



***A Passion for Porcelain:
A Symposium in Honour of Meredith Chilton***

September 21 - 22, 2018

Friday September 21

9 - 9:45 am

Registration and light breakfast

9:45 - 10 am

Welcome Remarks

James Appleyard, Chair of the Board of Trustees, Gardiner Museum

10 - 10:45 am

Flights of Imagination: Claudius Innocentius du Paquier and the Tastes of his Patrons Dr. Claudia Lehner-Jobst, Independent Art Historian and Curator, Vienna

This year we celebrate the 300th anniversary of the founding of Claudius Innocentius Du Paquier's private porcelain manufactory. Based on newly discovered objects, this lecture explores the connections of early Vienna porcelain with the tastes of its noble patrons at a time when the city was absorbing a Baroque international style and developing its distinctive character in a uniquely playful manner.

Dr. Claudia Lehner-Jobst will explore the artistic and social vibrancy of the imperial city around 1718 through the eyes of the modellers and painters of Du Paquier, who created works for the elite—confident members of the cultural avant-garde—as well as fulfilling imperial orders of diplomatic gifts which charmed the tastes of their recipients.

10:45 - 11:30 am

Porcelaine à la mode: The Eighteenth-Century Collections of the Baden Princesses

Sebastian Kuhn, Bonhams, London

The ruling family of Baden in southwestern Germany boasted three notable porcelain collectors in the eighteenth century: the Margravines Sibylla Augusta of Baden-Baden (1675-1733), Magdalena Wilhelmine of Baden-Durlach (1677-1742), and Karoline Luise of Baden-Durlach (1723-83). Whereas the first two collections were displayed in a Northern European Baroque manner, Karoline Luise—who inherited the collections of her forebears—perceived porcelain through the lens of the Enlightenment and had a more scientific approach to collecting.

The porcelain collections were augmented in the nineteenth century, but there was little interest in collecting the material beyond utility and decoration. The historic collections were treated as closed, and the porcelain was used to decorate palaces and put on public display. Along with the scope and context of the porcelain collections, this talk will discuss the changes in the way that porcelain was displayed in the eighteenth and nineteenth centuries.

10:30 - 11:45 am

Tea and coffee break

11:45 am - 12:30 pm

Always Up to Date: Porcelain at the Munich Court

Dr. Katharina Hantschmann, Senior Curator for Ceramics, Bayerisches Nationalmuseum, Munich

In June 2018, after years of reconstruction, the Bavarian National Museum will reopen its galleries of Baroque and Rococo art, including a collection of more than 800 items of porcelain and faience, many of which are of spectacular quality and provenance. A great part belonged to the Bavarian electors who were highly respected across Europe.

This paper will explore how three generations of rulers strove to demonstrate their status by developing a glittering court life, and by commissioning the best artists in the production of the most fashionable decorative art objects. It will highlight some exceptional Chinese porcelain with French silver mounts collected by Elector Max Emanuel; a unique service of Chinese and Meissen porcelain magnificently gilded and etched ordered by his son Carl Albrecht, elected Emperor in 1742; and Elector Max III's foundation of the Nymphenburg factory, famous for the delightful porcelain figures modelled by Franz Anton Bustelli.

12:30 - 2 pm

Break and Collection tours (registration on site)

2 - 2:45 pm

Precious Beggars: Ivory and Porcelain Sculpture at the Dresden Court

Dr. Vanessa Sigalas, Independent Scholar, Hartford

The rise of European porcelain sculpture is inseparably linked with the name of Johann Joachim Kaendler, who joined the Meissen Porcelain Manufactory in 1731. His works were copied all over Europe, but where did his inspiration come from? Much research has been dedicated to identifying print sources, yet local influences such as ivory carving have only been touched upon. Kaendler was trained in the Dresden court where ivory carving was booming.

The fashion for ivory at the Saxon Court led Augustus the Strong to purchase a number of delicate ivory figures—often placed on pedestals adorned with precious stones—in the first quarter of the eighteenth century. Street traders, beggars, and peasants populated his treasury and found their equivalent in the oeuvre of Kaendler a couple of decades later. This talk will explore the relationship between ivory and European porcelain sculpture at the Dresden Court in the eighteenth century.

2:45 - 3:30 pm

Frozen Treats: The Development of the Ice-Cream Cooler

Ivan Day, Food Historian, Museums and Country House Consultant, Cumbria

The well-known seaux à glace, or ice cream coolers produced at Sèvres and other European manufactories are celebrated for their beautiful form and applied ornament, but very little attention

has been given to how they were actually used. It may come as a surprise to learn that they are capable of preserving ice cream in a frozen state for up to four hours. In this illustrated lecture, Ivan Day will not only outline the development of these intriguing objects from much humbler kitchen vessels, but also share the results of the many experiments he has carried out.

3:30 - 3:45 pm

Tea and coffee break

3:45 - 4:30 pm

The Elephant in the Boudoir: Modelling the Exotic in Eighteenth-Century France Dr.

Karine Tsoumis, Curator, Gardiner Museum, Toronto

The quest for the secret of porcelain production coincided with Europe's expanding knowledge of the animal world resulting from centuries of trade and overseas exploration. Animal specimens arrived along other treasures—including spices, precious metals, and Asian porcelain—and filled the menagerie of European kings and princes. Among the animals, the mighty elephant was rare, evoking distant lands, power, and royal prerogative.

This paper will look at a unique Chantilly porcelain elephant in the Gardiner Museum's collection in the context of the collecting of wild beasts in eighteenth-century France, and their transformation into small ornaments for the domestic space. It will explore possible sources for the elephant and situate it in the context of the range of exotic animal figures produced at the Chantilly manufactory supported by the Louis-Henri de Bourbon, Prince de Condé, a dedicated collector of porcelain and owner of a remarkable menagerie.

5 - 7 pm

Reception

Saturday September 22

9:30 - 10 am

Light breakfast

10 - 10:45 am

A Most Formidable Assembly: The Katz Collection of English Porcelain at the Museum of Fine Arts, Boston

Thomas Michie, *Russell B. and Andrée Beauchamp Stearns Senior Curator of Decorative Arts and Sculpture*, Museum of Fine Arts, Boston

Between 1954 and 1988, Jessie and Sigmund Katz of Covington, Louisiana donated first to the Rhode Island School of Design, and subsequently to the Museum of Fine Arts, Boston, a vast collection of early English porcelain that is widely regarded as among the finest ever assembled. Despite the fame of the collection, little has been written about the Katzes themselves, their criteria for collecting, the dealer who advised them, their connections to the museums in Providence and Boston, or their relationships with the curators whom they befriended along the way.

This lecture presents the story of the Katzes and the goal they set for themselves to form “the most formidable assembly of English porcelain dating 1745-55 extant.” Highlights include examples by Chelsea, Bow, St. James’, Bristol, Longton Hall, Derby, Plymouth, and Worcester factories.

10:45 - 11:30 am

A Refined Taste: Porcelain Collecting in Canada

Dr. Peter Kaellgren, Curator Emeritus, Royal Ontario Museum, Toronto

Although Canada is a young country, it has a tradition of appreciating porcelain. In pioneer times, porcelain was valued as a symbol of civilization and polite society. By 1900, well-off Canadians could afford to follow British collecting trends of buying antiques and reference books. Both new and antique porcelain was highly regarded and often considered a symbol of social status.

As Canadians began to travel and spend more time in Britain, they developed relationships with antique dealers and started to collect porcelain seriously. Most collecting occurred in urban centres like Toronto. Post World War II, interior design became popular with antiques and porcelain used to beautify the home. The porcelain collection assembled by Helen and George Gardiner in part reflects these traditions. However, by employing scholarly expertise and careful vetting, the Gardiners managed to create a collection of great depth and importance that has attracted and inspired other collectors.

11:30 - 11:45 am

Tea and coffee break

11:45 am - 12:30 pm

Gifts Worthy of the Shogun: Nabeshima Porcelain in the Macdonald Collection Daniel Chen, Adjunct Curator, Gardiner Museum, Toronto

When the Ming Empire collapsed in 1644, Dutch traders in Asia sought new suppliers to satisfy the European craze for porcelain. Japan, having only begun porcelain production two decades earlier, seized the opportunity to become a new source of global porcelain trade. They first adapted their wares to imitate the Chinese, but quickly developed a confident and unique Japanese aesthetic. European collectors soon came to admire and prefer Japanese porcelain, with such designs known in the West as ‘Hob in Well’ and ‘Lady in Pavilion.’ In Japan, however, a very different kind of porcelain was prized. Nabeshima porcelain made exclusively for the Tokugawa Shogun was reserved for Japan’s elite class. Its meticulous design and perfect form are little known outside of Japan. This lecture will discuss Nabeshima wares—their origins, context, and connoisseurship—drawing from the Macdonald Collection at the Gardiner Museum.

12:30 - 2 pm

Break and collection tours (registration on site)

2 - 2:45 pm

Honouring the Past: Sèvres and Bernard Palissy

Jeffrey Munger, Former Curator at the Metropolitan Museum of Art, New York

A Sèvres porcelain plaque produced in 1846 that pays homage to the potter Bernard Palissy (1510-1590) epitomizes the historicism prevalent in mid-nineteenth century France. Much of the Sèvres factory's inspiration for subject matter, decorative techniques, and motifs was derived at this time from French history, and the French Renaissance was celebrated in particular.

Palissy was viewed as one of the towering figures of this era, even if his actual ceramic production was little known in the mid-nineteenth century. The Sèvres factory chose to honour this historic figure on a number of the works that it produced in these decades, but a plaque depicting Palissy with an elaborate accompanying frame, now at the Metropolitan Museum, serves as the factory's ultimate tribute to the famous Renaissance potter.

2:45 - 3:30 pm

Taxile Doat: From Sèvres to Saint Louis and Back

Linda Roth, Senior Curator and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts, Wadsworth Atheneum, Hartford

This talk will explore the work of a remarkable ceramist, Taxile Doat (1851–1938), whose career spanned more than sixty years and took him from France to America and then back. It will present the full arc of his work, comparing his production as a Sèvres factory decorator, his personal studio work, and his tenure as one of the lead ceramists at University City Pottery in Saint Louis. Doat's time at Sèvres and Saint Louis has been well documented by scholars.

This is an opportunity to tie their important research together, while at the same time looking at Doat's later work, when he returned to France and to his studio in the town of Sèvres. Finally, it will explore Doat's influences and impact, notably through his remarkable treatise on Grand Feu ceramics.

3:30 - 3:45 pm

Tea and coffee break

3:45 - 4:30 pm

The Ingenuity of Sèvres: Porcelain Made for Luxury Objects and Interior Furnishings

Dame Rosalind Savill DBE, FBA, FSA, Former Director of the Wallace Collection, London

The Vincennes/Sèvres porcelain factory of the eighteenth century designed a myriad of special shapes for mounting in other objects, from the earliest naturalistic porcelain flowers, to plaques for almanacs, snuff boxes, clocks, and furniture. Often these were commissioned by specific patrons who wanted an item for their personal use or to reflect their own interests, and occasionally, such was their delight in their purchases, that they had bespoke cabinetwork created to display an object or a dinner service. It is also likely that occasionally the porcelain ground colours and decorative schemes were chosen to match or enhance specific interiors, from the bathroom to the bedroom or the salon. This talk will consider how Sèvres can be put to good use in the most ingenious places.

4:30 - 5 pm

Closing remarks by Meredith Chilton