

THE FRENCH PORCELAIN SOCIETY

NEWSLETTER NOVEMBER

Summary of 2020: Ceramics in Lockdown

Dear Members,

We are approaching the end of 2020, a year that will be remembered by all of us as a difficult period full of shadows and uncertainty. The art world has been shaken by the consequences of social distancing and the austerity measures that were adopted in most countries from February onwards. It was the consciousness of experiencing a global phenomenon that prompted our Committee to react to such measures and to embrace the opportunities that online communications offered. In February we launched our first online Newsletter, April saw the appearance of the Instagram initiative 'Extraordinary Objects for Extraordinary Times,' to which many of you generously contributed, and from early May we started a now consolidated programme of online lectures. Our Living Room Lecture Series have been a fantastic opportunity to bring you together from the safety of your homes — a chance to see familiar faces, learn about the latest scholarship on ceramics and travel around the world. Our speakers have presented on a wide range of topics, from familiar Sèvres and Meissen to princely trips around Europe, as well as contemporary production. The interest these topics have generated has brought many new members to the society, and for that we are extremely grateful.

More than ever, this has been a digital year. In June we hosted our first online Annual General Meeting, and early this month we celebrated John Mallet's 90th birthday with a two-day symposium centred on his undisputed field of expertise, maiolica, but also touching on other aspects of the study of ceramics that defined his career. Fortunately, 2020 has also brought to our homes the tangible comfort of paper and ink in the form of the eighth volume of our bi-annual Journal, this time dedicated to the technical and artistic achievements of sculptors and modelers in ceramics, from Della Robbia to Wedgwood to Gio Ponti.

We will also remember this year for the introduction of 'Emerging Scholars,' an exciting early

career development programme that brings together students, young curators and academics interested in expanding their knowledge about ceramics and presenting ongoing research to their peers.

Looking back at this most perplexing of years in recent history, we hope to bring the positive aspects with us into 2021. We will continue our series of online lectures and symposia with speakers and subjects that reflect the broad interests of our membership and our Emerging Scholars programme will pursue its aim of nurturing young talent through research forums and in-focus discussions. We are confident we will be able to meet soon in person, in the meantime, stay tuned!

Félix Zorzo

Newsletter Editor

Donate to The French Porcelain Society



The perfect Christmas gift, our exclusive French Porcelain Society tote bag. You can donate to our [Emerging Scholars](#) group and get this elegant shopping and library companion.

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Alternatively, you can donate to directly support the [Living Room Lecture Series](#), which unless requested, does not include a French Porcelain Society tote bag.

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Articles

The 1804 Sèvres dessert service with views of Switzerland,

on long-term loan to the Château de Nyon Museum

By Vincent Lieber

Conservateur du Musée historique et des porcelaines de la Ville de Nyon



In 1804 Alexandre Brongniart, the recently appointed director of the Sèvres porcelain factory, was ordered by Napoleon to send a large Sèvres dessert service as a diplomatic present to Nicolas Rodolphe de Watteville, the Landamman (head of state) of the Helvetic Republic.

It has been claimed that these porcelains were in thanks for a few milk cows presented to Josephine by the Helvetic Republic for her dairy at Malmaison, but it is clear that such a present was worth much more than a few cows and that political reasons underlay this lavish gift.

The set, comprising 106 pieces, including 72 plates, is novel in being decorated with large

painted Swiss landscape scenes. Landscapes became a favourite motif for services a few years later, but this is certainly the first example.

Another exceptional feature of this service is that it has been preserved almost intact to this day, in the descendance of the original recipient of the gift. Only 13 plates are missing; these were presented to the Musée Historique de Berne in 1900 and remain there today. Most of the other Sèvres services of this period with landscape decoration have now been divided and dispersed.

Many of the factory's best workers were employed on this service: modellers, turners, painters and gilders. The views were painted by four factory artists, Martin Drölling, Jacques François Joseph Swebach, Jean-François Soiron and Christophe Ferdinand Caron. The views on the porcelain are taken from engravings in a massive work published in 1780-86: *Tableaux de la Suisse, ou Voyage pittoresque fait dans les XIII cantons et états alliés du Corps Helvétique*, by Baron Zurlauben, a Swiss officer in the service of France.

The choice of subjects will have appealed particularly to Josephine's well-known pioneering taste for romantic painting: picturesque views of Switzerland, with mountains, glaciers, torrents and waterfalls, rivers and lakes, but also the principal towns, and evocative settings such as one of Jean-Jacques Rousseau's houses and Roman ruins at Avenches. The two ice-pails, used for sorbet, are inevitably decorated with views of glaciers. Finally, bowls bear the painted heraldic achievements of Swiss cantons, some of which were recent creations.

This exceptional ensemble has been carefully preserved by descendants of Nicolas-Rodolphe de Watteville, who have deposited it on long-term loan in 2020 at the Château de Nyon museum, where it can be seen by all.

Note: Vincent Lieber, the curator of the Château de Nyon Museum, has very kindly invited the French Porcelain Society to visit the museum. We hope to organise this as soon as it becomes possible.

Forget-me-nots, snowballs or hawthorn?

By Susan Brooke

Freelance Art Historian and Waddesdon Manor Guide



Garniture of three Meissen vases with gilt-bronze mounts. Waddesdon Manor (920.1-3). Photo: Mike Fear

A garniture of three *ormolu* mounted Meissen baluster-shaped pot-pourri vases in the Fountain Bedroom at Waddesdon Manor (920.1-3) are encrusted in high relief with the individual flowers of blue *myosotis* (forget-me-nots), once thought to have been a coloured version of the sterile white flowers which form the clustered heads of *viburnum opulus*, the guelder-rose, also known as the snowball flower ('*Schneeballen*'). These flowers are often depicted in seventeenth and eighteenth-century Dutch flower paintings and in the painted flower sprays on Sévres porcelain. The individual flowers are similar to those of the white *crataegus monogyna*, the common hawthorn or May blossom ('*Mailblumen*'), which appear on the large pair of Meissen ewers in the Wallace Collection ([F103-4](#)); the difference here being the inclusion of yellow stamens.



Pair of Meissen ewers with gilt-bronze mounts, c. 1740–5. The Wallace Collection, London (F103–4)

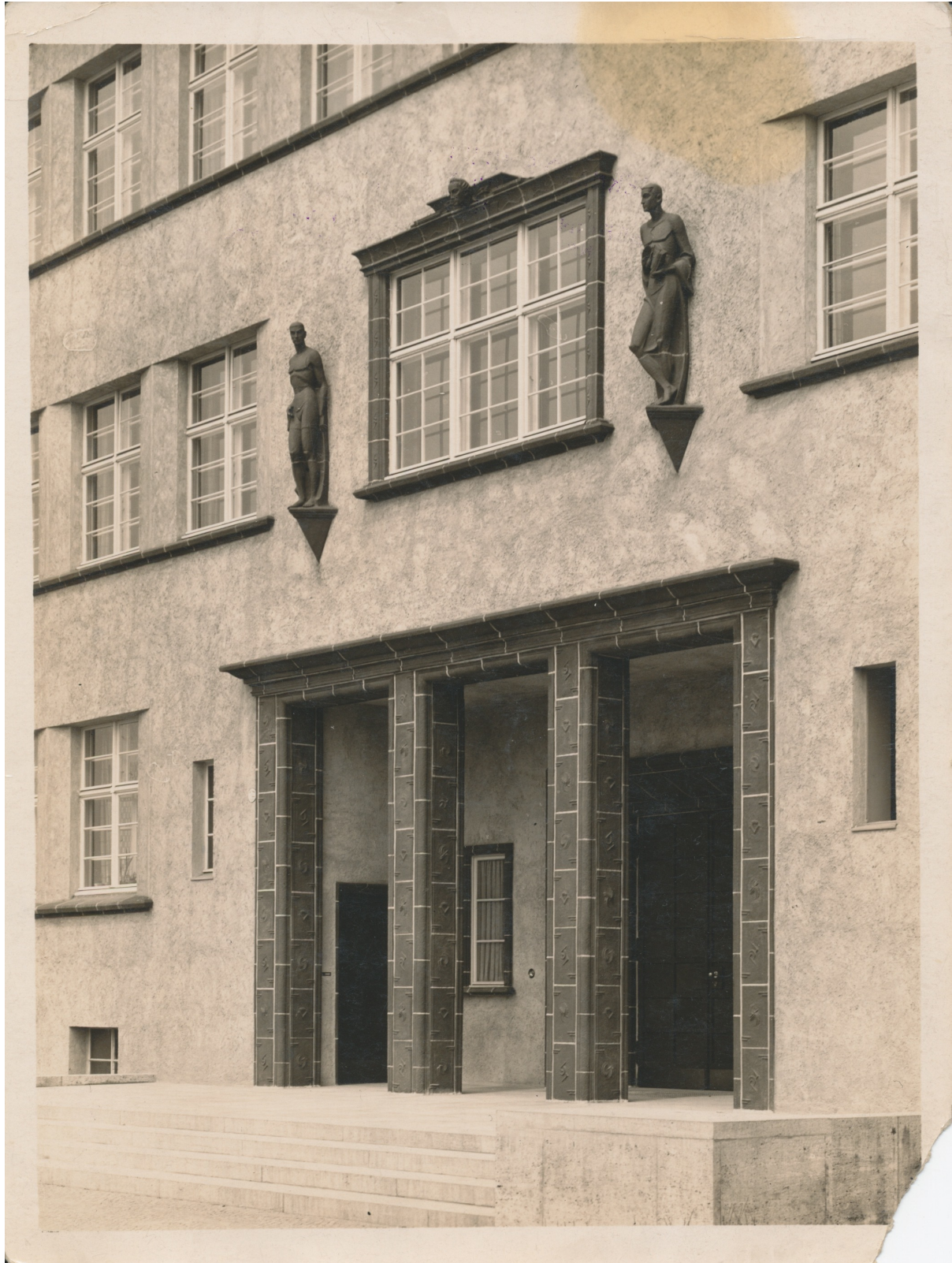
Johann Joachim Kändler (1706–1775) first modelled a service with *myosotis* in relief in 1740. On the sides of each vase, lobed cartouches are framed with larger spring flowers, also in high relief. These include *primula auricula* painted in yellow and pastel colours and were first devised by Kändler to ornament a suite of vases made for Louis XV in 1741–2. The cartouches are painted with scenes in the style of Antoine Watteau in rich colours on a gilded ground. Pastoral scenes inspired by Watteau and his followers became fashionable from 1744, after the Meissen manufactory purchased many engravings after these artists. The domed porcelain covers are decorated with similar scenes on a smaller scale with the finials in the form of Vincennes porcelain tulip buds detailed in green and maroon.

A similar set of vases of identical shape and decoration can be seen in the Victoria & Albert Museum and there are other examples known ([832-1882](#) / [A](#) / [B](#)). The vases were popular with the *marchands-merciers*, as is shown by the number of examples found with French *ormolu* mounts. In his *Livre Journal*, Lazare Duvaux records the following sales to Madame de Pompadour: ‘Un potpourri de Saxe peint de sujets de Watteau garni en bronze doré d’or moulu, 120 livres’ and ‘Quatre vases égaux, de porcelaine de Saxe à fleurs de relief, avec des cartouches de miniatures, montés en bronze doré d’or moulu, à 475 livres, Sept, 1750, 1,900 livres, June, 1752.’

Extraordinary Objects for Extraordinary Times

Gerhard Schliepstein's Architectural Sculpture

By Andrea Müller-Fincker M.A., art historian, Ditzingen/Germany



Staatliches Kaiser-Wilhelm-Gymnasium, Berlin-Neukölln, 1929 © Familienarchiv Nachlass Schliepstein

Ceramics are an important material for architectural sculptures on buildings. Nevertheless this is not often the subject of art scientific discourse. The German sculptor Gerhard Schliepstein (Braunschweig 1886–1963 Berlin) — until then mainly known for his porcelain figures in the Art Déco style — created various figurative sculptures for buildings in Berlin and Silesia in the 1920s and 1930s under the supervision of renowned Berlin architects. The examples shown here for the Kepler-Oberschule in Berlin-Neukölln (built in 1928/29 and supervised by the architect Conrad Beckmann) are made of reddish-brown terracotta. The manneristically extended physicality with highly stylized drapery was translated from the small sculptural works and conveys a graceful and noble beauty, which is also shown in the works for the porcelain factory Rosenthal in Selb or KPM Berlin. Schliepstein is a sculptor of classical modernism, who worked in and with various materials between the idea of form and market orientation.



Left: Kepler-Oberschule, Berlin-Neukölln, 2020 © Magnus Pettersson

Right: „Prinz“, Rosenthal, 1925, Porcelain. Berlin © Andrea Müller-Fincker, Ditzingen

Andrea Müller-Fincker is an Emerging Scholars Member.

'Flow Pot' by Fenella Elms, Swindon Museum and Art Gallery

By Mandy Garratt, MA in Preventative Conservation, Northumbria University,
Swindon and MSc in Conservation Practice, Cardiff University



Fenella Elms, 'Flow Pot', 2014. Swindon Museum and Art Gallery

My extraordinary object is a ceramic sculpture from my local museum; Swindon Museum and Art Gallery. The piece is titled 'Flow Pot', created by Wiltshire based ceramicist Fenella Elms in 2014. Sadly, the museum has been unable to re-open after the UK lockdown, and as a previous volunteer I miss not being able to explore their wonderful collection of ceramics, art and local history artefacts. Although modest in size, Swindon Museum and Art Gallery houses one of the most important collections of modern British art and studio ceramics outside of London.



The first time I saw 'Flow Pot' in the gallery space I was completely mesmerised. Measuring approximately 50cm by 50cm, the outer clay surface is covered in many hundreds of porcelain beads, arranged into beautiful flowing patterns pressed into the clay body, inviting the eye to explore every crevice. The porcelain beads are two-toned, with white and cobalt used as a nod towards traditional tableware decorations. The combination of colours gives the piece a dynamic feel of movement, perhaps reminiscent of ripples on water. I find it such a beautiful and calming piece to study. As a trained conservator, I am also quite fascinated by the practicalities of how to handle and care for such a seemingly fragile piece, which only adds to my wonder!

Images: © Fenella Elms 2020. More information [here](#).

Mandy Garratt is an Emerging Scholars Member.

**A Pietà by Gaspero Bruschi, after Massimiliano Soldani Benzi, in
the Corsini Collection, Florence**

By Giovanni de Girolamo



Gasparo Bruschi, after Massimiliano Soldani Benzi, *The Lamentation over the Dead Christ, or Pietà*, 1744–5, White porcelain, 71.5 (92.5 with base) x 92 x 73 cm, Corsini Collection, Florence

The spectacular *Lamentation over the Dead Christ, or Pietà*, is one of the first porcelain groups modeled by Gaspero Bruschi in 1744 using the original moulds by Massimiliano Soldani Benzi purchased by Marquis Carlo Ginori in the same year. On the first of March 1745 the work was already in stage of completion. It represents the Dead Christ lying on the Shroud, while Mary offers to a kneeling angel the Crown of Thorns (missing). A grieving angel stands on the left of the composition and two putti hold up the Shroud on the open lid of the sarcophagus. This sculpture conserves its original base in rowan wood. The base is decorated with garlands and

volutes with flames and shells; in the centre, a porcelain cartouche hosts three putti, one of which (to the right) holds a canvas imprinted with the symbols of the Passion of Christ.

This work was recorded in the collection of Cardinal Neri Corsini, nephew of Pope Clement XII (formerly Cardinal Lorenzo Corsini) in his Roman palace, in the Trastevere, beside the Villa Farnesina. It was maybe a present from Marquis Carlo Ginori to his wife's, Elisabetta Corsini, uncle, with the aim of promoting the Doccia manufactory in one of the Papal City's most influential circles. After 1771, the *Pietà* returned by descent to the Corsini family Florence. Restauration in 2009 revealed that the porcelain group consists of 59 pieces. The complex work of assembling these pieces was carried out by Bruschi in addition to his work as sculptor. There are polychrome versions of the *Pietà* in the Los Angeles County Museum of Art and in Stockholm's Nationalmuseum; a third example, in *biscuit*, was made in 2009 using the original moulds by Soldani Benzi and is preserved at the manufactory.



Images: The Corsini Collection, Florence. Photos: Arrigo Coppitz for Associazione Amici di Doccia

Giovanni de Girolamo is an Emerging Scholars Member.

Exhibitions

'Marjorie Merriweather Post

and the Diplomacy of Philanthropy'

National Museum of American Diplomacy, Washington, D.C.

Mid-February-March, 2021



Plate (one of 51) from the Order of St. George Service, St. Petersburg, 1896. Imperial Porcelain Factory (founded 1744). Hard-paste porcelain. Bequest of Marjorie Merriweather Post, 1973 (25.1.50)

This spotlight exhibition, a collaboration between Hillwood Estate, Museum & Gardens and the State Department, will highlight Marjorie Merriweather Post's diplomatic career as ambassadress in Soviet Russia (1937–8) and Belgium (1938–9) in partnership with her husband, Joseph Davies, during his service as U.S. Ambassador. At the American embassies in Moscow and Brussels, Post's sophisticated entertaining skills and diplomatic exchanges of gifts helped bring international parties together to cultivate international relationships and strengthen U.S. relations abroad. Three pieces of Russian and French porcelain from Hillwood's collection, used during diplomatic dinners or gifted by the Soviet government, will be on display, accompanied by a selection of archives and photographs.

***'True Porcelain from the Eighteenth-Century
and Beyond' (working title)***

Hillwood Estate, Museum & Gardens, Washington, D.C.

February 16-June 26, 2022



Cup and saucer from the Tsar's Service, Austria (Vienna), 1730–5. Du Paquier Manufactory (1718–1744). Hard-paste porcelain. Museum Purchase, 1999 (26.280.1-2)

This exhibition will trace the evolution of hard-paste porcelain in Western Europe through examples from the manufactures of Meissen (Saxony), Du Paquier (Vienna), and KPM (Berlin), as well as a selection of Russian and French porcelain from Hillwood's permanent collection, further illustrating the influence of Western European designs on Russian porcelain manufactories.

Additional pieces will include rare Meissen and Du Paquier examples from the collections of Hans Syz and Alfred Duane Pell, on loan from the National Museum of American History in Washington, D.C., as well as select loans from private and public collections in New York and Washington, D.C., to further complement existing pieces of Du Paquier, Meissen, and Berlin porcelain in Hillwood's collection. A small grouping of contemporary ceramics, including pieces by Bouke de Vries, Chris Antemann, Roberto Lugo, and Cindy Sherman, will demonstrate the historic inspiration of Chinese, German, and French porcelain used by ceramicists today.

The exhibition will also be accompanied by archival documents and photos from Marjorie Merriweather Post's scrapbooks documenting her travels to Vienna and Budapest in 1937 sparking her interest in the Habsburg court and the collections of Empress Maria Theresa, Emperor Franz Joseph, and Empress Elisabeth ("Sisi"). Post subsequently began collecting extensive Russian porcelain services during her time as ambassadress to the Soviet Union between 1937–8 and developed a particular interest in diplomatic gifts and international commissions between Western European and Russian factories.

For more information about the exhibition and other events at Hillwood, please visit

Rebecca Tilles is an Emerging Scholars Member.

*Exhibitions dates and titles may be subject to change

Acquisitions

A Sèvres biscuit figure of *Pygmalion and Galatea*

after Falconet

Ackland Art Museum, The University of North Carolina at Chapel Hill

By Dana E. Cowen, Ph.D.

The Sheldon Peck Curator for European and American Art before 1950



It is with great pleasure that the Ackland Art Museum announces the acquisition of a biscuit porcelain grouping of *Pygmalion and Galatea*, created around 1780 at the Royal Manufactory of Sèvres after a model by French sculptor Etienne-Maurice Falconet (1716–1791). Presented to the Museum as a gift from Richard D. Pardue, the object is the first example of Sèvres porcelain to enter the collection and the first object to feature the compelling tale of Pygmalion and his living sculpture, a story recounted by the first century Roman poet Ovid in his *Metamorphoses*.

Ovid's thrilling account has been depicted by artists for centuries and was particularly popular among eighteenth-century French painters like Jean Raoux (1677–1734), François Lemoyne (1688–1737), and Louis Jean François Lagrenée (1725–1805). After carving the most beautiful figure of a woman out of ivory, the sculptor Pygmalion fell in love with his creation and in desperation, beseeched the goddess Venus to bring his masterpiece to life. Galatea, as she was later called, was thus transformed from sculpture to living being. Like his fellow artists' interpretations, Etienne-Maurice Falconet's model depicts the moment of Galatea's metamorphosis. It shows the standing classical beauty bending slightly forward, her countenance lowered to meet Pygmalion, who kneeling, appears elated in his astonishment with mouth agape and hands clenched together. Falconet's model echoes, with the addition of another putto, the marble sculpture he exhibited at the Salon of 1763 (Musée du Louvre, Paris). Met with great enthusiasm, writer and critic Denis Diderot (1713–1784) wrote of it, "O Falconet! how have you put in a piece of white stone surprise, joy, and love blended together? Emulator of the gods, if they have animated the statue you have renewed the miracle by enlivening sculpture."^[1] After the artist supplied the Sèvres manufactory with a plaster version of the sculpture, it became one of the most popular figural groupings produced by the manufactory.

The Sèvres version exists in two sizes, the Ackland's representing the smaller of the two. Other examples can be found at the Musée du Louvre, Paris, the State Hermitage Museum, Saint Petersburg, and the Museum of Fine Arts, Boston, among others, and is presented either alone or on various socles and platforms. The Ackland's soft-paste oval socle is glazed with a brilliant *bleu céleste* ground color that features a gilded inscription painted by Etienne-Henri Le Guay (1719/1720– c. 1799). It extolls the life-giving power of love and has been credited to the poet and playwright Voltaire (1694–1778).^[2]

The Ackland has a notable collection of Asian ceramics ranging from around 2500 bce to the present and its American holdings include both traditional North Carolina pottery and work by contemporary artists. The first major acquisition of European porcelain occurred in 2012 with the purchase of Johann Joachim Kändler's *Apollo*, the central figure from *The Bath of Apollo* sculptural grouping produced at the Meissen manufactory around 1748 (2012.7). The addition of the Sèvres *Pygmalion and Galatea* significantly increases the Museum's ability to tell the important story of eighteenth-century European porcelain manufacture. Once installed in the galleries, visitors to the Museum will be able to compare and contrast the varying technical methods and aesthetic approaches used in porcelain sculpture production by both German and French artists. The subject matter of the sculpture will also provide avenues from which our visitors and students can consider the act of artistic creation, the concepts of representation and verisimilitude, the power some images have over viewers, and thus the power of the arts in general.



Unidentified artist, after a model by Etienne-Maurice Falconet, French, 1716–1791, Sèvres Manufactory, *Pygmalion and Galatea*, c. 1780, hard-paste biscuit porcelain on soft-past socle with turquoise ground, 17 ½ x 9 7/16 in. (44.5 x 24 cm). Ackland Art Museum, University of North Carolina at Chapel Hill. Gift of Richard D. Pardue in loving tribute to his mother, 2020.19ab.

Image credits: Sylvain Deleu

[1] Denis Diderot, “Salon of 1763” in *Salons*, ed. Jean Adhémar and Jean Seznec, 4 vols. Oxford: Clarendon Press, 1957, 245.

[2] *Nouvelles Littéraires*, Paris, 1772.

Emerging Scholars

Over the summer we excitedly launched the FPS Emerging Scholars programme, an initiative that had a fantastic response from a community of very talented young people with an interest in ceramics. We have hosted two successful evenings where our members enjoyed first-hand presentations from established names in the study of ceramics and the decorative arts: Dr Claudia Lehner-Jobst and Sebastian Kuhn discussed the pieces of Du Paquier and Vienna porcelain in the collection of Heinrich Rothberger, on sale at Bonhams on 3rd December, while Dr Helen Jacobsen introduced the group to the role of Jean-Claude Chambellan Duplessis as designer at Sèvres with examples from the Wallace Collection. Recordings of the Emerging Scholars events held in November will be available to members in the February Newsletter.

We are delighted to introduce you to some members of the group and hope to keep doing so in future issues of the Newsletter:



Sebastian Bank graduated with an MA in Art History from Bonn University in 2017. Currently, he is writing his doctoral thesis about *Historicist Domestic Interiors* and is working on a catalogue about the blue and white porcelain collection of Prof. Dr. Bernhard von Barsewisch at Wolfshagen Castle in Germany. He is especially interested in Frankenthal porcelain and German faience.

Instagram: @seb_cera



Grace Chuang graduated from the Bard Graduate Center with an MA in the History of Decorative Arts in 2010. She also holds a certificate in curatorial studies (2013), MPhil (2019), and PhD (2020) from the Institute of Fine Arts, New York University. Her research focuses on European Decorative Arts and Interior Design of the long 18th century, especially in pre-Revolutionary France.



Mandy Garratt recently graduated from Cardiff University with an MSc in Conservation Practice (the conservation of museum objects), where she conserved paper archives, natural history specimens, a serpent musical instrument and several ceramic pieces. Mandy loves English 18th century porcelain and has a small collection of tea bowls and saucers.



Bridget Garza Griffin is an MA student in British and French Decorative Arts and Interiors at the University of Buckingham with the Wallace Collection. Her research interests include first-generation collectors from the African Diaspora, their collecting habits, and social networks within the art world. She is particularly interested in the intersections between collected objects, display, and socio-historical context.

Instagram: @__garza__



Giovanni De Girolamo graduated from the Sapienza University in Rome, specializing in seventeenth-century Roman and Neapolitan. In 2015 he completed a six-month internship at the Vatican Museums. At postgraduate School for Cultural Heritage in Florence he fell in love with ceramics and published catalogue entries and articles about the Doccia porcelain manufactory. He is also a member of Associazione Amici di Doccia.

Instagram: @gio.degi



Ellinor Gray completed her MA in Decoration Arts and Historic Interiors at The University of Buckingham in 2019, going on to work in the Decorative Arts department at the Royal Collection Trust. She is particularly drawn to objects and interiors of the 19th century and is looking forward to starting as a Heritage Project Officer working on the Houses of Parliament Restoration and Renewal programme.



Michael Greenberger is currently pursuing an MA in History of Decorative Arts at Parsons with a fellowship at the Cooper Hewitt. He is an avid collector of 18th century Meissen porcelain and published a book about his collection, *Early Meissen Porcelain - The Michael Greenberger Collection*, in 2019.

Website: artmrg.com/collection / Instagram: @mikeg96



Courtney Harris has been the Curatorial Research Fellow for European Decorative Arts at the Museum of Fine Arts, Boston for the past six years. She graduated from the Courtauld MA program in 2012. Her research interests include English pottery and porcelain, Delft and Delftware, the 19th century market for ceramics, and the history of collecting,

Instagram: @courtneylh721



Jessica Insley graduated with a BA (Hons) degree in Art History from Queen's University (Canada) before studying an MA in Decorative Arts & Historic Interiors at the University of Buckingham. She is currently the Collections Curator at Mount Stuart House on the beautiful Isle of Bute in Scotland.

Instagram: @insley_dec_art



Lindsay Macnaughton is currently writing her PhD on *Staging and Collecting French History in the Homes of John and Joséphine Bowes* (University of Durham and The Bowes Museum). Her recent publications include an article on the *Social and Material Worlds of Alphonsine Bowes de Saint-Amand* and a short essay in the forthcoming book on Jean-Henri Riesener. Lindsay lectures at the University of Buckingham.

Instagram: @lindsaymacnaughton

Twitter: @LHMacnaughton



Andrea Müller-Fincker graduated from the University of Stuttgart with an MA in Art History and Philosophy. She worked as a European ceramics specialist at a Stuttgart auction house and has been a self-employed expert since May 2020. She is currently working on her doctoral thesis on Gerhard Schliepstein at LMU Munich and has recently published an essay on Gerhard Schliepstein als Plastiker und Bauplastiker. Her research interests focus on the aesthetics and iconology of materials.

Instagram: @finckerporzellanexpertise



Alyssa Myers is an MA student with the RCA and V&A's History of Design Programme. She specialises in European Decorative Arts and Ceramics and has just submitted her dissertation on Dining in the 18th century British Country House. She is also the co-creator of the design history blog, Out of Touch, Out of Time.

Instagram: @alyssa_decarts



Anna Reshetneva graduated with an MA from the National Academy of Fine Arts and Architecture in Kiev in 2015 her dissertation was on *Stylistic features of European porcelain of the 18th - early 20th century from private Ukrainian collections*. She is interested in 18th- to 20th-century Western and Eastern European porcelain and porcelain experiments of modern masters. Currently, she is working on the attribution of porcelain in museums and private collections of Ukraine.

Facebook: Anna Reshetneva



Rebecca Tilles is Associate Curator of 18th century French & Western European Fine & Decorative Arts at Hillwood Estate, Museum & Gardens in Washington, DC. Rebecca recently completed her PhD from the University of Sussex (2019) with a dissertation on *George and Florence Blumenthal: A Collecting Partnership in the Gilded Age, 1858-1941*. She is currently organising exhibitions on outdoor garden sculpture by Kristine Mays; the evolution of porcelain in Western Europe; and on *Marjorie Merriweather Post and the Diplomacy of Philanthropy*.



Rebecca Klaner

Emerging Scholar Co-Convener

In 2014 I graduated with an MA in Art History and a dissertation on *German copies of Wedgwood's Jasperware* from the University of Cologne. I have been a member of the curatorial team of the V&A Wedgwood Collection at Barlaston since 2015 and my current research project focusses on Wedgwood's role in the shaping of public taste and 'good design' in the twentieth century. I am delighted to head the Emerging Scholars sub-committee together with Félix and I am very impressed with the group members as well as the generous response we have received so far.

Instagram: @edelsteyn



Félix Zorzo

Emerging Scholar Co-Convener

I graduated with an MA in Art History from the Universidad Autónoma de Madrid and I studied the MA Museum Cultures at Birkbeck College London in 2013.

After working as picture researcher at the National Gallery, my interest in eighteenth-century decorative arts has led me to join the Wallace Collection as Curatorial Assistant in 2019.

Instagram: @zorzofelix

Living Room Lectures

October and November Links

October and November have been incredibly prolific for the FPS. We have had five exciting lectures and our very first online symposium dedicated to John Mallet on the occasion of his 90th birthday. We have continued our exploration of other European cities with lectures from The Hague, Florence, Paris and Richmond, Virginia.

Below you will find links to the Zoom recordings for the October and November lectures so that you may enjoy them again. Our final lecture of 2020 will take place on 13 December, and we have an exciting programme for the New Year, details to follow soon.

We would like to thank all our speakers for their generosity and of course to all of you, it is your donations that make these lectures possible and freely available, allowing us to discover new audiences who share our love of European ceramics.



October 11, 2020

ROYAL BLUE - WILLIAM AND MARY'S FINEST DELFTWARE', Kunstmuseum Den Haag

Guided tour of the exhibition

https://us02web.zoom.us/rec/share/exqBZpV19EHBAeVLLb6oURR9lpZvEV8gjl_0OZZgZPSCwaprqCeypTnv-rZSuyZ.DflCAtc0NEsRvyZT

Access Password: **AMr5K@%u**

You can order the **exhibition catalogue** [here](#).

You can find **more information on Delftware**, its history,

the makers and their marks and much more [here](#). And you can also send in your own puzzle pieces for open discussion.



October 18, 2020

NEWS FROM DOCCIA PRESENT AND PAST

Livia Frescobaldi and Oliva Rucellai

https://us02web.zoom.us/rec/share/3sjkMxMznbZ2s94aNyRtsyj6y34BWV34te96Nc5y_IeT6y0FhiTsWb1GH4kGP_Qn.OonNA8FBEWGTkG_F

Access Password: **?+9#tbf?**



November 1, 2020

THE MANUFACTORY OF EXTRAVAGANCE PORCELAIN FROM MEISSEN AND CHANTILLY

Mathieu Deldicque

https://us02web.zoom.us/rec/share/06JcD2KCS4ni5zqCb_t4ONlo_bhwHFLtBI9wsTnn4hzi6Rm-OfGfOGQdAEwpweQeG.p9KdWkdAhAzS9x_4

Access Passcode: **Z5A^\$i=s**



FPS Symposium to Celebrate John Mallet's 90th Birthday

MAIOLICA in the Shadow of RAPHAEL: Saturday 7 Nov. 2020

https://us02web.zoom.us/rec/share/bfzYjeWFZRqUuO5A3QVOiQ_ukXSK5cCR9SipvSCE1lrMk9JLaZChhB_5KB-bwH3V3.8WH4Y95XmwngvGp2

Access Passcode: **?I?1#67e**



A Celebration of John Mallet: Sunday 8 Nov. 2020

https://us02web.zoom.us/rec/share/96zel_XNbE8iN3znHKCe7ci1faQN5WV3haPn59AfzuP4oiCv3dBZkMMJbrEYqabY.phg1BL9lJET_0zXU

Access Passcode: **q.&HH4x.**



November 29, 2020

**“TRÉSORS DE DIPLOMATIE.” SÈVRES AND THE
POLICY OF GIFT-GIVING OF NAPOLEON’S
IMPERIAL HOUSEHOLD**

Sylvain Cordier

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Edited by Félix Zorzo

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