



Shino Teabowl with Bridge & House, named "Shinkyō" (Bridge of the Gods).
Glazed stoneware with design in iron oxide. Mino ware, Shino type. Early 17th Century.
The Metropolitan Museum of Art (open access), object 2015.300.271.

Join us for the Connecticut Ceramics Circle's January Lecture

“Ceramic Truths from Premodern Japan”

by Morgan Pitelka,
Professor and Chair, Department of Middle Eastern Studies,
University of North Carolina, Chapel Hill, North Carolina

Sponsored by Janice Rabinowitz

Monday, January 9, 2022 at 2:00 p.m.

via Zoom -- Register at

https://us02web.zoom.us/webinar/register/3216686366156/WN_Fk217ezuRuCVZRfLTxGVEg

On Monday, January 9, Morgan Pitelka will introduce us to works of ceramics art from premodern Japan. As he explains, one of the most profound insights to emerge from Japanese tea culture is the idea of “one time, one

meeting” (*ichigo ichie*), which encourages tea practitioners to cherish the uniqueness of each tea encounter as a once-in-a-lifetime experience. According to this concept, the specific ingredients in any particular tea gathering—the host, the guests, the season, and even the ceramic utensils themselves—cannot be reconstituted, and thus should be cherished. In his presentation, Pitelka will explore this and other truths in relationship to the Japanese tea bowl. There is in Japan’s tradition of the tea ceremony (*chanoyu*) a deep commitment to mindfulness, embodied experience, non-verbal communication, and the power of objects. Over the course of five centuries, this commitment has resulted in a series of meaningful truths that can be gleaned from consideration of even a simple ceramic container for frothy green tea.

Morgan Pitelka received his B.A. in East Asian Studies with honors from Oberlin College and his Ph.D. in East Asian Studies from Princeton University. Before joining the faculty of the University of North Carolina at Chapel Hill (2010-present), he taught at Occidental College (2002-2010). His scholarship focuses on the history of late medieval and early modern Japan, with an emphasis on the samurai, tea culture, ceramics, cities, and material culture. His new project is an environmental history of Kyoto.

Morgan is the son of the American potter Vince Pitelka. He grew up in his father’s ceramics studio and learned to make pots at an early age, continuing the practice in high school in Amherst, Massachusetts, and later as a member of the Xiem Clay Center in Pasadena, California. Morgan’s first scholarly research project was a study of the Raku ceramic tradition in Japan. The book that resulted, *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan*, used original Japanese documents from the 16th-20th centuries; heirloom Raku tea bowls from collections in the U.S., Europe, and Japan; and new archaeological evidence to completely revise our understanding of the Raku tradition and its role in Japan’s traditional tea culture.

Register for the lecture at

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Red Raku Tea Bowl (copy of the Kaga Kōetsu Tea Bowl). Style of Hon'ami Kōetsu (Japanese, 1558–1637). 18th century. Earthenware with red slip under clear lead glaze (Raku ware). H. 3 ¾" (9.5 cm); Diam. 5 1/8" (13 cm). Metropolitan Museum of Art (open access), object 36.120.492.

CCC Lectures: All-Zoom Going Forward, With Possible Social Opportunities

Lovely as it was to gather at Reid Hall in October and November for our CCC lectures, the technology of simultaneous Zooming and in-person hospitality proved to be too difficult.

We will definitely continue to search for a location where all the necessary pieces come together, but in the meantime, our programs will be presented only on Zoom. This includes our April 17 Seminar, Ceramics on the Great River, and our May lecture.

However, we would like to provide opportunities for our members to get together and make the Seminar experience a social one, and so we invite anyone who would be willing to host a Seminar viewing party at her home to get in touch with co-presidents Jennifer Ketay Brock (ketaybrock@gmail.com) or Natalie Robinson (natrobe@gmail.com).

Additions to CCC Directory

Please add the following new member information to your Directory:

Elizabeth Fox, 135 Oak Avenue, Cheshire, CT 06410-2642
epfox@cox.net; 203.213.7543

Catherine Futter, 340 Riverside Drive, Apt. 5A, New York, NY 10025
cfutter_2000@yahoo.com; 913.593.7844

Robert Morrissey, R. M. Antiques and Fine Art, 704 Hanley Industrial Court, St. Louis, MO 63144
robert@robertmorrissey.com; 314.644.7066, 314.560.5006



Bottle Vases, Meissen, circa 1735, porcelain. Photo credit Bonham's London

Auction Corner

There have been many recent auctions of interest, but two caught your editor's eye: one because of the record price realized in the sale and the second because of the charm of two of the items sold.

The first auction was at Bonham's London on December 7. An extremely rare pair of Meissen red-ground bottle vases circa 1735 sold for 831,990 pounds, a record price.

The second auction was at Doyle on December 5, where several pieces of Martin Brothers animal stoneware from the Flower Family Collection were sold. The Stoneware Barrister Bid Jar and Cover reached \$34,650 and the Martin Brothers Stoneware Grotesque Figural Spoon Warmer frog \$44,100. Are they "jolie laide?" Are they winsome and funny? Strictly a personal opinion!



Barrister Bird Jar and Cover, Stoneware, Martin Brothers, London & Southall, England, 1896.
Height overall 13 3/8 in. (34 cm.); height of figure 12 inches (30 cm). Photo credit Doyle.



Grotesque Figural Spoon Warmer, Stoneware, R. W. Martin, London & Southall, England, 1882.
Height 4 5/8 in., width 6 1/2 in. Photo credit Doyle.

Invitation to Become More Active and Involved with the CCC!

Co-presidents Jennifer Ketay Brock and Natalie Robinson invite CCC members to become more involved in the CCC by joining our program and research committees.

The program committee works on setting up the schedule of lectures for the next year, and the research committee plans outings to local museums and collections. Committee meetings are all on Zoom, so we welcome your participation wherever you are.

We are a lively fun group, and we hope you will join us! If interested, please contact Jennifer at ketaybrock@gmail.com or Natalie at natrobs@gmail.com.



Punch Bowl, designed 1891, made 1892. Glazed porcelain, 87.63 x 78.74 x 80 cm (34 1/2 x 31 x 31 1/2 in.). Made by Königl. Porzellan-Manufactur Berlin (Germany, 1876-1918); designed by Alexander Kips (German, 1858-1910); modeled by Ernst Wagner (German, born Austria, 1877-1951).
The Art Institute of Chicago, Gift of Jack Shear, 2022.164a-b.

Timely Purchase by the Art Institute of Chicago

In the third of our series of CCC Newsletter articles focusing on research in the ceramics field, presented here is an article by Kate Heller, Research Associate of the Applied Arts of Europe at the Art Institute of Chicago concerning their recent purchase of an item of German ceramics pictured above that appeared in the 1893 Chicago World's Fair, the 130th anniversary of which occurs in 2023. The article appeared in the Fall issue of the French Porcelain Society Journal and is reprinted here with thanks to and courtesy of author Kate Heller and of FPS Journal Editor Félix Zorzo.

In the late 1890s, Chicago emerged as an American cultural hub due to its surprising selection over large East Coast cities like New York or Washington, D.C. for the 1893 World's Fair that commemorated Christopher Columbus's 1492 expedition to the Americas. The fair was the grandest American venture into world's expositions, and its architectural footprint still resonates in Chicago today. Dubbed the Great White City for the exuberant building program of a marble (and plaster) metropolis on Lake Michigan, today the Art Institute of Chicago (AIC) is one of the most recognizable relics from the fair as its oldest building housed the Industrial Exhibition.

The German immigrant population was at its height in the 1890s in Chicago, prompting a robust Germanic program at the fair. Among the nation's exhibitions were a German village, a national pavilion, displays of fine arts, and, importantly, porcelain by the Königl. Porzellan-Manufaktur Berlin [KPM]. AIC recently acquired an enormous and dynamic punch bowl manufactured by KPM probably as a trial piece for this very display. The bowl, with its allegorical figures and grapevines, refers to national identity in post-unification Germany at the turn of the nineteenth century.

Designed by KPM's artistic director, Alexander Kips (1858–1910), the model was intended for display in a grandiose exhibition of KPM porcelain that the press called "The Porcelain Porch." Installed in the Manufactures Building in Jackson Park, it professed the technical, structural and sculptural capabilities of German Porcelain.[1] A polychromed (*Weichmaleri*) model of AIC's punch bowl formed the centerpiece of its merchandise display. Kips' innovative use of porcelain in all aspects of the pavilion's design, from architectural columns to the plethora of wares, exuded German imperial stability through Neo-Rococo (*Dritten Rokoko*) extravagance.

Kips further highlighted this agenda with a massive twenty-five by thirty foot enameled tile mural depicting the *Glories of Germania*, its subject matter illustrating German Unification for American viewers. Upon the fair's closure, the mural became an emblem of the German-American community at Chicago's Germania Club, and it is still stewarded today through the Dankhaus German American Cultural Center based in Chicago's Lincoln Square neighborhood.[2]

Interestingly, in the lower right corner of Kips' *Glories of Germania*, the River God Father Rhein (*Vater Rhein*) lounges near another KPM punch bowl decorated in *Weichmaleri*. Similarly, an aged and intoxicated figure on the reverse of AIC's punchbowl likewise recalls *Vater Rhein*, a fitting allegorical figure for the lucrative wine industry based in the German river valley and evocative of the punch bowl's intended contents.[3]

A rare surviving sketch in the KPM Archives (No. VIL) dates the design to 1891, and further documentation places the model in the KPM showrooms in Berlin around this time.[4] Yet, the bowl was likely intended for American consumers, and with Chicago's 1893 World Columbian Exposition in mind.[5] Further analysis by AIC conservator, Haddon Dine, revealed the presence of an inventory number "d[en]20/9.92" on the underside, which corresponds to a manufacturing date of September 20, 1892.[6] This substantiates that the punch bowl was made for the 1893 World Columbian exposition, but perhaps due to a firing flaw was left undecorated. As the only surviving example of this important model designed for the Chicago World's Fair, it so beautifully narrates both the development of a new nation and the emergence of a German-American cultural identity still felt in Chicago today. Its acquisition is a homecoming for Germany's enthusiastic participation in this iconic World Fair, and emblematic of the American Midwest's rich German heritage.

[1] J. Erzgraber, *Koenigliche Berlin, 1763-1913* (Berlin: Ecksteins Biographischer Verlag, 1913), 27-28.

[2] Reinhard Andress, "Glory of Germania: From the *Königliche Preußische Porzellanmanufaktur* to the World's Columbian Exposition of 1893, The Germania Club of Chicago and Beyond," *Yearbook of German-American Studies* 54 (2019): 94, 104.

[3] Andress, "Glory of Germania," 97.

[4] Photograph reproduced in Franca Dietz, *Blühende Zeit der KPM: Die Weichmaleri auf Berliner Porzellan* (Petersberg: Michael Imhof Verlag, 2013), 46.

[5] In the 1890s, KPM was preoccupied with attaining an American market in the hopes its customers would bolster the government-backed manufactory and with it the fledgling German economy. See Deitz, *Blühende Zeit der KPM*, 48.

[6] Per archivist at KPM Archives, email correspondence with author dated February 4, 2022 in curatorial object file.



Entry to the German Porcelain Porch at the World's Columbian Exposition, Chicago, 1893.
Campbell's Illustrated History of the World Exposition, Vol. 2 (Chicago: N. Juul & Co., 1894), 512.

Elsewhere in the Decorative Arts

January 19: "Poetically Posh: Richard Briggs's Longfellow Jug and Henry Wadsworth Longfellow in the American Home," lecture by Elizabeth Palms, Robert and Elizabeth Owens Curatorial Fellow, Winterthur Museum Garden and Library, given by the Transferware Collectors Club. 1:00 p.m. Non-members are welcome to view Transferware Worldwide lectures; simply provide your email address at <https://lp.constantcontactpages.com/su/x31P4aP/worldwide> to receive the Zoom links and news and information about future TCC programming.

January 20: Join the Gardiner Museum virtually at 12:00 p.m. for the Ann Walker Bell Lecture featuring Dr. Meha Priyadarshini, who will explore the trade of Chinese porcelains to colonial Mexico. Tickets are PWYC starting at just \$5. More information and registration at <https://www.tickettailor.com/events/gardinermuseum/815359>.

February 27-28: International Delftware Symposium at the Bristol Museum and Art Gallery, Bristol, England. The Bristol Museum has a collection of over 2000 pieces, not surprising as Bristol was a leading manufacturer of delftware. Information about the symposium's international group of speakers and how to register to attend at <https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/whats-on/digging-for-delftware-an-international-symposium/>. For any questions, please contact Amber Turner, amber.turner@bristol.gov.uk, Project Curator, Delftware | Bristol Culture & Creative Industries
Bristol Museum & Art Gallery, Queens Road, Bristol BS8 1RL.

March 17-18: Fire + Clay: Fresh Perspectives on Southern Pottery, a symposium at the Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina. For more information and to register, go to <https://mesda.org/program/fire-clay-fresh-perspectives-on-southern-pottery/>

Ongoing to March 12: Replicas and Reunions: Ancient and Contemporary

Ceramics From Ecuador, an exhibit at the Gardiner Museum, Toronto. More at <https://www.gardinermuseum.on.ca/event/replicas-and-reunions-ancient-and-contemporary-ceramics-from-ecuador/>.

Ongoing to April 9: Common Ground, an exhibit of works by Neil Tetkowski at the Everson Museum of Art, Syracuse, New York. Tetkowski gathered clay from all 188 member countries of the United Nations and with these clay samples, he created a suitably monumental work that debuted at United Nations headquarters in New York City—the Common Ground World Mandala. Measuring seven feet in diameter and more than nine feet high, Tetkowski's sculpture is a testament to the artist's ability to think beyond boundaries—of scale, of geography, and of politics. Information at <https://everson.org/explore/current-exhibitions/common-ground/>.

Ongoing to May 7: Housewarming, an exhibit at the Gardiner Museum, Toronto of Karine Giboulo's 500 charming clay miniatures. Information at <https://www.gardinermuseum.on.ca/event/karine-giboulo-housewarming/>. Video tour on Instagram at <https://www.instagram.com/reel/CkthN0hjtfc/?hl=en>.

Ongoing: A resource for information about American decorative arts: <https://americanainsights.org/about/>. A new site to bookmark!

Ongoing: A resource to discover events in the field of Decorative Arts is the "Events in the Field" listing generously provided by the Decorative Arts Trust at <https://decorativeartstrust.org/eventsinthefield/>.



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