9 in. (9.5 x 22.9 cm), Collection of the Frederick R. Weisman Art Museum at the University of Minnesota, Minneapolis. Transfer from Department of Anthropology (1992.22.1065)

Rain Forest Visions: Amazonian Ceramics from Ecuador, the Melza and Ted Barr Collection

CROCKER ART MUSEUM, SACRAMENTO, CALIFORNIA
SEPTEMBER 19, 2015–FEBRUARY 14, 2016

The Canelos Quichua-speaking people of eastern Ecuador make the finest traditional ceramics to be found in Amazonian South America, a practice deeply embedded in their history, culture, and contemporary lives. This exhibition, featuring 100 works from the Melza and Ted Barr Collection, is one of the first of its kind in an art museum. The bowls, vessels, and sculpture that make up this collection represent a geographic area ranging from the canopied Andean foothills through the Upper Amazonian regions. The Barrs acquired many of the works while living in Quito, Ecuador, in the late 1980s, adding additional pieces on subsequent trips to the region in the early 1990s. Selected for their craftsmanship, subject matter, and creativity of design, the pieces elucidate a variety of Amazonian pottery making and practices and offer insight into cultural mythologies, suggesting the potters' long-held—and rapidly changing—views of the world around them.



The Resonance of Clay:
Contemporary Japanese Ceramics from the Carol and Jeffrey Horvitz Collection
 PHOENIX ART MUSEUM, PHOENIX, ARIZONA
 THROUGH APRIL 1, 2016

The past two decades have witnessed a dramatic international recognition of the innovations in Japanese contemporary ceramics. Some of this has come from people interested in contemporary art who have realized that some of the most innovative work is being done in Japan by ceramic artists. Others are those who have long been interested in Japan and have found themselves intrigued by the ways in which Japanese ceramic artists both inherit and transform traditional techniques and forms.

While the traditional male-dominated apprentice system still creates the functional wares that form the everyday encounter with ceramics for most Japanese, there is also the equally vibrant world of studio artists. Here works are created by artists in the same spirit as many American artists: personal fulfillment and self-expression are more important than utility or commercial success. It is these two phenomena which have intermingled and flourished in post-World War II Japan, leading to the creation of a ceramic culture of extraordinary richness and diversity today.

Women were never permitted to train in the apprentice system and thus have mostly learned about ceramic techniques in art schools. They have few ties to the old traditions, particularly tea ceramics. Thus, their work tends to be more insistently sculptural and often inspired by the forms of nature. At the opposite end of the spectrum are male artists who have chosen to learn the painstaking and controlled nature of Chinese and Korean ceramics of the past, but with elegant reinterpretations. Together, Japanese ceramic artists today offer the world a dazzling array of forms, colors, glazes, textures, sizes, and functions.

LEFT: Fujikasa Satoko (Japan, b. 1980), *Movement of nature*, 2013, stoneware, Loan from Jeffrey and Carol Horvitz (L33.2014)

RIGHT: Katsumata Chieko (Japan, b. 1950), *Pumpkin*, 2013, stoneware, Loan from Jeffrey and Carol Horvitz (L37.2014)

Opulenz und Blütenpracht: Inspiration Historismus und Jugendstil
Opulence and flowerage: Inspiration from Historism and Art Nouveau (1850-1920)

OCTOBER 10–DECEMBER 31, 2015

FÜRSTENBERG MUSEUM, FÜRSTENBERG/WESER, GERMANY

In the 19th century, porcelain evolved from being a luxury good to a commodity. Fürstenberg asserted itself as the manufacturer of fine porcelain for the upper middle class. Lavish items in a historicizing mix of Renaissance to Rococo styles were in fashion at the start of the era, whereas at the end of the 19th century, people aspired to leave the grey walls of the towns that were proliferating in the Industrial Age. Besides escaping to the countryside, they even attempted to satisfy this longing for nature through art. The designs and décors of Fürstenberg porcelain were thus characterized by realistic and stylized natural elements.



Blue and White: British Printed Ceramics
 THE VICTORIA AND ALBERT MUSEUM, LONDON, ENGLAND
 THROUGH JANUARY 3, 2016

The combination of cobalt blue decoration and a white ground is one of the most familiar and distinctive visual effects in ceramics. Originating in Iran and perfected in China, blue-and-white ceramics have been made for over 800 years. Exported from China in vast quantities since the 14th century, first to the Middle East and later to Europe, they were highly prized and widely imitated. In Britain, blue-and-white decoration is most strongly associated with printing on ceramics, a technique pioneered in the 1750s and brought to a mass market by 1800. Printing allowed for the increased production of ceramics with high-quality and technically-precise deco-

ration. The ready assimilation of designs from other print media enabled a rapid response to contemporary society and culture, and a wide reach.

This display showcases a range of British blue-and-white printed ceramic designs from the 1750s to the present day. The continuity of themes from historic to contemporary production demonstrates the enduring appeal and relevance of blue and white.

TOP: Dish, earthenware transfer-printed in underglaze blue, Staffordshire, England, ca. 1820, © Victoria and Albert Museum

RIGHT: Josiah Wedgwood & Sons, designed by Robert Dawson, *Border*, 2005, Stoke-on-Trent, England, bone china, transfer-printed in enamel © Victoria and Albert Museum / WWRD United Kingdom Ltd / Robert Dawson





LEFT: John Mason (American, b. 1927), *X-Pot*, 1958, stoneware with glaze, 14 ¾ x 9 ½ x 7 in. (37.5 x 24.1 x 17.8 cm), Linda Leonard Schlenger Collection

RIGHT: Peter Voukos (American, 1924–2002), *Untitled (Plate)*, 1963, stoneware with glaze, 15 x 15 x 5 ½ in. (38 x 38 x 14 cm), Linda Leonard Schlenger Collection



The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery

YALE UNIVERSITY ART GALLERY, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

SEPTEMBER 4, 2015–JANUARY 3, 2016

Over the last 25 years, Linda Leonard Schlenger has amassed one of the most important collections of contemporary ceramics in the country. This exhibition features over 80 objects from the Schlenger collection by leading 20th-century ceramicists—including John Mason, Ken Price, Lucie Rie, and Peter Voukos—alongside works in other media from the Yale University Art Gallery’s permanent collection by artists such as Willem de Kooning, Isamu Noguchi, Mark Rothko, and Ed Ruscha. Although critically lauded within the studio-craft movement, works by these ceramicists are only now coming to be recognized as integral to the wider field of contemporary art. By interspersing these exceptional examples of the medium with other objects from this period, including painting, sculpture, and works on paper, this exhibition aims to reexamine the position of postwar ceramic sculpture within the context of contemporary art, highlighting the formal, historical, and theoretical affinities among the works on view. See page 31 for details on related programming.

ONLINE EXHIBIT

Check out an online exhibit *Blue and White Porcelain* organized by the Derby Porcelain International Society. <http://www.derbyporcelain.org.uk/id49.html>



A Colorful Folk: Pennsylvania Germans & the Art of Everyday Life

WINTERTHUR MUSEUM AND GARDENS, WINTERTHUR, DELAWARE

THROUGH JANUARY 3, 2016

This exhibition explores the unique world of the Pennsylvania Germans (also known as the Pennsylvania Dutch) and their colorful folk art, including decorated manuscripts (*fraktur*), textiles, furniture, metalwork, and pottery. Embellished with hearts, flowers, birds, and other traditional motifs, these objects reveal a love of color, design, and whimsy. Most are functional, but others were made “just for nice” and attest to the Pennsylvania Germans’ penchant for decorating virtually everything—from a tiny pincushion to the side of a barn.

The selection of ceramics include a range of slipware, such as the two objects illustrated here. The dish with the three fish decorated with sgraffito, or incised designs through slip, speaks to the creative and whimsical nature of Pennsylvania German folk art. The other dish was made by George Hubener, one of the earliest known Pennsylvania German potters. He frequently included humorous sayings or biblical quotes written in neat *Fraktur* lettering around the rim of his plates. This one is inscribed with a variation of Matthew 7:12: “Do unto others as you would have them do unto you” as well as the date, March 5, 1789, and name of the owner, Susanna Steltz. Susanna was thirty-seven years old when this dish was made.

LEFT: Dish with three fish, 1800–1825, Southeastern Pennsylvania, lead-glazed earthenware (slipware), Gift of Henry Francis du Pont (1955.109.5)

RIGHT: Attributed to George Hubener (1757–1828), Dish for Susanna Steltz, 1789, Upper Hanover Township, Montgomery County, Pennsylvania, lead-glazed earthenware (slipware), Bequest of Henry Francis du Pont (1965.2301)

Art of East Asia

SAN DIEGO MUSEUM OF ART, SAN DIEGO, CALIFORNIA

THROUGH DECEMBER 31, 2015

The San Diego Museum of Art invites visitors to explore the art of East Asia in the renovated and reinstalled galleries, among the most sophisticated exhibition spaces in San Diego, which opened in 2013. The *Art of East Asia* features more than 280 objects of Chinese, Japanese, and Korean art from the Museum's permanent collection, more than 100 of which have never before been on view. The exhibition animates the philosophical and creative traditions of Asian luminaries and everyday people across East Asian cultures. The story it tells moves both chronologically and thematically throughout the region illuminating cross-cultural influences, most especially between Confucian, Buddhist, Daoist, and Shinto beliefs, from antiquity to the present. The works of art range from ancient Chinese bronzes and 12th-century Buddhist sculpture to Ming and Qing dynasty scholar scrolls and 19th-century Japanese shrine doors. The Museum's excellent Korean domestic art collection will have its own gallery, featuring, among other objects, exceptionally high-quality celadon—the pale green-blue fired ceramics for which Korea is justly famous.

Starker Tobak, galanter Genuss! Prunktabatieren aus Privatbesitz (*Strong Tobacco, Galant Pleasure! Fine snuffboxes from a private collection*)

HETJENS-MUSEUM, JÄGERHOF PALACE, DÜSSELDORF, GERMANY

SEPTEMBER 27, 2015–JANUARY 1, 2016

Originally used as a medicine in Europe, in the 18th century tobacco in powder form became a popular and fashionable drug in polite society, worthy of small containers, called *tabatières* or snuffboxes, which were necessary accessories of elegant ladies and gentlemen. From very early on the Meissen porcelain factory stimulated demand for these precious wares and developed a multiplicity of different models and forms. The decoration of snuffboxes used the entire range of Meissen's repertoire of motifs and was reserved for the best painters. Snuffboxes provide an intimate insight into courtly life of the 18th century. The 124 Meissen snuffboxes from a private collection will be supplemented by 12 loans from the Rosalinde and Arthur Gilbert collection at the Victoria and Albert Museum, London, which represent the 'galant-art' of the most important European goldsmiths. A catalog will be published to accompany the exhibition.

Japanese Kōgei | Future Forward

MUSEUM OF ARTS AND DESIGN, NEW YORK, NEW YORK

OCTOBER 20, 2015–FEBRUARY 7, 2016

Japanese Kōgei | Future Forward showcases the work of twelve established and emergent kōgei artists, working principally in ceramics and lacquer, and examines the changing role of the discipline within Japanese culture today. Kōgei—a genre of traditional art that roughly translates as “artisan crafts”—is a means of highly skilled expression, both in form and decoration, associated with specific regions in Japan. The subject is steeped in tradition and rooted in long-established cultural ideals and aesthetics expressed through the mastery of specialized techniques and materials.

While contemporary kōgei is still ingrained with centuries of tradition, the work of the artists in this exhibition reflects a decisive and somewhat controversial shift from that of their peers. Most kōgei artists see their role as upholding traditional Japanese culture of the past, particularly as it was established in the late 19th-century Meiji period. This approach precludes the opportunity for personal expression or for addressing more topical, global issues. The artists in *Japanese Kōgei | Future Forward* transcend this dedication to convention, by incorporating a high degree of individual expression into their work and addressing ideas about the “future.” Drawing inspiration from current trends in animation, manga, design, and contemporary art, the individualism found in these works links them equally to contemporary art and to traditional craft, extending the vitality of kōgei into the 21st century.

Katsuyo Aoki (Japanese, b. 1972), *Predictive Dream XXXII*, 2012, porcelain, 8 11/16 x 6 11/16 x 7 7/8 in. (22.1 x 17 x 20 cm), Collection of the 21st Century Museum of Contemporary Art, Kanazawa; Photograph by Mareo Suemasa



From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection

THE FRICK COLLECTION, NEW YORK, NEW YORK

THROUGH APRIL 24, 2016

Between 1916 and 1918 Henry Clay Frick purchased several important pieces of porcelain to decorate his New York mansion. Made at Sèvres, the preeminent 18th-century French porcelain manufactory, the objects—including vases, potpourris, jugs and basins, plates, a tea service, and a table—were displayed throughout Frick's residence. *From Sèvres to Fifth Avenue* brings them together in the Portico Gallery, along with a selection of pieces acquired at a later date, some of which are rarely on view. The exhibition presents a new perspective on the collection by exploring the role Sèvres porcelain played in eighteenth-century France, as well as during the American Gilded Age.

Sèvres Porcelain Manufactory (French, 1740–present), *Potpourri Vase à Vaisseau*, ca. 1759, soft-paste porcelain, 17 1/2 x 14 7/8 x 7 1/2 in. (44.5 x 37.8 x 19.1 cm). The Frick Collection, New York, Photograph by Michael Bodycomb



Tradition Reborn: Contemporary Japanese Ceramics

INDIANAPOLIS MUSEUM OF ART, INDIANAPOLIS, INDIANA

THROUGH JULY 17, 2016

This exhibition showcases a variety of functional contemporary Japanese ceramics that illustrate how artists have reinvented or revitalized age-old ceramic traditions. Objects featured are from the IMA's own collection or are gifts, including works whose creators are recognized in Japan as "Living National Treasures."

La Manufacture des Lumières. La sculpture à Sèvres de Louis XV à la Révolution

The Manufacture of Enlightenment: Sculpture at the Sèvres Manufactory from Louis XV until the Revolution

SEPTEMBER 16, 2015–JANUARY 18, 2016

SÈVRES CERAMIC MUSEUM, SÈVRES, FRANCE

This exhibition features more than 80 terracotta and 120 biscuit porcelain as well as drawings, prints, original plaster models and molds. Developed by the Manufacture de Sèvres around 1751, biscuit porcelain saw immediate success. Leaving the surface of the porcelain rough and unglazed revealed fine detail, allowing it to compete with marble and be as highly regarded as statuary sculpture. The exhibition reveals the taste of the elite during the old regime for the perfection of the art. The Sèvres artists were able to create subjects of great charm, delicacy and life, touching upon the themes of childhood, fable, allegory, literature and everyday life while demonstrating innovations in the field of portraiture and political iconography.

MUSEUM INSTALLATIONS

Chinese Ceramics from the Neolithic Period through the Qing Dynasty

SAINT LOUIS ART MUSEUM, ST. LOUIS, MISSOURI

In summer 2015 the Saint Louis Art Museum opened a gallery of Chinese ceramics featuring many works acquired through the 2014 bequest of Edith J. and C.C. Johnson Spink. The Spink Asian Art Collection was developed with the intent of filling major gaps in the Art Museum's collection and with a specific goal of allowing the Museum to present a complete history of 6,000 years of Chinese ceramics from prehistoric times to the end of the imperial system. The Spink Asian Art Collection primarily comprises works by Chinese artists, although the gift also includes six important Japanese works. The collection features 83 ceramics, eight works in glass, 52 jades and hardstones, 22 works made from lacquer and other organic materials, and 50 examples of metalwork.

Prunus Vase (meiping) with Design of Leaping Carp Turning into a Dragon amidst Waves and Clouds, late 17th–early 18th century, Chinese, Jingdezhen, Jiangxi province, China, 15 x 8 ¾ in. (38.1 x 22.2 cm), Saint Louis Art Museum, Spink Asian Art Collection, Bequest of Edith J. and C. C. Johnson Spink (100:2014)



Newly Refurbished European Galleries

WADSWORTH ATHENEUM MUSEUM OF ART, HARTFORD, CONNECTICUT

On September 19, 2015, the Wadsworth Atheneum Museum of Art—America's oldest continually-operating public art museum—will unveil the beautiful, historic, Beaux-Arts Morgan Memorial Building, restored to its historic splendor and boasting the first complete reinstallation of the European art collection in over 20 years. The Morgan Memorial Building will showcase over a thousand world-class works of European paintings, sculptures, and decorative arts objects.

All but three of its 22 galleries will include ceramics. Two will feature Chinese works of art, including a magnificent *Tang Camel* and Kangxi and Qianlong domestic market pieces. Two galleries will include ancient Egyptian, Cypriot, Greek, and Roman pottery. The J. Pierpont Morgan collection of

Sèvres Porcelain Factory (French, 1740–present), Decorated by Léonard Gébleux, Vase (*vase l'Adour*), 1917, Stoneware, 24 in. (61 cm), Wadsworth Atheneum Museum of Art, The Goodwin Art Purchase Fund (2006.23.1)





LEFT: The Greek A factory (*De Grieksche A*), Painted by Samuel van Eenhoorn, covered baluster vase, ca. 1680–86, Dutch, Delft, tin-glazed earthenware, 29 3/8 in. (74.6 cm), Wadsworth Atheneum Museum of Art, The Richard and Georgette A. Koopman Collection of Dutch Delft, by exchange, and The Douglas Tracy Smith and Dorothy Potter Smith Fund (2004.25.1)

RIGHT: Italian, Urbino, Workshop of Orazio Fontana, Vase, c. 1560–75, tin-glazed earthenware, 24 in. (61 cm), Wadsworth Atheneum Museum of Art, Gift of J. Pierpont Morgan (1917.406)



maiolica will be displayed in galleries devoted to the Early and High Renaissance. Ancient Roman pottery, maiolica, and Ming porcelain will be among over 200 works of art in an immersive Cabinet of Art and Curiosities. The Koopman collection of 17th- and 18th-century Delftware, including an SVE *Baluster Jar* and a Rotterdam plaque, will be installed on the second floor of the Morgan Memorial. Morgan's 18th-century Meissen, Vincennes and Sèvres, Chantilly, and Mennecy, along with English porcelain, will also be prominently featured in adjacent galleries. Among many 19th-century pieces to be displayed will be a mid-century Sèvres *buire indienne* and *plateau persan*; Japanese- and Islamic-style Worcester, Minton, Sèvres and KPM objects; a recently-acquired Doulton-Lambeth *Vase/Umbrella Stand* in the Egyptian-revival style; and Art Nouveau pottery and porcelain from Berlin and France. A fascinating 1917 Sèvres stoneware *Vase l'adour* will cap the installation.



Portals to the Past: British Ceramics, 1675–1825

THE MINT MUSEUM, CHARLOTTE, NORTH CAROLINA

The Mint Museum's collection of eighteenth-century British pottery and porcelain numbers over 2,000 objects and includes important examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool, and London; and cream-colored earthenware from Derbyshire, Staffordshire, and Yorkshire. Notable eighteenth-century porcelain factories represented include Chelsea, Bow, and Vauxhall in London, Longton Hall in Staffordshire, Worcester, Bristol, and others.

Over 225 examples from this collection will be showcased in *Portals to the Past: British Ceramics, 1675–1825*, a new installation opening at Mint Museum Randolph on November 21, 2015. The objects will be interpreted through a variety of thematic lenses—function, style, manufacturing technique, maker—to encourage visitors to engage with the objects in ways they find personally meaningful and interesting. The exhibition will include many objects that have never before been on view, as well as contemporaneous works of art in from the Mint's holdings in paintings, furniture, fashion, prints, and metalwork.

In collaboration with D. Giles Limited of London, the Mint Museum is producing a fully illustrated catalogue showcasing its British Ceramics collection. *British Ceramics, 1675–1825: The Mint Museum* will be released in November 2015, timed to coincide with the fiftieth anniversary of the museum's purchase of the Delhom Collection of British and European ceramics. The catalogue will feature approximately 225 objects, selected because of their rarity, craftsmanship, notable provenance, or as important examples of particular types or methods of production or decoration. In addition to the individual entries, the volume will feature two illustrated essays, one detailing the development of the collection at the Mint Museum, including a discussion of key patrons over the years, and the second assessing the quality of the Mint's collection, focusing on unique aspects of the collection and its various strengths. The publication will also contain a bibliography and index.

LEFT: Jug, ca. 1760, Staffordshire, England, stoneware, salt glaze. Museum Purchase: Delhom Collection. 1965.48.1113. Collection of The Mint Museum, Charlotte, North Carolina.

RIGHT: William Greatbatch (British, 1735–1813). *Tea Canister, Soup Plate, Teapot*, circa 1765–1770, Fenton, Staffordshire, England, cream-colored earthenware, lead glaze. Delhom Collection. 1965.48.1413a-b; 1965.48.1477.2; 1965.48.918a-b. Collection of The Mint Museum, Charlotte, North Carolina.

CONFERENCES, SYMPOSIA, AND LECTURES



James McNeill Whistler (American, 1834–1903), *Harmony in Blue and Gold: The Peacock Room*, 1876–77, view of the south wall as installed for *The Peacock Room Comes to America*. The Freer Gallery of Art, Gift of Charles Lang Freer (F1904.61)

Connecticut Ceramics Study Circle
FALL 2015/WINTER 2016 SCHEDULE
Unless otherwise stated, all lectures will be held at the Bruce Museum, Greenwich, CT and will begin at 1:15 pm.

October 12, 2015: Lecture, “Heirloom of the Artist: Rethinking Whistler’s Peacock Room,” **Lee Glazer**, associate curator, American Art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution.

November 9, 2015: Lecture, “French Baroque Faience and Andre Le Notre’s Garden,” **Camille Leprince**, Ph.D., member French National Chamber Specialized Experts in Art and Collectibles (CNES)

December 14, 2015: Lecture, “Nordic Light as Mid-Century Modern Comfort: the Art of Bing and Grondahl, Rörstrand, Gustavsberg and Arabia,” **Ezra Shales**, Ph.D., associate professor, Massachusetts College of Art and Design, Boston

January 11, 2016: Lecture, “Porcelain Wars: the Rivalry between Meissen and Du Paquier,” **Meredith Chilton**, independent scholar and founding curator Gardiner Museum, Toronto

February 8, 2016: Lecture, “Old Friends, New Directions: European Ceramics at the Museum of Fine Arts, Boston,” **Thomas Michie**, curator of European Decorative Arts and Sculpture

March 14, 2016: Lecture, “Chigusa and the Art of Tea,” **Louise Allison Cort**, curator for ceramics, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution

San Francisco Ceramics Circle
FALL 2015 SCHEDULE
Unless otherwise stated, all lectures will be held in the Florence Gould Theater, Legion of Honor, San Francisco, California, and will begin at 10:00 am

October 18, 2015: Lecture, “Sèvres 19th-Century Porcelain Marks 1800 to 1850: A reflection of French society and a basis of authentication,” **Glenn Berry**, SFCC Board Member

November 15, 2015: Lecture, “What California Modern Wrought: The Apotheosis of Ceramic Sculpture,” **Diana Daniels**, Curator of Contemporary Art, Crocker Art Museum

Appraisers Association of America Ceramics Program

January 21, 2016

10:00 am–1:00 pm: Tours at the Metropolitan Museum of Art topics include late-19th-century European ceramics, early american ceramics, and 18th-century European porcelain. **Martin P. Eidelberg**, Professor Emeritus, Rutgers University; **Thomas Folk**, PhD, AAA; **Letitia Roberts**, Independent Scholar, Author and Lecturer

2:00 pm New York Ceramics and Glass Fair (Bohemian National Hall, 321 East 73rd St.) Admission to the Fair and a guided tour of 5 selected dealers’ booths.

Please visit the AAA website for registration information: www.appraisersassociation.org

Ceramic Presence: Conversations on Making, Looking, and the Museum

YALE UNIVERSITY ART GALLERY, NEW HAVEN, CONNECTICUT

November 12–13, 2015

This two-day symposium gathers artists, curators, collectors, and others for a series of conversations about the role of ceramics within the wider realm of art in the late twentieth century.

See <http://artgallery.yale.edu/symposium-ceramic-presence> for more information and details.



Pickle dish, formerly attributed to Limehouse, England, soft-paste magnesian-phosphatic (Mg-P) porcelain. Ex Godden Collection (Bonhams, May 2011, Sale 19105, Lot 254).

INFORMATION WANTED

Recent research into Limehouse porcelains (Ramsay, Daniels, & Ramsay, 2013) has identified a group of look-alike Limehouse porcelains that are now regarded as not having been made on the Limehouse site at 20 Fore Street, Duke’s Shore Steps. The authors have come to the conclusion that this group was never made at Limehouse as discussed in their recent research, now published (2015, see Publications section for details). Broadly similar conclusions have been reached independently by Ray Jones as set out in his forthcoming book, *The Origins of Worcester Porcelain* (2016) and by Dr. Bill Jay (see Jay and Cashion, *Journal of Raman Spectroscopy*, 44 (2013), pp. 1718-1732). Three potential factories, which must now be considered as a source for at least some of these look-alike Limehouse wares, are early Bow pre-mid-1746, Lund’s Bristol, and possibly early Worcester.

As part of this ongoing research, Dr. Ramsay hopes to analyze selected porcelain items that previously have been attributed to Limehouse or Greenwich. Unlike genuine Limehouse porcelains, which are refractory and high-fired containing either mullite or sillimanite, these look-alike Limehouse wares are soft-paste. In particular he is interested in tracking down three shell dishes incised with the numerals ‘43’ and a comparable Watney shell dish (Watney Sale, Phillips, Sept. 1999, lot 114). Members who may have such items, which they are willing to allow to be analyzed, are asked to contact Dr. Ross Ramsay, Invercargill, NZ at wrhramsay@hotmail.com

ANNOUNCEMENTS

V&A Wedgwood Collection

The Wedgwood Collection is one of the most important industrial archives in the world and a unique record of over 250 years of British ceramic production. On December 1, 2014 the Wedgwood Collection was presented to the Victoria and Albert Museum by the Art Fund with major support from the Heritage Lottery Fund, private donations, and a public appeal following a five-year campaign to save it after the Wedgwood Museum Trust went into administration. The V&A and WWRD (Waterford Wedgwood Royal Doulton) finalized the agreement for the Wedgwood Collection to remain in Barlaston, on long-term loan from the V&A to the Wedgwood Museum. The Wedgwood Collection is managed by the Wedgwood Museum in consultation with the Victoria and Albert Museum.

In summer 2015 the Wedgwood Museum opened as part of the World of Wedgwood, a new attraction run by WWRD that will explore the Wedgwood brand, the history of its production, heritage, and craftsmanship.



First edition copy of the Portland Vase, black jasper with white relief figures, 1790. V&A Wedgwood Collection. Presented by the Art Fund with major support from the Heritage Lottery Fund, private donations and a public appeal. Image © Wedgwood Museum.



Shaw Collection (from left to right): Lucie Rie, Beaker Vase, 1960–66, stoneware, 6 7/8 in. (17.5 cm) (YORAG : SHAW.442); Colin Pearson, Vase, 1975, porcelain, 9 3/8 x 4 15/16 in. (24.5 cm x 12.5 cm) (YORAG : SHAW.318); Michel Kuipers, *Love Pot*, 1976, porcelain, 3 15/16 in. (10 cm) (YORAG : SHAW.227); Ian Godfrey, *Rattle*, 1974, stoneware, 2 in. (5 cm) (YORAG : SHAW.373); Michel Kuipers, *Air*, 1976, porcelain, 4 1/8 in. (10.5 cm) (YORAG : SHAW.226); Lucie Rie, Vase, 1980, stoneware, 7 1/4 in. (18.5 cm) (YORAG : SHAW.44)

The Centre of Ceramic Art Opens

The Centre of Ceramic Art (CoCA) at York Art Gallery opened in August 2015 with two new galleries, showcasing world class collections of more than 5,000 British studio ceramics which span the 20th century through to the present day. CoCA’s displays and special exhibitions will be a center of learning with archives and visible open storage for much of the collections.

A highlight of the launch of CoCA this summer is a selection of works from The Anthony Shaw Collection, one of the most important private collections of British Studio Ceramics. It will be on display in a dedicated domestic setting. Most of the artists in the Collection will be represented, including work by Gordon Baldwin, Ian Godfrey, Ewen Henderson, Bryan Illsley, Kerry Jameson, Gillian Lowndes, Jim Malone, Nao Matsunaga, Sara Radstone and Lucie Rie. The collection also features pieces by other artists including Hans Coper, Eileen Nisbet, Val Barry and James Tower.

York Art Gallery



LEFT: Ernest Chaplet (French, 1835–1909), Vase, ca.1879, stoneware with matte glazes and gilding, 27 1/2 x 14 in. (69.9 x 35.6 cm), Saint Louis Art Museum, The Lopata Endowment Fund (15:2015)

RIGHT: Mabel G. Lewis (American, ca.1868–1935), Saint Louis Vase, 1913, porcelain with pâte-sur-pâte decoration, 6 1/2 x 3 3/4 in. (16.5 x 9.5 cm), Saint Louis Art Museum, Gift of Dr. Martin Eidelberg (16:2015)

Saint Louis Art Museum

French and American art pottery are areas of focused collecting at the Saint Louis Art Museum, intended to support an overall strength in ceramics and to complement and contextualize two dozen porcelain objects by Taxile Doat acquired in 1911. The French ceramist Doat (1851–1939) was active from about 1880 until 1905 at the Sèvres factory, where he specialized in the painstaking technique of porcelain slip decorating called pâte-sur-pâte or paste-on-paste. Later, after Doat retired from the factory, he was employed at the Art Academy and Porcelain Works in University City,

Missouri, a St. Louis suburb. One of Doat’s students was Mabel Lewis, wife of the University City pottery’s founder Edward G. Lewis. In 1912 and ‘13 Mabel Lewis studied with Doat and became proficient in the pâte-sur-pâte technique. Only two works she made are known today, including the 1913 St. Louis Vase, named for its profile depiction in one of the vase’s three medallions of King Louis IX of France, for whom the city is named.

The monumental stoneware vase is a magnificent example of japoniste ceramics by Ernest Chaplet, one of the first and most innovative practitioners of art pottery in France during the late 19th century. Chaplet’s use of brown stoneware and the subject of birds, a turtle, prunus branches, and other imagery rendered in simplified contours, matte colors, and asymmetrical composition demonstrates the first impact of Japanese ceramics and woodblock prints on European design. Another work by Chaplet, also in the SLAM collection, is a tall slender *Bottle Vase* (44:2006) with a copper-red *sang-de-boeuf* glaze. Chaplet’s mastery of copper-red glazes earned him a gold medal at the 1889 Paris exposition.



RIGHT (FIG. 1): Ralph Toft, Charger, 1677, England, Staffordshire, slip-decorated earthenware, 2 ½ x 17 ¼ x 17 in. (6.4 x 43.8 x 43.2 cm), The Metropolitan Museum of Art, Robert A. Ellison Jr. Collection, Gift of Robert A. Ellison Jr., 2014 (2014.712.5)

TOP (FIG. 2): Cornwall and Wallace Kirkpatrick (1814–1890; 1828–1896), Anna Pottery (1859–96), Snake jug, ca. 1877, Anna, Illinois, salt-glazed stoneware with cobalt decoration, 9 7/8 in. (25.1 cm), The Metropolitan Museum of Art, Promised Gift of Robert A. Ellison Jr. 2014 (L.2014.76.12)

BOTTOM (FIG. 3): Charger with slip decoration, 1840–85, Huntington, Long Island, New York, redware, diam. 12 ½ in. (31.8 cm), The Metropolitan Museum of Art, Gift of Anthony W. Butera Jr., in memory of James G. Butera, 2015 (2015.225)

ance jug is an exceptional example of the Kirkpatrick's idiosyncratic style, with applied snake and human figures writhing around the vessel in high relief, warning of the effects of too much alcohol.

Another recent acquisition for the American Wing is this slip-decorated charger, the first piece of Long Island redware to enter the Met's collection (FIG. 3). Its decoration is typical of the pottery from Huntington, New York, an area rich in clay deposits and home to a number of small wood-fired potteries, the first dating to the late 18th or early 19th centuries. Their location on Long Island Sound was ideal for transporting their wares by boat to markets in New York City and Connecticut. The bold, symmetrical design was applied with the aid of a tin stamp, which was dipped in slip and pressed onto the slab of clay, a novel technique unique to Huntington.



Metropolitan Museum of Art

The Metropolitan Museum of Art recently acquired over fifty ceramic objects from Robert A. Ellison Jr. The gift includes American and European wares of a wide range of dates and styles. Two highlights are an exceptional example of early English slipware and a significant example of 19th-century American stoneware. The large charger was made by Ralph Toft, whose work is known through only a handful of works (FIG. 1). That the piece is both signed and dated only adds to its importance and rarity. Ralph Toft was one of the most notable of the early Staffordshire potters. Ceramics made by Ralph and Thomas Toft (thought to be his brother) are among the most sought after by collectors, however, examples by Ralph are far more rare than those by his more prolific relative. Slipware chargers of this kind show no signs of practical usage, and are thought to have been made as display pieces. A display piece of an entirely different nature, the Anna Pottery snake jug is one of the pottery's most iconic forms and is an important addition to the Met's American stoneware collection (FIG. 2). This temper-

Museum of Art and Design

This group of five ceramics by the designer Liliana Ovalle demonstrates the prevalent commitment on the part of Mexican creators to collaborate with practitioners of traditional techniques in their country. Working with Colectivo 1050, a group committed to supporting the development of the local pottery community, the *Sinkholes* project was created by artisans in Tlapazola, Oaxaca in Mexico. The eponymous series originated from the artist's personal interest in sinkholes and, according to Ovalle, their unsettling ability to emerge abruptly dissolving their surroundings into irretrievable space. The vessels' shapes are composites of long-established forms recombined to demonstrate new approaches to traditional ceramics, while suggesting in title and concept certain physical problems inherent in the infrastructure of modern day Mexico City. Their placement within wooden frames alludes to cross sections of the ground that reveals the hidden topographies. *Sinkhole No. 1–5* demonstrates the increasing presence of ceramics within contexts outside of the conventional craft world.

Liliana Ovalle (London UK; born 1977, Mexico City) in collaboration with Colectivo 1050 (founded 2010, Oaxaca, Mexico), *Sinkhole No. 1 Bola*, 10 ½ in. (26.7 cm); *Sinkhole No. 2 Olludo*, 12 ¾ in. (32 cm); *Sinkhole No. 3 Botita*, 11 13/16 in. (30 cm); *Sinkhole No. 4 Bule*, 11 ¾ in. (29.8 cm); *Sinkhole No. 5 Chaparrito*, 9 in. (22.9 cm); 2013, red clay, oak, Museum purchase with funds provided by the Collections Committee, 2015. Photographs courtesy of the artist.





TOP: Chelsea Porcelain Manufactory, Eeltrap vases, 1758–62, porcelain, 9 3/8 in. (24.5 cm)

BOTTOM: Detail of underside.

PRIVATE COLLECTIONS

The “Shoestring Collection” of Colin and Patricia Knight

EELTRAP VASES: “*Twelve small vases with two handles for a desert*”?

Eeltrap vases are illustrated in reference books on Chelsea and also Derby porcelains. For us they were of merely academic interest as attractive, rare, and expensive objects until September 2013 when two masquerading as table lamps appeared at a local auction. The lamps had no shades, were dirty, and one had a repair and losses. No marks were visible, but we recognized the form and secured them for the price of the electrical fittings. Removing them from their mounts we found patch marks and confidently attributed them to the Derby manufactory of William Duesbury and dated them to 1765–70, consistent with attributions in reference books. Most missing pieces were stored in one vase making restoration with minimal over-painting straightforward.

While cataloging our find we researched both the Derby and Chelsea attributions of eeltrap vases. In the collection of Mr. and Mrs. Charles Wrightsman, cataloged in 1970 by Carl Dauterman and Clare Le Corbeiller of the Metropolitan Museum, we found a vase with both birds preening. This is the only recorded example of this form and was identical to one we had purchased. It was described as Chelsea and dated to 1758–65. This raised questions about our attribution and how the vases became relegated to obscurity.

We told Letitia Roberts about our find and suspicions. She told us that the vases were in the sale of “Property from the Collection of Mrs. Charles Wrightsman removed from her Palm Beach residence” held at Sotheby’s in New York on May 5, 1984. They were included as Lot 94, cataloged as Chelsea, 1760–65, marks not visible. They had already been converted into lamps, and damage was noted. They had been bought from the Antique Porcelain Company in 1950, and it is unlikely that they were lamps at that time. They sold for \$7,250 to Michael Taylor, San Francisco’s interior designer, who died in 1985. We believe he had already sold the lamps and that newer damage probably resulted from the California 1989 earthquake, which led to them to being stored and forgotten.

Attribution and dating needed to be explained. We found twenty-four recorded examples, which is a surprisingly large number of survivors considering the fragility of the design and attrition rates for other shapes and leads to the conclusion that many were made. Some have red anchor marks, some gold anchors, some are unmarked, and some have patch marks on their bases. They are described by one authority as Chelsea and by another as Derby even when some have anchor marks. Attributions have been a matter of dispute, and re-attributions have occurred. Date estimates range from 1750 to 1770. With such uncertainty among experts, were our vases Chelsea or Derby, and when were they made?

This led to a search and analysis of surviving 18th century Chelsea and Derby auction catalogs from 1755, 1756, 1761, 1770, 1771 and 1773 and to search *Contributions towards the History of Early English Porcelain from Contemporary Sources* by J.E. Nightingale (Salisbury, 1881) and numerous other reference books dating from 1898 to the present. Since there are no vases with descriptions fitting eeltraps in either Chelsea or Derby auction records, they were listed differently. As most survivors have left-facing ducks, we concluded that they were sold primarily as sets for use around dessert tables along with fanciful tureens, fine desert plates, and figures and are probably those listed as sets of “twelve small vases with two handles for a desert,” of which four sets are noted in the Chelsea sale of 1761. Other conclusions based on the contemporary records and survival rates are that all eeltrap vases were made only by Chelsea and over a much shorter period than generally thought. We plan to submit an extensive article detailing this work separately and welcome other collectors to send us their critiques.

UPCOMING FAIRS

THE INTERNATIONAL SHOW

Park Avenue Armory, New York, NY

October 23–29, 2015

SOFA CHICAGO 2014

Navy Pier, Chicago, IL

November 6–8, 2015

ASIAN ART IN LONDON

Multiple venues

November 5–14, 2015

WINTER ANTIQUES SHOW

Park Avenue Armory, New York, NY

January 22–31, 2016

THE NEW YORK CERAMICS & GLASS FAIR

Bohemian National Hall, New York, NY

January 21–24, 2016

UPCOMING AUCTIONS

CHRISTIE’S

September 16, 2015: Christie’s, New York, Mandarin & Menagerie: The Sowell Collection, Part II

September 28–29, 2015: Christie’s, Paris, Château de Digoine

September 30, 2015: Christie’s, London, The Opulent Eye

October 7–8, 2015: Christie’s, New York, Living with Art

October 14, 2015: Christie’s, New York, The Opulent Eye

October 27, 2015: Christie’s, New York, Property of The Metropolitan Museum of Art: American Collecting in the English Tradition

October 28, 2015: Christie’s, London, European Noble and Private Collections, Part I

November 2, 2015: Christie’s, Paris, Exceptional

November 3, 2015: Christie’s, Paris, Marie Antoinette

November 6, 2015: Christie’s, Paris, Le Goût Français

November 19, 2015: Christie’s, London, The English Collector

December 1, 2015: Christie’s, London, Centuries of Style

December 1–2, 2015: Christie’s, Paris, Second Empire

December 14–15, 2015: Christie’s, New York, Living with Art

January 21, 2016: Christie’s, New York, Mandarin & Menagerie: The Sowell Collection, Part III and Various Owners’ Chinese Export Art

CROCKER FARM

October 12, 2015: American Stoneware & Redware Pottery

JEFFREY S. EVANS & ASSOCIATES

October 13, 2015: Fine and Decorative Arts & Ceramics

November 14, 2015: Americana & Fine Antiques, Featuring Virginia and the South

POOK & POOK, INC.

September 1, 2015: Online Only Americana Auction

September 2, 2015: Online Only Decorative Arts Auction

September 3, 2015: Online Only Asian Auction

October 3, 2015: Americana Auction

October 31, 2015: International Auction

RAGO ARTS & AUCTION CENTER

October 16, 2015: Early 20th Century Decorative Arts and Design

October 17, 2015: Modern Ceramics and Glass

SKINNER

September 19, 2015 (Boston gallery): Asian Works of Art

October 10, 2015 (Boston gallery): European Furniture, Decorative Arts, Fine Ceramics and Silver

October 25, 2015 (Boston gallery): Americana

November 7, 2015 (Boston gallery): American Indian

December 5, 2015 (Boston gallery): 20th Century Design

January 9, 2016 (Boston gallery): European Furniture, Decorative Arts, Fine Ceramics and Silver

February 28, 2016 (Boston gallery): Americana

March 19, 2016 (Boston gallery): Asian Works of Art

SOTHEBY’S

October 19–20, 2015: Sotheby’s, New York, Property from the Estate of Mary Sayles Booker Braga

October 22, 2015: Sotheby’s, New York, Collections

October 27, 2015: Sotheby’s, London, Collections

November 10, 2015: Sotheby’s, London, Arts of Europe

January 20–21, 2016: Sotheby’s, New York, Property from the Collection of Irvin & Anita Schorsch

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



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

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