



NEWSLETTER VOLUME XXXV NUMBER 1 SEPTEMBER/OCTOBER 2024



One of a Pair of Chinese Porcelain Celadon-Glazed Vases, 1736-95, with gilt-bronze mounts, late 18th- or early 19th-century (probably French). Decorated in white slip with prunus and peonies, six-character reign mark: *Da Qing Qianlong na zhi* ("Made in the reign of the Qianlong emperor of the Great Qianlong"). Height overall 22 13/16" (58 cm.). (RCIN 2378)

Photo Credit: Royal Collection Trust / © His Majesty King Charles III 2024.

## "Chinoiserie: The Art of the Exotic in the Royal Collection"

by Nicola Turner Inman,

Curator of Decorative Arts, the Royal Collection Trust, London

Sponsored by Kathleen Morris

Monday, October 14 at 2:00 p.m. via Zoom

[https://us02web.zoom.us/webinar/register/4317074212778/WN\\_DI5RLbVNT7u78b94yPYgLw](https://us02web.zoom.us/webinar/register/4317074212778/WN_DI5RLbVNT7u78b94yPYgLw)

Please join the Connecticut Ceramics Circle on Monday, October 14 at 2:00 p.m. for our first lecture of the 2024-2025 season! Concentrating on the decorative arts, and in particular on the Oriental porcelain in the Royal Collection, Nicola Turner Inman will take us on a historical journey through “Chinoiserie” pieces in the Collection, looking at what the term means and in what different styles it took form. She will focus on royal patrons across the centuries, their collecting preferences and passions and what national and international forces -- such as political and diplomatic events -- drew them to collect such objects at the time and helped them shape today’s Collection. She also will discuss how the importation of these Asian objects into Europe not only influenced Western art, but also encouraged technological developments in the decorative arts and how royal patronage has had a resounding effect and a lasting impact.

Nicola Turner Inman is a Curator of Decorative Arts for the Royal Collection Trust. After studying Art History at the University of St Andrews, she began her career with an internship at the Royal Collection Trust. She then joined Christie’s in London, where she spent time working in the Print Department and completed a postgraduate diploma at Christie’s Education. Her next position was with Gurr Johns, a leading client advisory and art valuation firm, and she subsequently returned to the Royal Collection Trust in 2013. In the past five years, as part of her role, she has been involved in the Reservicing Programme of Buckingham Palace, a 10-year phased program of works to improve the essential services in the Palace and make it fit for purpose for the next 50 years. Her involvement also has included project-managing the loan by Her Late Majesty Queen Elizabeth II to the Royal Pavilion in Brighton.

Register Here for the Zoom Lecture:

[https://us02web.zoom.us/webinar/register/4317074212778/WN\\_DI5RLbVNT7u78b94yPYgLw](https://us02web.zoom.us/webinar/register/4317074212778/WN_DI5RLbVNT7u78b94yPYgLw)

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 October 14 lecture.



Chinese Porcelain Turquoise-Glazed Lotus Leaf-Form Inkstand and Candle-Holder, 1700-50, with gilt-bronze mounts, mid-18th century. Length 9 7/8" (25 cm.). (RCIN 4945).

Photo credit: Royal Collection Trust / © His Majesty King Charles III 2024.

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### Third Collection Visit for Members Announced

There are still a few openings for the October 23 visit to the home of Natalie Robinson to view her collection of Sèvres porcelain; please RSVP to Natalie at [natrobs@gmail.com](mailto:natrobs@gmail.com) or at 914.588.0844.

And we're excited to announce the third 2024 Collection Visit for members only. It will be to the exhibit opening on September 21, 'Sèvres Extraordinaire: Sculpture from 1740 Until Today,' and will be led by Curator and Sèvres expert, Charlotte Vignon, on November 13, time to be determined, at the Bard Graduate Center on West 86th Street. Again, spaces are limited, so please RSVP to Natalie Robinson at [natrobs@gmail.com](mailto:natrobs@gmail.com) or at 914.588.0844 as soon as possible.

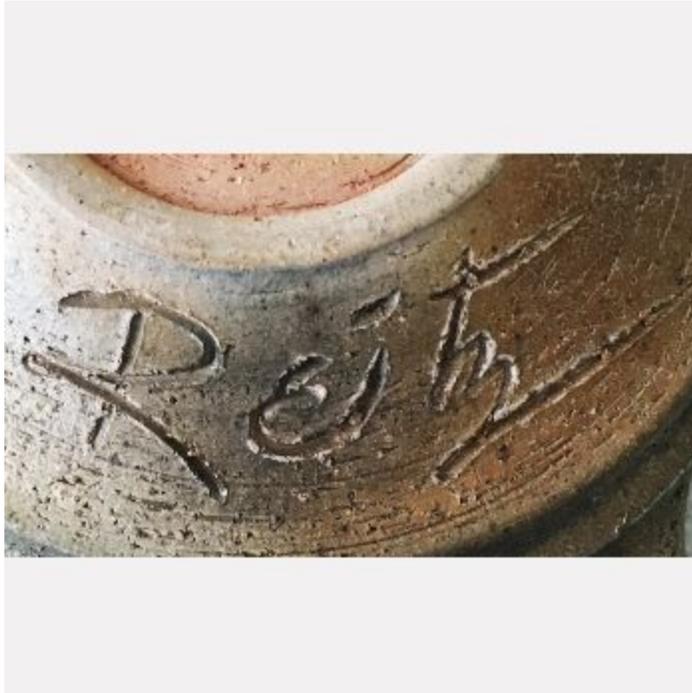
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### "The American Studio Pottery Movement: Making Order of Its Marking": An Article by Martha Vida

The following article is an edited reprint from the Winter 2018 issue of the *Journal of the American Art Pottery Association*, and reprinted with the kind permission of the author, Martha Vida, founder and Executive Director of The Marks Project.



Broccoli Bowl, 1970-1972, Don Rietz., Mark inscribed into leather-hard stoneware, below. E. John Bullard Collection



The American Studio Pottery Movement has been defined as a 20<sup>th</sup> century approach to clay, characterized by a sole potter who alone controlled all aspects of his work. This definition has been replaced by the studio potter as part of a more complex movement which removed his or her ceramic production, both physically and aesthetically, from within the factory walls. Instead of the lonely potter narrative, what emerges over the 20<sup>th</sup> century is a broad and complex network of supports – governmental, institutional and among the potters themselves.

For the purpose of this article, we will focus on the major rising trends that began before World War II (WW II) and continue evolving to this day. This [part of the] article will focus on the approaches to studio potters' marks. A mark on ceramics from this period is any indented, raised, or applied, initial, symbol or name used by a potter over a period of time to identify a ceramic object as by his or her hand. It can be a stamp, back stamp, chop, signature, transfer, and be composed of letters, symbols and/or numbers, etc. Like factory marking, many studio potters used multiple marks over their career. Unfortunately, most of the potters of the period who marked their work did not maintain a record of their marks or marking practice.

Basic Definitions and Understandings:...A Studio Potter is any artisan potter or ceramic artist who works independent of the factory setting and produces work in limited scale production. Starting in the last quarter of the 20<sup>th</sup> century, the definition expanded to include contemporary studio potters who produced work in series in their studios and who sometimes engaged collaboratively with factory production...

Background: The evolution of the American Studio Pottery Movement is one of divergence. In the period between WW I and WW II, two distinct seeds of the studio pottery movement took hold, and the character of American studio pottery production began to split. The vessel form, which had dominated the pre-WW II studio pottery production, began to evolve from an object of utility into two general categories:

The first category is the Traditional Pottery Vessel. These utilitarian vessels, while incorporating stylistic changes, held true to the fundamental character of the classic and regional vessel forms, retained their utilitarian function and intent for everyday use. The potters of this group continue to experiment with the vessel form, clay bodies, glaze and firing techniques. They graduate from clay programs, learn from local potters, family members or are self-taught. They can work in cities, clay studios or in rural areas.

The second category was a new approach to form, the Expressive Vessel, also known as the American Modern vessels of the pre-WW II era. Here we see an increasing focus on the character of clay and its plasticity. There is experimentation with form, production, surface and firing techniques and an overarching move away from the vessel as a functional form. ...At first the vessel functioned as a starting point which as frequently evident in the finished work; by the end of the 1950s this reference was eroding. During the period to

the 1960-1980s, the Expressive Vessel evolved further. Clay was used for social and political comment. Intent of the object, its surface, and methods of production took center stage and any reference to the function of the vessel form was suppressed.

Understanding studio pottery as a product of these divergent trends allows for a broader understanding of American Studio Ceramics as a movement.

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## Ceramics News from the World's Museums

**Everson Museum**, Syracuse, New York: Exhibit of works by Sascha Brastoff: CA King, among other ceramics-related exhibits.

<https://everson.org/explore/current-exhibitions/new-newer-newest/>

**Gardiner Museum**, Toronto, Canada: Their ground floor closed in June for a \$15 million transformation and reimagination, with the help of new Indigenous Ceramics Curator, Franchesca Hebert-Spence. When reopened, the Ground Floor will have a Makerspace (fully equipped), a Community Learning Centre, and an Indigenous Gallery space. <https://www.gardinermuseum.on.ca/>

**Museum of Arts and Design**, New York City: The Craft Front and Center exhibit, comprised of changing sets of 20th-century craft artists' work is ongoing. <https://madmuseum.org/>

**Museum of Royal Worcester**, Worcester, United Kingdom: There is an installation of "Dr. Wall's Georgian Dining Table," with many associated events and courses, many involving food. <https://www.museumofroyalworcester.org/whats-on/exploring-the-museum-collections-through-food-histories/>

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## Elsewhere in the Decorative Arts

**September 17:** "Castles and Clay: Decorative Tiles in California Architecture," by Avril Angevine, Arts Lecturer and California Pottery Specialist. Presented by the San Francisco Ceramic Circle, 9:00 p.m. ET. Register for this Zoom lecture at [https://us06web.zoom.us/webinar/register/6217254295792/WN\\_m\\_godjNwTcO7PyfoCNnXFw](https://us06web.zoom.us/webinar/register/6217254295792/WN_m_godjNwTcO7PyfoCNnXFw)

**September 25:** "Clay, Community and Us: Twenty Plus Years of Community

Ceramic Murals," by Mika Seeger and Pete Geisser. Season-opening program, open to members and guests. For Luncheon following, please reserve with Daisy Schnepel at [daisyschnepel19@gmail.com](mailto:daisyschnepel19@gmail.com). At the Hope Club, 6 Benevolent Street, Providence, Rhode Island.

**Ongoing to October 12:** 'Put a Lid On It: Functional Fall' exhibit, juried by Doug Petzman and Jen Allen at the Clay Art Center, 40 Beech Street, Port Chester, NY 10573. More information at [www.clayartcenter.org](http://www.clayartcenter.org).

**Ongoing to March 2:** Architectural Pottery: Ceramics for a Modern Landscape, at the American Museum of Ceramic Art in Pomona, California (AMOCA), curated by past CCC speaker, Jo Lauria, AMOCA Adjunct Curator. More Information at <https://www.amoca.org/current-exhibits/architectural-pottery/>

**Ongoing from September 21 to January 5:** Sèvres Extraordinaire: Sculpture from 1740 to Today, at the Bard Graduate Center Gallery, 18 West 86th Street, New York City. More information concerning associated lectures and a symposium at <https://www.bgc.bard.edu/exhibitions/exhibitions/138/sevres-extraordinaire>.

**November 11:** "Back and Forth: Clay and Glass, China and West Asia, 6th - 12th Century," by Denise Patry Leidy, Ph.D., Ruth and Bruce Dayton Curator of Asian Art, Yale University Art Gallery, New Haven, at 2:00 p.m. in person at the Bruce Museum, Greenwich, Connecticut, with tea to follow. Join us!

**November 12:** Above lecture on Zoom, 2:00 p.m.

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