



NEWSLETTER VOLUME XXXIII NUMBER 2 SEPTEMBER 2022



*Phoenix Ewer*, ca. 1700, Stoneware, Yixing, China. 4 3/4 x 7 x 2 1/2". (12.065 x 17.78 x 6.35 cm.) Peabody Essex Museum, Museum purchase with funds donated by the Asian Export Art Visiting Committee, 2007, AE86563. Photo by Dennis Helmar.

## “One of These Things Is Not Like the Other: Chinese Export Ceramics ~ Influences & Implications”

by William Sargent, Independent Curator

Monday, October 10, 2022

**In-Person and Via Zoom, For Members Only**

1:30 p.m. at Reid Hall Castle,  
Manhattanville College, Purchase, New York

The CCC is delighted to welcome William Sargent to our first in-person lecture in several years. We are very excited to be able to assemble in person for this meeting at the outstanding Reid Hall Castle at Manhattanville College in Purchase, New York, just over the border from Connecticut and right off the Merritt Parkway. As always at in person meetings, there will be tea to follow.

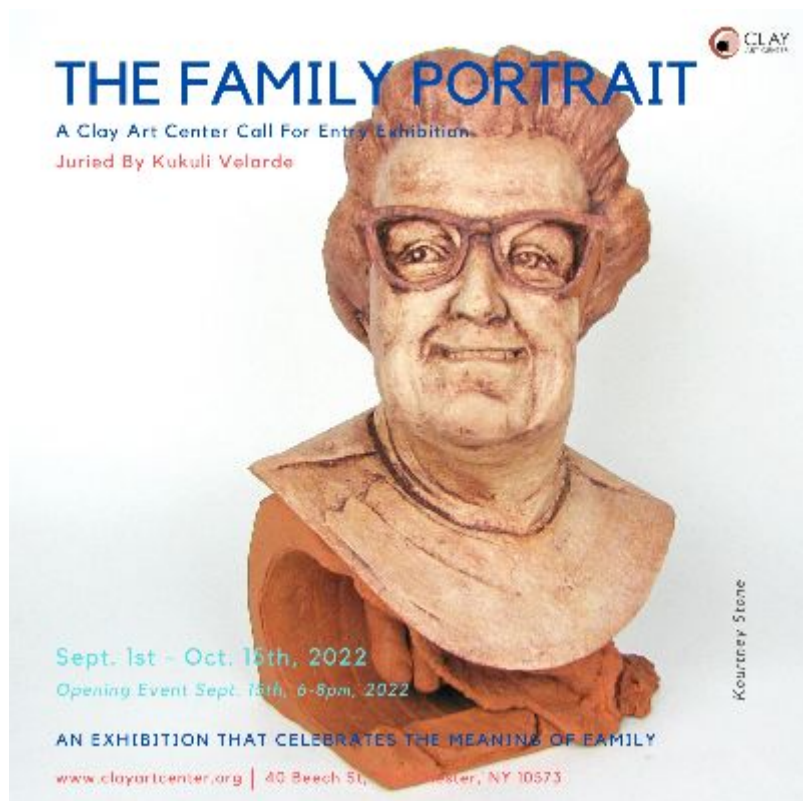
The lecture is only for CCC members, so if you haven't yet renewed, please go to <https://www.cceramicsc.org/2022-2023-membership-plans> in order to do so. The lecture's recording will be available only to members, as well.

William Sargent will discuss Western responses to the introduction of Chinese ceramics. Since the first introduction of Chinese ceramics to Western markets, there have been a number of responses: an infatuation that led to

collecting and admirable attempts to imitate the Chinese; a panicked effort to recapture lost markets by European potters; and an effort to replicate the Chinese as closely as possible in an attempt to imply one had the real thing when one couldn't afford the real thing. Most of these stories are well-told, and by now we recognize and admire copies in their own right and celebrate the influences that led to their creation. However, not everyone has recognized, accepted, or is comfortable with admitting differences that continue to create issues of originality. The ongoing implications are examined using recent research into specific Chinese porcelains and their European counterparts as examples.

William R. Sargent is an independent curator; Senior Consultant in Chinese Art, Bonhams (NY); Museum Expert Adviser (Historical Pictures) Hong Kong Museum of Art; and former H. A. Crosby Forbes Curator of Asian Export Art at the Peabody Essex Museum. He has given over 260 lectures around the world, consulted with 29 museums in Asia, Europe, and America, and contributed 46 chapters and articles for publication including for *Chinese Ceramics: Neolithic to Qing* (Yale University Press, 2014). His publications include *Treasures of Chinese Export Ceramics at the Peabody Essex Museum* (2012, winner of The American Ceramic Circle Book of the Year Award (2013), *Chinese Porcelain in The Conde Collection* (2016), *The Copeland Collection: Chinese and Japanese Ceramic Figures* (1991) and *Views of the Pearl River Delta* (1996).

Members will receive the Zoom link for this lecture prior to the lecture. But we hope to see many of you in person at Reid Hall Castle on Monday, October 10 at 1:30 p.m.!



**THE FAMILY PORTRAIT**  
A Clay Art Center Call For Entry Exhibition  
Juried By Kukuli Velarde

CLAY Art Center

Sept. 1st - Oct. 16th, 2022  
Opening Event Sept. 16th, 6-8pm, 2022

AN EXHIBITION THAT CELEBRATES THE MEANING OF FAMILY

www.clayartcenter.org | 40 Beech St., Rochester, NY 10573

Kourtney Stone

## The Clay Art Center Presents The Family Portrait, A Juried Exhibition

Opening Reception: Thursday, September 15, 6:00 p.m. to 8:00 p.m.

In the Gallery and Online: September 1 – October 15

The Family Portrait exhibit explores the meaning and definition of the family unit in contemporary culture and society. Guest Juried by Kuki Velarde, participating artists have responded to the theme by creating ceramic works that define what family means to them. The works presented explore the family unit in the broadest context that address and challenge traditional conceptions of what a family is or could be.

This exhibition presents work from artists drawn from across the United States and includes emerging and established ceramic artists. By using historical and cultural references in works that range from figurative to functional, and conceptual to playful, these artists invite us into a deeper conversation about the shifting landscape of the family unit.

Participating artists: Jocelyn Armstrong, Teela Banker, Yoko Sekino-Bové, Jamie Charles, Mya Cluff, Jane Neuss Cohen, Jill Cohen-Nuñez, Emily Downes, Sean Lutz, Marga McBride, Mac McCusker, Richard Nickel, Teddy Osei, Kristyn Rohrer, Shirah Rubin, Elisa Soliven, Kourtney Stone, Sara Torgison, and Blake Williams.



At the Family Portrait Exhibit, by Jane Neuss

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# American Ceramic Circle Symposium

October 26-28

The Metropolitan Museum, New York, New York

The ACC Symposium will begin with an evening welcome reception on Wednesday, October 26, at the American Folk Art Museum.

On Thursday, October 27, and Friday, October 28, attendees will gather in the Met's Sacerdote Lecture Hall to hear from a roster of renowned speakers, including Gaye Blake Roberts (The Wedgwood Museum), Femke Diercks (Rijksmuseum), Alice Cooney Frelinghuysen (Metropolitan Museum of Art), collector Martin Eidelberg, and Rachel Delphia (Carnegie Museum of Art) in conversation with artist Dr. Sharif Bey. Attendees will enjoy private, curator-led tours featuring ceramics on view at the Met, including the new exhibition "Hear Me Now: The Black Potters of Old Edgefield, South Carolina." The ACC eagerly anticipates this wonderful in-person Symposium!

Register here for an evening reception followed by two days of lectures <https://www.americanceramiccircle.org/symposium-registration.html>.

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*Chocolate Pot*, American, attributed to Ceramic Art Company, Trenton, New Jersey, ca. 1890-96. The Metropolitan Museum, New York, DR253280.

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*Large jar with Cover*, 1919, porcelain by Adelaide Alsop Robineau, American.  
Collection of Everson Museum of Art, Syracuse, NY. Gift of Dr. Ethel T. Eltinge, PC 82.33.1.a-b.  
Photo by David Revette Photography.

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## CRYSTALLINE GLAZE FROM THE 19TH CENTURY

Note: This article is Part I of a two-part article published in the Fall 2020 Journal of the Art Pottery Association and written by Martha Vida, founder and director of The Marks Project ([www.themarksproject.org](http://www.themarksproject.org)) and former president and long-time board member of the CCC. It is the first to appear in the CCC newsletter that will acquaint the newsletter readership with current scholarship in the field of ceramics.

Today when we think of crystalline glazes the names Taxile Doat (1851-1939), Adelaide Alsop Robineau (1865-1929) and Herbert Sanders (1909-1988) come to mind. The story of these artists is one of discovery, improvisation and art. While crystal formation on ceramic surfaces has occurred in glazes in the West for centuries, it frequently interfered with intended surface decorations and was considered a flaw. It was not until the late 1800s that the technology and art of the crystalline glaze was pursued and disseminated at international expositions and in books and periodicals. This article aims to tell the story of crystalline glaze in ceramic surface techniques beginning with its

late 19th-century origins and bringing it into the present with the continued pursuit of crystalline mastery by contemporary ceramic artist Robert Hessler, whose work will be described in a later edition of the CCC newsletter.

During Art Nouveau and Arts and Crafts movements of the late 1800s and early 1900s, the emphasis in ceramics shifted to the craft person's expression in both the object's form and its surface technique. It was in this moment the process of crystalline glazing was developed as the focal point of the ceramic object. The Great Exhibition of the Works of Industry of All Nations in 1851, that is the Crystal Palace Exposition, and those that followed, became the showcases of the best of and most advanced of each countries' arts and industry. Quickly, new technologies in ceramics moved across continents spread by knowledgeable visitors and the press. The access to the innovative works of large and small factory producers pressured established factories of the world to attract new and retain existing customers. Leaders of the ceramics industry like Royal Copenhagen in Denmark and Sèvres in France employed chemists and artists to develop interesting glaze surfaces and forms to differentiate their wares. The flambé and crystalline glazes were among the most exciting glaze discoveries made during this period.

The larger ceramic companies soon realized that, because of the unpredictable nature of its outcome, crystalline glazes were not suitable for commercial production. With upwards of half of the fired pots rejected as unsuitable for sale, the crystalline glaze was reserved for small runs or one-of-a-kind objects of art.

In the early 1900's Adelaide Alsop Robineau and her husband, Samuel E. Robineau (1857-1934), published a series of articles based on Samuel's translation from French to English of Taxile Doat's book, *Grand Feu Ceramics: A Practical Treatise on the Making of Fine Porcelain and Grès*. Adelaide Alsop Robineau was inspired by Sèvres forms and glazes. Based on Doat's writings she began to experiment and produced her first crystalline glazed ceramics in 1904. She continued to experiment and produce some beautiful examples of crystalline glazed work until her death in 1929.

According to Linda Roth, Curator of Decorative Arts at the Wadsworth Atheneum in Hartford, Connecticut, writing in the American Ceramic Circle Spring Newsletter 2020, Doat worked as a chemist from 1877 to 1905 for The National Manufactory of Sèvres, France. He also maintained his private studio from the 1880s producing porcelain and grès (stoneware) using high fired flambé, metallic and crystalline glazes, often accented with pâte-sur-pâte medallions. Doat traveled from France to the United States in 1905. From 1909 until 1914 Doat lived in University City (Saint Louis), Missouri where he led the School of Ceramics of the Peoples University. In 1914 Doat returned to France where he worked in his studio in the town of Sèvres until his death in 1939.

The Journal of the American Ceramic Society published findings on studio-prepared glazes for studio potters and industrial factories. These recipes were the basis for artisans to experiment and pursue a more individual style. The elusive crystalline glaze was one of the glazes that was heavily explored and



prized when the exceptional occurred in the firing, and the results were favorable.

In the early 1930s Herbert Sanders, a graduate of and later a ceramics educator at Ohio State University, began what was to be a life's work, crystalline glaze research. Sanders was an important educator who founded the ceramics department at San Jose State College, San Jose, California and, after serving in WWII, became the Director of the School for American Craftsmen at Alfred University (1946-1948). In 1951 Sanders returned to Ohio State on the GI Bill and earned a PhD in ceramics, the first doctorate in ceramics granted in the United States. Throughout his career as an educator, Sanders developed his unique crystalline glaze recipes which he published in *Glazes for Special Effects*, 1974. This book was the culmination of his years of teaching and glaze experimentation and is credited with reviving the use of crystalline glazes in the United States. It is still a canonical text for crystalline artists today, including Robert Hessler.

In a later edition of the CCC newsletter, we will focus on Robert Hessler's work which shed light on the challenges crystalline artists continue to surmount to become masters of their art.

Many thanks to Martha Vida for her scholarly work on this topic and for her generous permission to reprint her 2020 article.

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## Elsewhere in the Decorative Arts

**September 21:** A sale of Asian Works of Art, on exhibit on September 16, 17, 18, and 19 at Doyle, 175 East 87th Street, New York. A selection of the objects to be auctioned can be viewed at <https://doyle.com/auctions/22as05-asian-works-art/asian-works-art>

**September 14-29:** Christies celebrates Asia Week with five live and four online auctions. More information can be found at <https://www.christies.com/en/events/asian-art-week/what-is-on>

**Ongoing to September 25 :** The Everson Museum in Syracuse has two exhibits ending soon, the first on September 26 and the second on October 3. Helen Starr: Organic Unfolding ends on September 25. Over the past four decades, artist Helene Starr has built a significant body of work around the act of draping clay slabs into soft crenelated forms that evoke fiber, flesh, and the natural world. Organic Unfolding marks a return to her work that utilizes curving steel that let her array her forms in lyrical three-dimensional compositions. A virtual look at the exhibit is available at <https://everson.org/explore/current-exhibitions/helene-starr-organic-unfolding/>

**Ongoing to October 3:** The second exhibit to close shortly is Curious Vessels: The Rosenfield Collection, which will close on October 3. Louise Rosenfield is

among the most avid pottery collectors in the United States. Over the past thirty years, she has amassed a collection of more than 4,000 pieces of functional pottery from artists across the globe. Her ambition for her collection has always been clear— instead of donating work to a museum, she would rather donate it to a restaurant, where patrons could enjoy the work as originally intended. A virtual look at this exhibit is available at <https://everson.org/explore/current-exhibitions/curious-vessels-the-rosenfield-collection/>.

**October 15:** For Transferware Collectors Club members: An in-person meeting will take place in San Francisco. Information at the following: <https://www.transferwarecollectorsclub.org/sites/default/files/meetings-pdfs/regmtgtccsanfranciscooct2022.pdf>.

**October 22:** For Transferware Collectors Club members: An in-person meeting will take place at Historic Deerfield, Deerfield, Massachusetts. Information at the following: <https://www.transferwarecollectorsclub.org/sites/default/files/meetings-pdfs/regmtgdeerfield.pdf>.

**October 30:** For Transferware Collectors Club members, the annual national meeting will take place virtually.

**November 14:** "Luxury Ceramics in Post-Terror Paris," by Iris Moon, Assistant Curator in the European Sculpture and Decorative Arts Department, the Metropolitan Museum of Art, New York. Presented by the Connecticut Ceramics Circle, and this lecture will be in person at Reid Hall Castle in Purchase, as well as via Zoom. More information available soon at [cceramicsc.org](http://cceramicsc.org).

