



Saucer/Dish, 1723-1735, Made of ruby back glazed and enameled ceramic porcelain.
Famille rose. Diam. 8". British Museum, Franks. 442D.

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

by William Sargent, Independent Curator

Sponsored by Marilyn Chou

Monday, October 10, 2022

2:00 p.m. at Reid Hall Castle,
Manhattanville College, Purchase, New York

**For All In-Person Meetings,
Guests are Welcome at No Charge for Their First Meeting**

Via Zoom, This Meeting is For Members Only

To help us make our plans for this, our first in-person program, please let
Jennifer Ketay Brock know via email (ketaybrock@gmail.com) if you are

planning to attend in person on October 10 and if you are bringing a guest. If you are planning to attend via Zoom, please use the registration link below.

Registration Link Here:

https://us02web.zoom.us/webinar/register/3616610196407/WN_9sDJvsJITbqgj3rAVjympQ

Covid Protocol

We prefer that masks be worn. As the room is spacious, guests may be seated at some distance from one another.

Directions

From Connecticut: Take the Merritt Parkway South to the Hutchinson River Parkway South to NY Exit 16. Turn right onto Route 120 (Purchase Street) and follow to campus entrance on the left. At the front gate, the guard will point you in the direction of Reid Hall Castle and parking.

From other areas, click here for directions:

<https://www.mville.edu/https%3A/www.mville.edu/admissions/undergraduate-admissions/apply/visit-campus/directions>

The CCC is delighted to welcome William Sargent to our first in-person lecture since 2020. We look forward to meeting in person for this lecture 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. **Please note the slight change in time to 2:00 p.m.**

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).

We hope to see many of you in person at Reid Hall Castle on Monday, October 10 at 2:00 p.m.!



Assembled Pair of Meissen Cockerel and Hen Teapots and Covers, modeled by Johann Joachim Kaendler, circa 1735, hard-paste porcelain, crossed swords marks in underglaze-blue. Lengths 6 1/4 and 6 3/4" (15.8 and 17.1 cm), respectively. Photograph courtesy of Brian Haughton Gallery, London.



Clay Art Center is Pleased to Present

Susan Wortman: Winged Women Series Exhibition

“On the wings of hope we thrive.”

A Breast Cancer Awareness Month Special Event

Online and In the Gallery: October 1 - 31

Clay Art Center Artist, Susan Wortman, will present 50 pieces of her “Winged Women” series, small sculptures which will be available for sale in the gallery and online. Fifty percent (50%) of the sale of each work of art will be donated to the Cancer Center Support Team, a Westchester based non-profit organization that provides social work, nursing and in-home services to cancer patients and their families.

After a breast cancer diagnosis, Susan Wortman began this series of hand-built porcelain sculptures to heal from the cancer experience and adjust to a mastectomy with reconstruction. Representing health, strength, and hope, the 50 sculptures of Susan's Winged Women series reflect the diversity and beauty of our imperfect bodies.

Special Meet The Artist Event – Monday October 3, 6.00 to 7.30 p.m.

The Clay Art Center is located at 40 Beech Street, Port Chester, New York. More information at www.clayartcenter.org.



Moon Flask, Doulton Manufactory, 1878-82, Lead-glazed Earthenware, transfer-printed and gilt. 11 7/8 x 10 1/2 x 5 1/4 in. (30.2 x 26.7 x 13.3 cm). Gift of Helen Fortunoff and Robert Grossman 2017. The Metropolitan Museum, New York, 2018.62.158.

DON'T FORGET!

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>.

Elsewhere in the Decorative Arts

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>.

September 15-27: Sotheby's will celebrate Asia Week with live and online auctions. More information at <https://www.sothebys.com/en/series/asia-week-fall-2022?locale=en>.

Ongoing to December 31: At the Everson Museum in Syracuse, New York, an exhibit of Rebecca Hutchinson's work. Her sculptural installations are influenced by the behavioral dynamics found in nature, and her exhibition at the Everson Museum of Art is focused on the themes of re-generation and observation of natural built systems. Re-Generation highlights Hutchinson's cultural and environmental research on the industrial legacy of Central New York. Along with its salt mines, Syracuse also possessed massive deposits of soda ash, a material used in the manufacture of ceramics. These materials, in tandem with an influx of European immigrants with craft and material expertise led to the development of Syracuse China, which quickly grew into one of the nation's largest dinnerware manufacturers in the country. More information at <https://everson.org/explore/current-exhibitions/rebecca-hutchinson-re-generation/>.

Ongoing to December 31 : Also at the Everson Museum, Syracuse, New York, Raymon Elozua's exhibit, Structure/Dissonance, celebrates nearly five decades of work by this artist, who first came to prominence in the 1970s with

detailed trompe l'oeil ceramic sculptures of decaying industrial landscapes. Elozua's first major museum exhibition since his 2003 retrospective at the Mint Museum, Structure/Dissonance focuses on three conceptual bodies of work that explore the combined physical properties of three elemental materials: ceramic, glass, and steel. More information at <https://everson.org/explore/current-exhibitions/raymon-elozua-structure-dissonance/>.

Ongoing to October 3: The Everson Museum in Syracuse, New York. The exhibit to close shortly is Curious Vessels: The Rosenfield Collection. 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 West Coast regional meeting will take place in San Francisco. Information is at the following: <https://www.transferwarecollectorsclub.org/sites/default/files/meetings-pdfs/regmtgtccsanfranciscooct2022.pdf>.

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

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. Use this link to register whether planning to come in person or for viewing virtually: https://us02web.zoom.us/webinar/register/6716627430041/WN_z7yg6YYXQOGggxKtl1Q6Nw.



Our mailing address is:

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