



*Sundial with revolutionary calendar and time, Sèvres factory, 1794-5. Hard-paste porcelain.
Museum of Fine Arts, Boston.*

**We hope you will join us at 2:00 p.m. on Monday, November 14 for
Iris Moon's live and in-person lecture at the Reid Castle at
Manhattanville College, Purchase, New York**

**Iris Moon will also present a recorded lecture, the link for which
will be sent to all members shortly after November 15**

In Person Attendees, Please RSVP as Below

“Luxury Ceramics in Post-Terror Paris”

by Iris Moon,
Assistant Curator, Department of European Sculpture and
Decorative Arts at the Metropolitan Museum of Art, New York

Sponsored by Michele Beiny

Monday, November 14, 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**

To help us plan for this meeting's tea, please let Jennifer Ketay Brock know via email (ketaybrock@gmail.com) if you are planning to attend in person on November 14 and if you are bringing a guest. If you are planning to attend via Zoom, you'll receive the link to register in a later message.

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 Iris Moon to our second in-person lecture this season. We look forward to meeting again at the beautiful 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.

When Louis XVI was guillotined on January 21, 1793, the king's death was to mark the physical end of the monarchy in France and sever the vast networks of luxury that had provided splendor and sophistication to the royal court. Even as the king's royal possessions—from drapery and tableware to clocks and porcelain services—were dispersed and destroyed, many of the individuals responsible for creating these forms of material finery found ways to survive regime change and the turbulent circumstances of the Terror. Iris Moon will take us back to that turbulent time and describe what became of the luxury makers who had been so important to the royal court.

Iris Moon is Assistant Curator in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York. She was awarded her PhD in 2013 from the Massachusetts Institute of Technology and was previously a Pre-Doctoral Fellow at the Getty Research Institute; Mellon Postdoctoral Fellow and Assistant Director for Mellon Initiatives at the Sterling and Francine Clark Art Institute; Jane and Morgan Whitney Fellow in the

Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, and Visiting Assistant Professor at the Pratt Institute, New York.

Ms. Moon joined the Department of European Sculpture and Decorative Arts in 2017 and is responsible for European ceramics and glass. Alongside curatorial work at The Met, where she recently participated in the reinstallation of the British Galleries, she teaches at The Cooper Union. She is the author of *Luxury After the Terror* (2022), which discusses the role that Paris porcelain firms such as the Dihl et Guérhard manufactory played in creating new kinds of luxury porcelain during the French Revolution and is the subject of her lecture to the Connecticut Ceramics Circle. She also wrote *The Architecture of Percier and Fontaine and the Struggle for Sovereignty in Revolutionary France* (2016). In addition, she was co-editor with Richard Taws of *Time, Media and Visuality in Post-Revolutionary France* (2021).

We hope to see many of you in person at Reid Hall Castle on Monday, November 14 at 2:00 p.m.!



Plate with coral, Dihl et Guérhard manufactory, Paris, ca. 1789-97. Hard-paste porcelain, 1 ½ x 9 ½ in. (3.8 x 24.1 cm). Purchase, Sidney R. Knafel Gift, in honor of Jeffrey Munger, 2018 (2018.143.2), Metropolitan Museum of Art, New York City.

In Memoriam

Andrew C. Schirrmeister



A Rare Famille Verte 'Phoenix and Golden Pheasant' Octogonal Rectangular *Deep Dish*. Kangxi period (1662-1722), porcelain, China. 15 5/16" (38.5 cm) across. Photo Courtesy of Bonhams.

October Sale at Bonhams of The Richard and

Maxine Markell Collection of Chinese Export Porcelain

The late Maxine Markell was a long time member and supporter of the Connecticut Ceramics Circle, and she and her late husband Richard enjoyed acquiring a splendid collection of Chinese Export Porcelain over the years, with annual attendance at numerous antiques fairs, among other locations where they found their treasures. During nine days in October, Bonhams in New York sold their collection of 162 items, some of which are pictured above and below.



An Early Famille Rose Teapot and Cover. Yongzheng period (1723-1735), porcelain, China. 7 in (17.6 cm) across. Photo Courtesy of Bonhams.

Part II of the Article by Robert Hessler and Martha Vida Reprinted from the American Art Pottery Association Fall 2020 Journal

MY PRACTICE: BY ROBERT HESSLER

Discovery: Within this narrowed focus of crystalline glaze on a ceramic form, I discovered a world of possibility, of exploration and of experimentation. This is the crux of my practice: To always probe and try something new.

With every kiln opening I observe and build on what has happened to the glazes in that firing. When I started to experiment with crystalline glazes I realized that the surface and line of the form itself needed to be clean and streamlined: it must not interfere with the complex nature of the crystallization process. In this matter, my forms and glazes developed simultaneously. There was a challenge in creating a form that was simple in its line but still pleasing on its own. I discovered such an aesthetically pleasing and glaze appropriate form was not an easy one to make.

I consider the surface of the pot to be a canvas with the crystallization as its focal point. For this reason, many of my forms are elongated with straight or slightly swelling sides. Crystalline glazes become quite fluid when fired, so these longer sided forms allow more room to display the results of what has happened in the firing. This is especially true when numerous colors and glaze formulations are applied to the same pot. If a pot is long and narrow I will play with multiple glazes to see what happens as one glaze runs into the other.

In a smaller, squatter form or a form that is more intricate, I use a unifying single glaze to prevent competition between the form and the glaze. In the end I am ultimately seeking a symbiosis between the form and the glaze. This is my goal, the criteria I use as I unload a kiln and hold each object: I ask myself, is it revelatory?

Evolution of Approach: In the early years of experimenting I was often unsuccessful and dismayed at the results of firing. At some point I realized that, if I wasn't satisfied with the first glaze firing, I could attempt to re-glaze and re-fire the piece. I discovered there were effects and results I could achieve with multiple glaze firings which were unattainable with just one firing.

This was a turning point in my growth and the development of my approach to the process. No longer was an unsuccessful firing a dead end – it was an opportunity to try and to discover something new. This is now the basis for many of the glazes I have and continue to develop.

Preparatory Steps: I spent my early years perfecting the preparatory steps to overcome the obstacles in firing crystalline glazes. Because these glazes become liquid in the kiln and can weld the pot to the kiln shelf, the first problem was to contain the runoff and not damage the aesthetic of the finished pot doing it.

Each pot has a foot ring that is designed to fit perfectly under the foot of the pot. It is placed in a shallow 'catch basin' which collects the glaze as it runs down and off the pot. This stops the pot's glaze runoff from bonding the pot to the kiln shelf.

When the fired pot is removed from the kiln, this 'catch basin' and ring are knocked off and the jagged bottom edge of the pot's foot rim is ground smooth with a grinding wheel (see four images below).

Mastering Kiln and Glaze Technology: Once I mastered these steps and fine-tuned my kiln firing schedules, I grew restless. I felt limited by the color possibilities of firing in an electric oxidation atmosphere kiln (whites, tans, greens and blues).

In 2000 I read *Crystalline Glazes* by Diane Creber. It introduced me to the possibility of "reducing" in an electric kiln, which basically entailed introducing something combustible (alcohol, oil, wood, etc.) into the firing chamber to burn off oxygen. This is done after the kiln is finished firing and it begins to cool. My initial goal was to achieve copper reds. Copper oxide fired in an oxidation atmosphere (oxygen in the firing chamber) will produce greens, but in a reduction atmosphere (oxygen not in firing chamber) will produce reds.

After finding some success I began to wonder what else would happen with other metal oxides in this reduction environment. I soon discovered that there were numerous metals (titanium, iron, silver, tin) that were prone to shifting in a reduction atmosphere. This significantly expanded my color palette and opened new avenues of exploration.

The exciting part of this process, and of creating in general, is the feeling of discovering something new with and in the work. Above all, I want to maintain a sense of exploration and playfulness with the materials while striving to discover something unique in the art of crystalline glazing.

Editor's Note: Thanks to Martha Vida and the Marks Project for contributing this article for reprinting here.



Multi Fired Bowl (2010) Robert Hessler, 9" X 6" diameter. Wheel thrown porcelain fired multiple times in reduction atmosphere using silver and titanium crystalline glazes. Photo credit The Marks Project.



Elsewhere in the Decorative Arts

November 13: Artist talk by CCC member, former board member and ceramic artist, Leigh Taylor Mickelson, relating to her exhibit of ceramics sculptures inspired by nature at the Flinn Gallery at 2:00 p.m. The Flinn Gallery is at the Greenwich Library, 101 West Putnam Avenue, Greenwich, Connecticut. For more information, go to <https://flinngallery.com/forms-of-nature-joan-goldin-and-leigh-taylor-mickelson/>.

Ongoing to December 7: Exhibit of ceramic sculptures by Leigh Taylor-Mickelson at Flinn Gallery at the Greenwich Library, 101 West Putnam Avenue, Greenwich, Connecticut.

November 17: "The Art of Limoges" by Debby DuBay, Author, Collector, Dealer and Owner, Limoges Antiques Shop. Pottery and Porcelain Club of Rhode Island, at the Hope Club, 6 Benevolent Street, Providence, Rhode Island. 11:00 a.m., with buffet luncheon to follow. Please make reservations for the lecture and luncheon by sending your check for \$35.00 payable to the Pottery and Porcelain Club by November 9, 2022 to: Ms. Marguerite Schnepel, 109 Transit Street, Providence, RI 02906.

December 12: "The Saturday Evening Girls," a lecture by Nonie Gadsden, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston. Connecticut Ceramics Circle via Zoom, link to be posted in the near future on the CCC website cceramicsc.org. This lecture graciously sponsored by Ellen Brennan-Galvin.

Upcoming Auctions of Interest:

Christie's: Auction of Chinese Ceramics and Works of Art on November 29 in Hong Kong. More information at <https://www.christies.com/departments/chinese-ceramics-works-of-art-15-1.aspx?pagesection=upcoming-auctions#upcoming-auction>

Sotheby's: Asian Arts/5000 Years, in Paris from November 4 to 8; in New York from November 18 to December 1; and in Hong Kong on November 25. More information at <https://www.sothebys.com/en/calendar?locale=en>



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