



Déjeuner solitaire with "chiné" (ikat) decoration and strawberry finials.
Imperial Porcelain Manufactory, Vienna, c. 1770/75.
Augarten Porcelain Museum, Vienna.

**"An Introduction to Vienna Porcelain: From the Baroque Fantasies of
du Paquier to the Challenge of Contemporary Table Culture"**

by Dr. Claudia Lehner-Jobst, Art Historian and Director of the
Augarten Porcelain Museum, Vienna, Austria

Sponsored by Irene Willisch

Monday, December 11 at 2:00 p.m. via Zoom

Register for the Zoom Lecture at

https://us02web.zoom.us/webinar/register/1416987862951/WN_NvGJzwljSO6ySBkeaL_KhQ

Please join us on Monday, December 11 online for Dr. Lehner-Jobst's lecture focusing on the history of Vienna porcelain, its artistic character and its cultural impact through the past centuries.

It all started at a summer house in the fashionable Vienna suburb of Rossau, where a small group of artists and craftsmen experimented with the brand-new material, porcelain, under the direction of the entrepreneur Claudius Innocentius Du Paquier. By May 1718, their progress was sufficient for Emperor Charles VI to issue a charter for an imperial porcelain manufactory, the second European manufactory after Meissen.

In the early wares, Chinese influences blended with European models and the full richness of Baroque fantasy. In 1744, the manufactory was taken over by the Empress Maria Theresa and the style was transformed by the new taste for rock, shell and scroll motifs (rocailles), figural table centrepieces and floral décors. A generation later, the Enlightenment director Conrad von Sorgenthal introduced the Neoclassical aesthetic and implemented reforms. The factory's decorators received training at the Academy of Art, and the master modeller Anton Grassi visited archaeological sites of classical antiquity, resulting in refined biscuit figures. In the nineteenth century, new colors developed by the factory's chemists generated the bold gaiety of Biedermeier porcelain. Right up to its closure in 1864, the manufactory maintained high artistic standards in the face of fiercely competitive mass production.

In 1923 came the long-desired re-establishment, in Vienna's Augarten district, with the involvement of bankers, scholars and artists. In true Wiener Werkstätte spirit, the new manufactory upheld the finest traditions of craftsmanship, but was also open to currents in modern art. Contributors to its international successes included Josef Hoffmann, Vally Wieselthier, Michael Powolny, Franz von Zülow, Friedrich von Berzeviczy-Pallavicini and Ena Rottenberg.

Present-day Augarten Vienna Porcelain Manufactory is carrying on the history of Vienna's 'musical' porcelain with a symbiosis of pragmatism and sensuality and with a new generation of designers focusing on contemporary dining culture.

Register for the Zoom lecture at

https://us02web.zoom.us/webinar/register/1416987862951/WN_NvGJzwIjSO6ySBkeaL_KhQ

Zoom has instituted updates, so please make sure you've updated your Zoom account before clicking on the link sent to you by Zoom for your use on December 11.



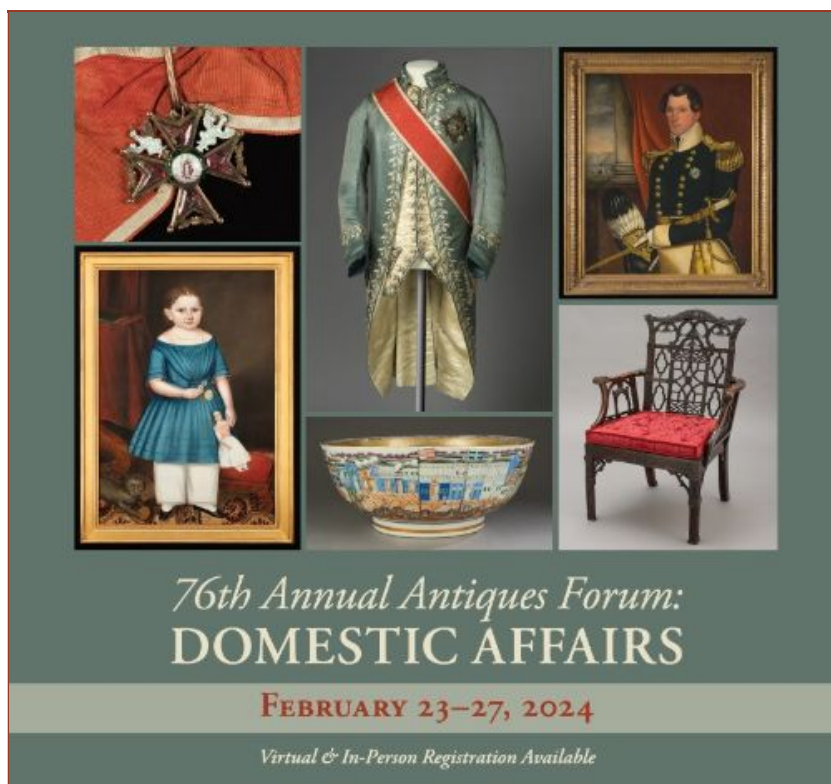
Figures of dancers, actors and a rose gardener by sculptress Mathilde Jaksch (1899-1969). Augarten Porcelain Manufactory, Vienna, 1926-1929. Augarten Porcelain Museum, Vienna.

Announcement of Connecticut Ceramics Circle Grant for 2023-2024

The Connecticut Ceramics Circle (“CCC”) is pleased to announce that we will offer a Grant or Grants for research or a project in the field of ceramics. Such research or project must further the CCC’s mission “to promote the understanding of pottery and porcelain and to disseminate knowledge about diverse topics in the field of the ceramic arts.”

The total funding for the 2023-2024 award or awards will not be more than \$2500. Applications and Terms and Conditions will be available on the CCC website (ccceramicsc.org) beginning September 15, 2023, and completed applications must be received by January 15, 2024. Applications will be reviewed by the CCC Board of Directors, and all applicants will be notified of the results of the review process by March 15, 2024. The final project will be due one year from the date of notification of the award.

Questions regarding the requirements or process may be emailed to the CCC at connecticutceramicscircle@gmail.com.



Register Now for In-Person or Virtual Attendance at the 76th Annual Antiques Forum from February 23 to 27 at Colonial Williamsburg!

From London to Nova Scotia, New England to Virginia and the Carolinas, the Mid Atlantic to the Gulf South: all make an appearance at Colonial Williamsburg’s 76th Annual Antiques Forum: Domestic Affairs, to be held from February 23-27, 2024. Many lecturers familiar to CCC members will be lecturing as part of the Forum. Join them as they explore fashions, furnishings, and the familial while traveling through time and space and delving into houses and histories. The Forum will journey through public and private collections,

revealing new research, revitalized spaces, and the fascinating stories that are told by objects, architecture, and interiors.

Program details and Early Bird Registration information for virtual and in-person attendance can be found at their website:

<https://web.cvent.com/event/7adf114d-037a-4283-8ba6-f3fb1e6ae7b2/summary?RefId=cwf>

Save the Date!

On Wednesday, January 24, 2024, CCC members will join the CCC Research Committee for an in-person tour at 1:30 p.m. at the Greenwich Historical Society's current joint exhibit with the Clay Art Center, *Radical Pots & Cooperative Hands: Katherine Choy and Clay Art Center*. The tour will be preceded by lunch at 11:30 a.m. at the Coast Seafood restaurant on Putnam Avenue in Cos Cob. If you would like to join the group for this fun event, please RSVP to Jennifer Ketay Brock at ketaybrock@gmail.com or at 401.965.1765. We're excited about this get-together and opportunity to learn more about the works of Katherine Choy!



Garden Urn, tin-glazed earthenware, Nevers, c. 1665-85. The Art Institute of Chicago, purchased with funds provided by Mary Kathryn Hartigan and the Thomas W. Dower Foundation (2022.477a-b).
Photo Credit: The Art Institute of Chicago

Notes from Elsewhere

An article published in the French Porcelain Society's September 2023 Newsletter revealed an exciting acquisition of historic porcelain by the Art Institute of Chicago. The paper by Christopher Maxwell, Ph.d., Samuel and M. Patricia Grober Curator in the Department of Applied Arts of Europe at The Art Institute of Chicago, is reprinted here by gracious permission of the author and of the FPS Newsletter editor, Félix Zorzo.

The Art Institute of Chicago has recently made three notable additions to its collection of French ceramics. The earliest is a large covered urn of tin-glazed earthenware, made around 1665-1685 in Nevers (above). Decorated "a la boujie" with distinctive abstract white flecks against a deep blue ground, its sophisticated modeling, including handles formed as entwined serpents, distinguish the urn as an especially fine example of Nevers manufacture. Its impressive scale suggests it was designed to ornament an aristocratic garden. The practice of deploying tin-glazed earthenware pots, vases, and urns in formal outdoor arrangements was made fashionable by the landscape architect André Le Nôtre (1613-1700), who introduced such a scheme to the gardens at Versailles.

By contrast, a vase of soft-paste porcelain, made at the Saint-Cloud factory during the first years of its production, before 1700, and decorated with delicate grotesques drawn from the ornamental designs of Jacques Androuet du Cerceau (1510-1585), invites a more intimate encounter (below). As the earliest example of European porcelain in the museum's collection, it represents a transformative moment in the continent's production of ceramics. As an especially early, large, and refined representation of the factory's distinctive blue and white decoration, the vase complements important examples of Saint-Cloud's white glazed wares already in the collection.

Made over a century later, at the Dagoty factory in Paris, are a confidently modeled and profusely gilded hard-paste ewer and basin (below). Exotically shell-like in form, with applications of red coral, the ewer and basin embody the sculptural ambition of the factory, and its responsiveness to contemporaneous design trends, under the patronage of the creole empress, Joséphine Bonaparte (1763-1814). [Dagoty used a similar design for a model of cup and saucer, an example of which can also be found in The Art Institute's collection, below.]

All three acquisitions will be displayed in the reinstalled European Applied Arts galleries (the Eloise W. Martin Galleries) scheduled to open in Spring 2025, which will feature a cabinet gallery dedicated to English and European porcelain.



Vase, soft-paste porcelain, Saint-Cloud, 1695-1700. The Art Institute of Chicago, purchased with funds provided by the Loseff Family in memory of their mother, Elaine Gray Loseff (2023.1325).
Photo Credit: The Art Institute of Chicago.



Left: Ewer and Basin, hard-paste porcelain, enamel and gilding. Dagoty Factory, Paris, 1810-1815. Purchased with funds provided by an anonymous donor. (2023.1328a-b).
Right: Cup and saucer, hard-paste porcelain, enamel and gilding, Dagoty Factory, Paris, 1810-1815. Gift of Alfred Duane Pell. Photo Credits: The Art Institute of Chicago.

Addition to 2023-2024 CCC Directory

Please add the following member information to your Directory:

Carol Plummer, 35 Bow Street, Freeport, Maine 04032, ciplumer@icloud.com,
207.841.3669

Elsewhere in the Decorative Arts

December 2 and 3: Ceramist and past CCC lecturer, Jeff Shapiro, is having a studio Open House from 11:00 a.m. to 5:00 p.m. at his studio in Accord, New York. <https://www.jeffshapiro.com> for more information.

December 5: 20th Century Decorative Arts and Ceramics sale, Bonham's Knightsbridge, London: <https://www.bonhams.com/location/BS/london-new-bond-street/>

December 6: Auction of ceramic works by Hans Coper, Lucie Rie, Jennifer Lee and others from a French private Collection. Bonham's Cornette de Saint Cyr: <https://www.bonhams.com/auction/29858/hans-coper-lucie-rie-jennifer-lee-ceramic-masterpieces-from-a-french-private-collection/>

December 8-18: A dedicated online auction at Bonhams Skinner of the Helen and David Milling Collection. The collection focused on English Art Nouveau tiles and American iridescent, decorated lamp shades by Tiffany Studios, Quezal, and Steuben, as well as Arts & Crafts designs and ceramics by makers such as William De Morgan, Walter Crane, and Sir Edward Coley Burne-Jones (1833-1898) for William Morris. The resulting collection is an ode to the Victorian era and the culmination of a life-long commitment to acquiring high-quality works. For more information: <https://www.bonhams.com/auction/29539/the-helen-and-david-milling-collection-bonhams-skinner/>

December 13: "Anecdotes from the Archive including Festive Recollections of Christmas-time at Royal Worcester." Oral history producer and former BBC journalist, Julia Letts will share stories and memories from former Royal Worcester workers that she interviewed just before factory closure. 1:00 p.m. ET, Museum of Royal Worcester. Donations appreciated! Reserve a ticket at <https://museum-of-royal-worcester.arttickets.org.uk/?t=1701096604386>

December 14-15: Bard Graduate Center presents Global Legacies of Arts and Crafts, a research symposium. Pay as you wish, register at <https://www.simplertix.com/e/global-legacies-of-arts-and-crafts-tickets-140792>.

Ongoing: At Smith College Museum of Art, Northampton, Massachusetts: Figuration and Abstraction: Asian Art of Smith College Museum of Art. Through May 2024. For directions and more information, go to <https://scma.smith.edu/>.

Ongoing: The Gardiner Museum of Toronto's exhibit of Magdalene Odundo's ceramics continues to April 21, 2024. Odundo is one of the world's most esteemed ceramic artists. For a view of the exhibit and for more information, go to <https://www.gardinermuseum.on.ca/event/magdalene-odundo-a-dialogue-with-objects/>

Ongoing: The Museum of American Arts and Crafts Movement (MAACM) in St. Petersburg, Florida has acquired several new pots, works by Grueby, Rookwood, Rhead, and Robineau, among others. They've posted a very engaging video by David Rago speaking about the new acquisitions at the museum. For the video and a look at the new pieces, go to <https://mail.google.com/mail/u/1/#label/Future+CCSC+Items/FMfcgzGwHLnQRTNxMmZDXrvmJzKmxWT>.

Ongoing: The Decorative Arts Trust maintains an "Events in the Field" site where all manner of events concerned with Decorative Arts are listed chronologically. All are encouraged to see what they can find there: In-person visits and Zooms, alike.

January 8: "Ceramics from the Vanished Byzantine Empire," by Eunice Maguire, Scholar and Archeologist, Worcestershire, England, via Zoom. Register at https://us02web.zoom.us/webinar/register/8016780466954/WN_3GDIVD2QSSanCmc0B8C43A.



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