



A view of Louis XVI's library at Versailles with, on the Jean-Henri Riesener commode, a pair of Sèvres biscuit busts of Louis XVI and Marie-Antoinette from a model by Louis-Simon Boizot, c. 1780, and a garniture of Sèvres 'vases à bandeau' of 1781 purchased by Madame Adélaïde. Versailles.

"Changing Times: New Techniques: Sèvres Porcelain 1770-1850"

Two Lectures by John Whitehead,
Scholar, Author and Dealer in French Porcelain, France

Sponsored by Carol Lyden

Monday, April 8 at 1:00 p.m. and 2:30 p.m. via Zoom

Register and Pay for the Zoom Seminar at

cceramicsc.org

Please join us online on Monday, April 8 for the annual Connecticut Ceramics Circle Seminar, when we are delighted to present John Whitehead for two lectures, "Louis XVI Sèvres: The Neoclassical Revival at the Royal Porcelain Factory 1770-1800" and "The Sèvres Porcelain Factory in the First

Half of the Nineteenth Century." We will be shown creations of unparalleled beauty produced in times of exceptional political and social turmoil.

Lecture I: "Louis XVI Sèvres: The Neoclassical Revival at the Royal Porcelain Factory 1770-1800"

It couldn't have been a happier coincidence: the discovery of hard paste and the neoclassical revival together drew Sèvres to new heights in the 1770s and '80s. But this period has not been as appreciated and well-known as the rococo, so that we still need to be reminded about its masterpieces, which are possessed of a novel aesthetic matching the other decorative arts of the time. We will look at some of the royal orders, *marchand-mercier* pieces, and, to finish, at the 1790s, the troubled time of the Revolution.

Lecture II: "The Sèvres Porcelain Factory in the First Half of the Nineteenth Century"

As a result of the French Revolution, Sèvres was brought to its knees and only started to recover after the appointment in 1800 of the 30-year-old scientist Alexandre Brongniart (1770-1847) as director of the factory. During his 47-year tenure, he turned the factory back into the most successful porcelain manufacturer in Europe, producing hugely lavish vases, dinner and tea services, as well as a variety of other pieces, initially in an elegant neoclassical style, but increasingly influenced by the eclectic tastes of the period, with decoration applied by a team of the best available artists. Brongniart was a true polymath who also founded the ceramics museum at Sèvres, and taught university classes in mineralogy, botany and zoology, while defending Sèvres through a number of political regime changes.

John Whitehead is a dealer, writer and lecturer specializing in French eighteenth-century interior decoration and works of art, with an emphasis on Sèvres porcelain. He is best known for his 1992 book, *The French Interior in the Eighteenth Century*, which after many years remains the most comprehensive publication on the subject. His two books on Sèvres porcelain of the eighteenth century, commissioned by the Sèvres factory and museum, were published in 2011. In addition, he has written numerous articles for specialist periodicals on various aspects of French eighteenth-century art, including Sèvres porcelain, the *marchands-merciers* (dealers in works of art) of eighteenth-century Paris, the use of Japanese lacquer in French furniture and decorative arts, the lacquer collections of William Beckford (1760-1844) and the decoration, furnishing and use of rooms at this period.

John Whitehead has served as a member of the Council of the Furniture History Society and is currently a member of the Committee of the French Porcelain Society, with responsibility as co-editor of the society's biennial *Journal*. He is currently working on several book projects, including one about the exchange of diplomatic gifts between France and the Ottoman Empire in the eighteenth century and another on eighteenth-century Sèvres porcelain with bird decoration.

In 2010 he was made an *officier* of the French Ordre des Arts et des Lettres in recognition of services to the Arts. In 2014 he was elected a Fellow of the Society of Antiquaries of London.

Register and pay at cceramicsc.org, \$35 for members and \$45 for nonmembers. Or send a check with the appropriate fee to Nick Stagliano, 7 Washington Avenue, Apt. 2B, Hastings-on-Hudson, NY 10706.

Please note that Zoom has instituted updates, so make sure you've updated your Zoom account before clicking on the link sent to you by Zoom for the April 8 Seminar.



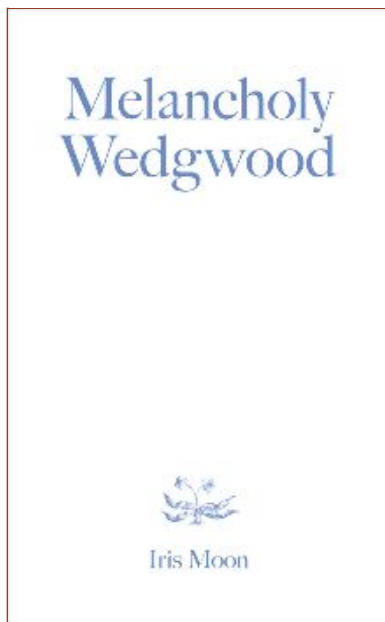
Sèvres vase Adélaïde, painted by Leloy, 1840-44. Victoria and Albert Museum, London.

Save the Date For Our June Bonus Lecture!

On June 10 at 2:00 p.m., the CCC is proud to present a bonus lecture, "Toshiko Takaezu: Shaping Abstraction," to be given by Nonie Gadsden, the Katherine Lane Weems Senior Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston, via Zoom. Takaezu's work is enjoying a posthumous celebration at museums around the country, including the Noguchi Museum in Queens, and we are delighted to be able to present the

curator of the Boston MFA's exhibition to share with us the significance of Takaezu's 20th century work.

Book Corner

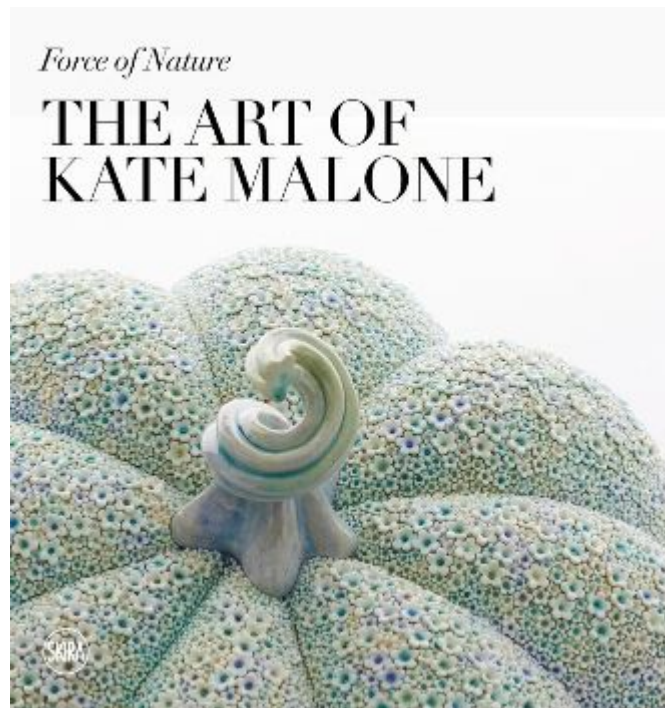


Melancholy Wedgwood by Iris Moon

A quote from Penguin, publishers of this latest book by assistant curator in European Sculpture and Decorative Arts department at the Metropolitan Museum of Art and former CCC lecturer, Iris Moon: "An experimental biography of the ceramics entrepreneur Josiah Wedgwood that reveals the tenuous relationship of eighteenth-century England to late-capitalist modernity.

Melancholy Wedgwood traces the multiple strands in the life of the ceramic entrepreneur Josiah Wedgwood (1730–1795) to propose an alternative view of eighteenth-century England's tenuous relationship to our own lives and times, amid the ruins of late-capitalist modernity.

Through intimate vignettes and essays, and in writing at turns funny, sharp, and pensive, Iris Moon chips away at the mythic image of Wedgwood as singular genius, business titan, and benevolent abolitionist, revealing an amorphous, fragile, and perhaps even shattered life. In the process the book goes so far as to dismantle certain entrenched social and economic assumptions, not least that the foundational myths of capitalism might not be quite so rosy after all, and instead induce a feeling that could only be characterized as blue."



A new publication on the work of another memorable past CCC lecturer, Kate Malone. Following is a quote from the book's publisher, Skira:

This new book has "a text by Dr. James Fox and a conversation by Emma Crichton-Miller with Kate Malone. A sumptuously illustrated monograph of celebrated British artist, Kate Malone, it abounds with beautiful illustrations of her exceptional works of art. Kate Malone's brilliance stems from her relentless sense of curiosity, unique handling of clay and commitment to an artistic vision honed over a career spanning four decades.

This...publication demonstrates Malone's ability to distil the power and energy of Nature, this most captivating source of inspiration. Renowned for her unique and highly skilled handling of clay, this publication demonstrates how Malone's pots distil the power and energy of nature. Personal observations and fantastical translations of growth patterns and natural abundance continue to inspire her whilst captivating an ever-increasing audience.

The book also explores Malone's dedication to glaze research, illustrating a life's work in the treatment and development of her signature crystalline glazes. Step into her studio and witness how, with an alchemist's touch, pure forms in bisque-fired clay are transformed with an astonishing array of unique and magnetically coloured glazes. Critical essays from University of Cambridge-Art Historian and BAFTA-nominated broadcaster Dr. James Fox and freelance journalist, writer and editor, Emma Crichton-Miller explore Malone's background, inspirations and standing within her artistic field."

ISBN: 885724875. Purchase from Skira
at <https://www.skira.net/en/books/the-art-of-kate-malone/> or pre-order on Amazon.com.

Elsewhere in the Decorative Arts

March 28: "From Charles I to the Glorious Revolution: English Commemorative Delftware," by Dr. Caroline McCaffrey-Howarth, Director of Global Premodern Art and Lecturer in History of Art, 1600-1900 at the University of Edinburgh. Presented by the Ceramic Study Club of Boston. Please note there is a capacity of 75 people for this Zoom lecture at 1:00 p.m. ET, so you may not be able to join when you click on <https://us02web.zoom.us/j/81752610084?pwd=cWxHMm9TcEVBcnF5Q2sxQ3lCeIR2Zz09>. Meeting ID is 817 5261 0084 and Passcode is 37vbZq.

April 24: "Innovation and Tradition in Native American Southwest Pottery," lecture by Merry Glosband, presented by the Pottery and Porcelain Club of Rhode Island at the Museum of Art, Rhode Island School of Design Michael Metcalf Auditorium, 20 North Main Street, Providence, 11:00 a.m. For more information, contact Daisy Schnepel at daisy.schnepel@verizon.net.

April 26-28: Register Now for the spring Annual Meeting of the Transferware Collectors Club in historic Philadelphia, April 26–28, 2024. The meeting will be held in Philadelphia at the Sonesta Philadelphia Rittenhouse Square. Go to <https://www.transferwarecollectorsclub.org/meetings/2024-annual-meeting> for full meeting and registration information.

Ongoing: The website of the American Museum of Ceramic Art in Pomona, California has a video of a talk by ceramics artist Claudia Solózano on YouTube at <https://www.youtube.com/watch?v=fGPONLwPkMk>

Ongoing: The Museum of the American Arts and Crafts Movement in St. Petersburg, Florida has announced another recent ceramics purchase, a Grueby "Daisy" pot. To view their collection, go to <https://www.museumaacm.org/pottery.html?ver=64493374>.

Ongoing Through June 2: 'The Lost Generation: Women Ceramicists and the Cuban Avant-Garde,' an exhibit at the McMullen Museum of Art at Boston College, 2100 Commonwealth Avenue, Boston.

Ongoing Through June 4: 'Grounded in Clay: The Spirit of Pueblo Pottery,' is the Metropolitan Museum of Art's first community-curated Native American exhibition in the history of The Met. The effort features more than one hundred historical, modern, and contemporary clay works and offers a critical understanding of Pueblo pottery as community-based knowledge and personal experience. More information at <https://www.metmuseum.org/exhibitions/grounded-in-clay>

May 20: "Private Eye: How a Curatorial Vision Influenced a Personal Collection," by Ulysses Grant Dietz, Chief Curator Emeritus of the Newark Museum, New Jersey. In person at the Bruce Museum on May 20 and via Zoom on a date to be determined.

