



San Francisco Ceramic Circle

An Affiliate of the Fine Arts Museums of San Francisco

November 2018

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

www.sfceramic.org

SFCC LECTURE

Sunday, November 18, 2018

9:45 a.m., doors open for social time

10:30 a.m., program begins

Gunn Theater, Legion of Honor

Betty Woodman, 1930-2018

Jo Lauria

Former Curator, LA County Museum

Winner, 2016 American Ceramic Circle Book Award



Betty Woodman was one of the outstanding American ceramic artists of the late 20th century, with a half-dozen works in the Fine Arts Museums of San Francisco. Jo Lauria, former curator of contemporary ceramics at LACMA and a distinguished scholar in the field, interviewed Woodman for a film about the artist. The talk will give an overview of Woodman's career and place her work in its historical context.

Betty Woodman, 1930-2018

Rose Pillow Pitcher, 1984

Glazed earthenware 58.1 cm high

DeYoung Museum, Partial gift of Dorothy and George Saxe to the Fine Arts Museums Foundation (photo: museum)

Upcoming SFCC Lectures

SUNDAY, JANUARY 13, Gunn Theater, **Ulysses Grant Dietz**, retired Chief Curator and Curator of Decorative Arts, The Newark Museum, “Great Pots: Art, Craft, and the Marketplace” **starting at 10:30 a.m.**; and “From Art to Arts & Crafts: What happened when pots became art?” **starting at 1:00 p.m.** The talks will explore and build on the Newark Museum’s history of ceramics collecting since 1909, from Arts & Crafts production to contemporary studio ceramics.



Rookwood Pottery Company, Cincinnati, founded 1880
Black Iris Vase, 1909
Slip-painted earthenware
The Newark Museum (photo: museum)

SUNDAY, FEBRUARY 10: Cristina Neiva Correia, Curator of Ceramics, Palácio Nacional da Ajuda, Lisbon. “Sevres and Diplomacy in the 19th Century: The Porcelain Collections of Queen Maria Pia of Portugal.”

SUNDAY, MARCH 17: Charlotte Jacob-Hanson, independent scholar, “Flights of Fantasy – The Bird Painting of Louis Victor Gerverot (1747-1849).” Charlotte Jacob-Hanson has published extensively on leading, internationally-active ceramics decorators of the 18th century. This talk will focus on Gerverot’s work in the Netherlands and Germany, at the Weesp, Höchst, and Loosdrecht factories.

SAVE THE DATES: April 28 and June 2. **SPECIAL NOTE:** The April and June dates are not our usual third Sundays, because of events in or around the Legion of Honor.

New publication

CHINOISERIE: Printed British Ceramics in the Chinese Style 1750-1900

By Richard Halliday, PhD., and Loren L. Zeller, PhD.

The 416-page book, with 1450 color illustrations, shows how Chinese export porcelain served as both a catalyst and a design source for British industry’s newly developed printed ceramics. It explains the engraving techniques developed to print Chinoiserie patterns, and why Chinoiserie motifs remain popular today among collectors, ceramic producers, artists, and decorative arts professionals. The 340-page catalogue of patterns will be a vital reference for all design studies of the period.

For more information go to: www.chinoiseriebook.com

NOVEMBER LECTURE BACKGROUND: The Origins of American Studio Ceramics

American studio ceramics emerged from the Arts and Crafts Movement over three generations. The Arts & Crafts period, from about 1870 into the early 1920s, emphasized handwork and the reputation of designers. However, workshops such as Rookwood or Newcomb College divided design, potting (usually molded), and decoration among separate specialists. Smaller outfits gave full control to single designer-decorators, but still with workshop help. English immigrant Charles Fergus Binns founded what is now the College of Ceramics at Alfred University in 1900. He was a true studio artist, but his most important students ran typical Arts & Crafts workshops.



Rookwood Pottery Company, Cincinnati, founded 1880

Charles Schmidt, decorator: Vase, c. 1904

Slip-painted earthenware, 36.8 cm high

DeYoung Museum, San Francisco, Gift of Marion & Norman S. Parker (photo: museum)



At that time, two Americans made unique pieces from start to finish. George Ohr, the self-styled “mad potter of Biloxi,” died unknown and left thousands of pieces stored in a garage. He dug local clay and turned it on a wheel, but he sometimes twisted and cut the pieces so radically that they scarcely look wheel-turned. His most distinctive glazes are metallic, but many pieces are unglazed.

George Ohr, 1857-1918

Bowl, c. 1898-1910

Earthenware, 12.7 x 15.6 cm

Metropolitan Museum, New York, Gift of Gift of Robert A. Ellison Jr. (photo: museum)

In contrast with Ohr, Adelaide Alsop Robineau earned high esteem as an artist and critic, selling nearly all of a small output.

She was superficially conventional, with classic shapes and meticulous porcelain carving; but she experimented with bodies and glazes and developed avant-garde motifs.



Adelaide Alsop Robineau, 1865-1929

Vase, c. 1905

Porcelain

(Photo: Antiques Roadshow 2015)

Studio ceramics became established in the U.S. from the 1930s. Glen Lukens was the first major American artist-teacher. Born in Missouri, he moved to Los Angeles in 1924 and founded the University of Southern California ceramics program in 1933. He turned functional shapes into expressive artwork with complex, almost geological-looking glazes.



Glen Lukens, 1887-1967
Bowl, 1935
 Ceramic, 10.9 x 18.5 cm
SFCC member collection (photo: SFCC)



Maija Grotell, 1899-1973
Three vessels (vase at left 1943 or earlier)
 Stoneware, tallest 14 inches with platinum relief
Cranbrook Art Museum, Michigan (photo: SFCC)

Immigrants had a big impact. Maija Grotell came from Sweden to New York in 1927 and taught at Cranbrook from 1938; Gertud and Otto Natzler left Austria for Los Angeles in 1938; and Marguerite Wildenhain fled Germany in 1940 to work and teach at Pond Farm near Guerneville. These artists made vases and tableware forms, however novel in design. Outright ceramic sculpture came with the post-World War II generation, including Betty Woodman.

Otto (1908-2007) & Gertrud (1908-71) Natzler
Untitled (Black Crator Elliptical Vessel), 1943
 Earthenware with black craton glaze, maximum 29.1 cm
DeYoung Museum, San Francisco, Saxe Collection (photo: museum)

