



*Moon Flask with Dragon-and-Wave Décor.* Chinese, Ming dynasty, early 15<sup>th</sup> century.  
Blue-and-white ware; porcelain with decoration painted in underglaze cobalt blue.  
Museum of Oriental Ceramics, Osaka, Japan.

"China, Korea and Japan: Separate but  
Overlapping Ceramic Traditions"

by Robert Mowry, Senior Consultant in Chinese and Korean Art at  
Christie's and Former Alan J. Dworsky Curator of Chinese Art, Head  
of the Department of Asian Art at the Harvard Art Museums  
and Senior Lecturer in Chinese and Korean Art, Harvard Department  
of the History of Art and Architecture.

Monday, October 11 at 2:00 p.m. EDT

This illustrated slide lecture will briefly introduce the later ceramic traditions of China, Korea, and Japan, from 1100 onward, touching on mainstream developments in each culture, illustrating points of influence and overlap, but also pointing out characteristics that distinguish the ceramics of one culture from those of the next, characteristics that arose from differing historical backgrounds, aesthetic preferences, and functional needs.

Chinese wares of all periods influenced those of Korea and Japan; during periods of initial development of new wares, Korean and Japanese potters typically strove to emulate Chinese wares—whether celadons in Korea or blue-and-white porcelains in Japan—but after achieving technical and aesthetic mastery, Korean and Japanese potters put their own stamp on their wares, resulting in new styles and techniques of decoration.

In surveying the Chinese tradition, we'll explore the monochrome-glazed stonewares of the Song dynasty (960–1279), the blue-and-white wares of the Ming dynasty (1368–1644), and the enameled porcelains of the Qing dynasty (1644–1912). In the Korean tradition, we'll examine the celadon wares of the Goryeo dynasty (918–1392) and both the blue-and-white porcelains and the brown-and-white wares of the Joseon dynasty (1392–1910). And in the Japanese tradition, we'll look at the ash-glazed stonewares, typically storage jars for tea leaves, of the Muromachi period (1336–1573), and both the enameled porcelains and the enameled stonewares of the Edo period (1603–1867). It will be an Orient Express through 900 years of East Asian ceramics!

Register to attend the lecture at

[https://us02web.zoom.us/webinar/register/WN\\_rmRfhzI7QAWrXZj7c3tS1w](https://us02web.zoom.us/webinar/register/WN_rmRfhzI7QAWrXZj7c3tS1w)

Now retired, Robert D. Mowry was for many years the Alan J. Dworsky Curator of Chinese Art and Head of the Department of Asian Art at the Harvard Art Museums and also Senior Lecturer in Chinese and Korean Art in Harvard's Department of the History of Art and Architecture. A specialist in Chinese art, he has also done considerable work with Korean art, publishing in the field and building a collection of Korean paintings and ceramics for the Harvard Art Museums.

Although he majored in European art history, French, and medieval humanities as an undergraduate at the University of Kansas (BA, 1967), with plans to study late medieval architecture and manuscript painting in graduate school, his two years in Korea in the Peace Corps in the late 1960s (1967–1969) sparked an abiding interest in Asian art and culture. His graduate work was at the University of Kansas, studying with Chu-tsing Li and Laurence Sickman and specializing in Chinese art. As part of his studies, he spent two years ('75-'77) as a curatorial assistant and translator at the National Palace Museum, Taipei. Most of his career was spent at the Harvard Art Museums (formerly known as the Fogg Art Museum), beginning as an assistant curator in

1977, then associate curator in 1986, and named the first Alan J. Dworsky Curator of Chinese Art in 2000. Taking a break from Harvard, he served as the founding Curator of the Mr. and Mrs. John D. Rockefeller 3<sup>rd</sup> Collection at The Asia Society in New York from 1980 until 1986.

Mowry's best-known publication, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400*, is the catalogue of a 1995 exhibition that pioneered the scholarly study of Chinese brown- and black-glazed ceramics. His 2007 *A Tradition Redefined: Modern and Contemporary Chinese Ink Paintings from the Chu-tsing Li Collection, 1950–2000* was the first comprehensive study of Chinese ink paintings from the second half of the twentieth century from all parts of the globe, from China, Taiwan, and Hong Kong in the East to the U.S. and Europe in the West. His most recent publication is *Peace and Quietude: Song Ceramics from the Qingjingtang Collection*, documenting a 2014 exhibition that he organized for Lisbon's Macau Scientific and Cultural Center, which essentially is Portugal's national museum of Chinese art.

Since his retirement from Harvard in 2013, he has been serving as a Senior Consultant in Chinese and Korean Art at Christie's; though working primarily with Christie's New York offices, he also has responsibilities toward the London, Paris, and Hong Kong offices. He is not involved in sales or marketing, but in research, in publishing scholarly articles, and in conducting continuing-education seminars for Christie's' professional staff. From 2013 through 2017, he served as the editor of the National Museum of Korea's scholarly journal, *Korean Art and Archaeology*.



*Maebyeong Bottle with "Thousand Crane" Décor.* Korean; Goryeo dynasty, early 13<sup>th</sup> century.  
Light gray stoneware with decoration inlaid in black and white slips under celadon glaze.  
Kansong Museum of Art, Seoul, Korea.

## Auction Corner

These past months have seen several outstanding ceramics auctions, particularly as Asia Week has been celebrated during September at various auction houses. Ceramics lovers were attracted by the exhibit and June 24 auction at Doyle in New York City of Sarah Belk Gambrell's collection of European Ceramics which brought a satisfying total of over \$1,000,000.

On September 20, Part 1 of an Asian ceramics auction at Doyle saw the very rare Gambrell Falangcai Vase bring a price of \$2,450,000. Part 2 of the Asian ceramics auction took place on September 24 and brought slightly over \$375,000.

Finally, Sotheby's auction of the exquisite Margarethe and Franz Oppenheimer Collection of early Meissen porcelain on September 14 brought a total of slightly over \$15,000,000. Of the 117 lots, over half were purchased by the Rijksmuseum in Amsterdam, which pleased those who had enjoyed seeing them there over many years and who had read about them in the major catalogue published in 2000 by the retired curator, Dr. Abraham L. den Baauwen, *Meissen Porcelain in the Rijksmuseum*. Word on the street is that at least one piece might have been purchased by a museum on this side of the Atlantic. Stay tuned!



By Nonomura Ninsei (17th century). Tea-Leaf Storage Jar with Decoration of Crows. Japanese; Edo period, 17th century. Kyoto ware: light gray stoneware with decoration painted in overglaze enamels. Mr. and Mrs. John D. Rockefeller 3rd Collection, The Asia Society, New York.

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## Sotheby's Sale of Junkunc Collection of Chinese Art, Online Until Tomorrow September 27

Go to <https://www.sothebys.com/en/digital-catalogues/junkunc-chinese-art?locale=en> to explore the collection of Stephen Junkunc of Chinese Art, selling online from 17-27 September and including jade carvings, early ceramics, porcelains, bronzes and scholar's objects.

One of the most important and well-known collectors of the 20th century, Stephen Junkunc, III (d. 1978), amassed a most extensive collections of Chinese porcelain, jade, bronzes, paintings and Buddhist sculptures of exceptional quality.

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## Elsewhere in the Decorative Arts

**September 30:** At noon, the Bard Graduate Center will have a Zoom program, "Making Majolica Mania," showing what went into preparing the exhibit now at the BGC on West 86th Street. Pay what you wish and register at <https://www.bgc.bard.edu/events/1263/30-sep-2021-making-majolica>.

**September 30:** The English Ceramic Circle presents a Zoom lecture by Tristan Hunt, the Director of the Victoria & Albert Museum in London, speaking about "Wedgwood the Radical Potter" at 1:00 p.m. EDT. "The Radical Potter," is also Hunt's spectacular new biography of the great designer, entrepreneur, abolitionist and beacon of the Industrial Revolution.

The ECC is using the Zoom Webinar software for this event. Therefore, you need to register in advance for this webinar using the blue link below. After registering, you will receive a confirmation email containing information about joining the webinar:

[https://us02web.zoom.us/webinar/register/WN\\_SlzYnxf3SzumghT18LLPkw](https://us02web.zoom.us/webinar/register/WN_SlzYnxf3SzumghT18LLPkw)

**October 21:** The Pottery and Porcelain Club of Rhode Island will be presenting at 11:00 a.m., "Beatrice Wood: The Art of Life," a lecture by Kevin Wallace, Beatrice Wood Center for the Arts, Ojai, California. The Zoom link will be sent in the week before this Thursday morning lecture.

**Ongoing:** Liven up your fall! Register for a variety of types of classes at the Clay Art Center in Port Chester, New York at <https://www.clayartcenter.org/fall-2021>.

**November 8:** Connecticut Ceramics Circle presents, "Cumbrian Blues,

Updated Narratives, Transferware for the 21st Century," by Paul Scott, Artist, Cumbria England at 2:00 p.m. Register for this Zoom lecture at [https://us02web.zoom.us/webinar/register/WN\\_fcj4npM\\_Rtu072kLiVQwtg](https://us02web.zoom.us/webinar/register/WN_fcj4npM_Rtu072kLiVQwtg).

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