



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

April 2017

P.O. Box 26773, San Francisco, CA 94126

www.patricianantiques.com/sfcc.html

SFCC APRIL LECTURE

Sunday, April 9, 2017

9:45 a.m.: doors open

10:25: program begins

Florence Gould Theater, Legion of Honor

When Sculpture Met the Decorative Arts: Rodin and His Ceramics

Paul Arthur, Ph.D., F.S.A.

Professor of Archaeology, University of Salento



**Auguste Rodin, figures, and Albert-Ernest Carrier-Belleuse, pedestal
*Pedestal of the Titans, 1878-82?***

Glazed ceramic, height 39 cm

Musée Rodin, Paris (photo: Museum)

About the lecture: Auguste Rodin is renowned for his powerful and often erotically charged figural sculptures in marble or bronze. Few people know of his accomplished ceramics, from terracotta studies for his stirring figures to bas-reliefs on porcelain vases. This lecture will explore the evolution of his genius in clay and how this work was received by contemporary artists and critics.

About the speaker: Paul Arthur (Ph.D., University of London) is a Fellow of the Society of Antiquaries, and he is Professor and Director of the Post-Graduate School of Archaeology, University of Salento, Lecce, Italy. In addition to his extensive and distinguished work as an archaeologist, scholar, and curator of medieval Italian material, he is a leading expert on Art Nouveau ceramics and the author of *French Art Nouveau Ceramics, An illustrated dictionary*, Ed. Norma, Paris, 2015.

UPCOMING SFCC EVENTS

THURSDAY, MAY 11, Koret Auditorium, DeYoung. **Megan O'Neil**, Associate Curator, LACMA, for FAMSF docents and the SFCC, "Cosmic Vessels: Ceramic Arts of Teotihuacán and the Maya," 10:30 – Noon.

SUNDAY, MAY 21, Gould Theater. **Camille Leprince**, author of *La Faïence Baroque Française et les Jardins de Le Nôtre*, Paris, 2015, "Use and Display of French Baroque Faïence in André Le Nôtre's Gardens."

SUNDAY, MAY 21. Show-&-Tell social, 2:00 – 4:00 p.m. at the home of Richard Pryor; themes and directions in the May Newsletter.

SUNDAY, JULY 9. SFCC Summer Social, at the home of Colin and Pat Knight.

SUNDAY, SEPTEMBER 17. SFCC Annual Meeting and Pot Night, at San Francisco Towers.

SUNDAY, OCTOBER 15, Gould Theater. **Hans van Lemmen**, distinguished scholar of and author on ceramic tiles, "The Golden Age of Dutch Tiles, 1580-1725."

SUNDAY, NOVEMBER 19, Gould Theater. **Michael Sack**, collector, author, and SFCC Board-member emeritus, "William Alexander and the Macartney Diplomatic Mission: Chinese Scenes on Transferware."



Nevers, France
17th-century garden vases at Versailles
(Photo: Agence Photo F / Mathieu Ferrier)



Ginori factory, Doccia (near Florence)
Beaker, c. 1750
Hard-paste porcelain, height 7.7 cm
SFCC member collection (photo: SFCC)

New in the SFCC calendar: **Show-&-Tell Socials**

Because of liability concerns, the Fine Arts Museums have discontinued the tradition of bringing outside objects to Ceramic Circle and American Decorative Arts Forum talks at the Legion of Honor. In response, SFCC will try out a new format: show-&-tell events at members' homes on Sunday afternoons after our regular talks. The first session will be hosted by SFCC Board member Richard Pryor in Miraloma Park, San Francisco, close to Muni bus 36 and with street parking; display themes and directions will be in the May Newsletter. If all goes well, we will complement our September Pot Night with one show-&-tell social each winter and another in the spring.

APRIL LECTURE BACKGROUND: FRENCH CERAMICS IN THE LATE 1800s

In the mid-1800s, leading ceramics factories in France and England began to compete for prestige by hiring independent artists as designers. By the end of the century, the drive for prestige had opened two new directions. State-sponsored factories at Sèvres, Berlin, and Copenhagen hired professional chemists to improve ceramic bodies and glazes. In France and England, meanwhile, ceramic artists became entrepreneurs themselves—the origin of studio pottery. The French ceramists worked especially hard to blend artistic and technical innovation in glazing and decorative design. Ceramic sculpture was a much smaller field, but it included Carrier-Belleuse, Rodin, and Paul Gauguin, among others.

Joseph- Théodore Deck, 1823-91 (atelier), Paris
Mosque-lamp vase, c. 1870
Earthenware, height 14 ¼”
Minneapolis Institute of Art (photo: museum)



Albert Anker, 1831-1910, painter
Joseph- Théodore Deck, 1823-91 (atelier), Paris
Plaque, *The Convalescent*, c. 1867
Earthenware, diameter 30 cm
Victoria & Albert Museum, London (photo: SFCC)



The pioneer was Théodore Deck, who studied chemistry in school and then apprenticed with a ceramic-stove maker. He traveled widely and worked his way up through the stove business until he saw Minton’s majolica and other novel English ceramics at the 1855 Paris *Exposition Universelle*. Deck launched his own atelier and was selling “art” ceramics within a year. By 1859 he was working to recreate the glazes of Iznik ware. He won exhibition medals in Paris in 1861 and London in 1862 and became the dean of French ceramic art. His own designs focused on Islamic and East Asian models, while he also fired signed plaques by well-known painters.

Long-term, however, the ateliers founded by the tableware manufacturer Charles Field Haviland, at Auteuil in 1872-82 and in Paris in 1882-85, were the training ground for many of the Art Nouveau ceramists who emerged in the 1890s. The painter-etcher Félix Bracquemond was the first art director at Auteuil and designed radical tableware as well as ornamental pieces. Ernest Chaplet became the moving force in actual ceramic production. Chaplet began by promoting slip-painted decoration (*barbotine*), soon recognized as “impressionist” ceramics. He then pushed the Haviland ateliers toward imaginative stoneware based on Japanese models. On his own from the mid-1880s, he developed spectacular monochrome glazes inspired by historic Chinese work, and he collaborated on ceramic sculpture with Rodin, Paul Gauguin, and other artists.



Félix Bracquemond, 1834-1914, designer
Haviland & Co., Limoges
Plate, 1872-80

Porcelain, diameter 24.1 cm

Metropolitan Museum of Art, New York (photo: SFCC)

Édouard Girard, painter
Haviland & Co., Auteuil
Vase, 1876-81

Slip-painted earthenware, height 32.1 cm
Private collection (photo: SFCC)



Ernest Chaplet, 1835-1909
Ewer (*pichet*), c. 1881-84

Stoneware, height 22.3 cm

Sèvres, Cité de la céramique (photo: © RMN / Martine Beck-Coppola)



Ernest Chaplet, 1835-1909
Bottle Vase, c. 1889-1904

Porcelain, height 47 cm

St. Louis Art Museum (photo: museum)

