

THE FRENCH PORCELAIN SOCIETY

NEWSLETTER AUGUST

Dear Members,

Last July we held our second online AGM where the Committee shared an insight into last year's activities, from the success of our online symposia and Living Room Lectures to the Society's commitment with scrupulous scholarship with the publication of the eighth volume of the Society's Journal. For those of you who could not attend the online meeting we share a link to the recording at the end of this newsletter.

The Geoffrey de Bellaigue Memorial Lecture took us to the royal suburbs of eighteenth-century Paris, where Marie-Antoinette enjoyed the enlightened pleasures of her dairy farm in the Château de Rambouillet. We are grateful to Gabriel Wick and to John Whitehead for their captivating accounts on the neoclassical building and the 'Etruscan' Sèvres porcelain service created for the French queen.

After a quiet summer break we are excited to continue with our programme of lectures on Sunday 5th September, when Alessandro Biancalana will take us on a private tour of Villa Cagnola, north of Milan. We will be shown some highlights from the vast collection of European porcelain in the villa, including Doccia, Meissen and Capodimonte. Alessandro will be joined during the Q&A session by director Don Eros Monti and curator Andrea Bardelli. An email with login details will be shared as usual on the Tuesday before the lecture.

During our AGM we mentioned that we will shift from sending a quarterly e-Newsletter to a twice-a-year pattern, in March and September, from 2022. This is to make sure that we bring you relevant and appealing content about what happens in the ceramics world. In the meantime, we will continue sharing regularly with you information about other like-minded societies' events as well as links to the recordings of our online lectures.

In this issue we share with you, among other, auspicious news about our forthcoming symposium on Madame de Pompadour, a sensory-tickling exhibition in Schloss Fürstenberg,

recent museum acquisitions from Down Under, and a scholarly snippet about ceramic interchanges late eighteenth-century Europe. We hope you enjoy it!

Félix Zorzo

Newsletter Editor

Upcoming Events

FPS SYMPOSIUM

Everyday Rococo: Madame de Pompadour and the Arts

The Wallace Collection, 3–4 December 2021



The French Porcelain Society is pleased to announce its forthcoming symposium *Everyday Rococo: Madame de Pompadour and the Arts* to be held at the Wallace Collection, London, on

3-4 December 2021. With two days of papers, which we hope will also be available online, this will be the first reassessment of Jeanne-Antoinette Poisson's artistic patronage since the landmark exhibition, *Madame de Pompadour et les Arts* of 2002.

Commemorating the Tercentenary of her birth, and marking the publication of Rosalind Savill's book *Everyday Rococo: Madame Pompadour and Sèvres Porcelain*, this conference will welcome international experts discussing her interests in the fine and decorative arts from pets to porcelain and from prints to religious paintings. Further details will follow in the Autumn, but please save the dates (Friday 3-Saturday 4 December).

Image: Tea Service (*déjeuner 'Courteille'*, four *gobelets 'Hébert' et soucoupes*, *pot à sucre 'Bouret'*), lapis and green ground painted with children in landscapes by André-Vincent Vielliard, date letter F for 1759, probably bought by Mme de Pompadour in December 1759. The Wallace Collection, London ([C401-06](#)).

Haughton International Seminar

The Secrets of the Bedroom & the Boudoir

Thursday, 14 & Friday, 15 October 2021

At The British Academy, 10–11 Carlton House Terrace, London SW1Y 5AH



An international tour of royal bedrooms and boudoirs over the centuries. Amongst the many and varied topics to be discussed will include intimate dining, activities, design, textiles, paintings, lighting and items used for the toilette, hygiene and health. They were more than bedrooms; they were the heart of the kingdom.

Speakers & Topics:

Annabel Westman, FSA, Former Executive Director, The Attingham Trust, Textile Historian and Consultant

"From Fryars Knots to Festoon Hangers: The art of the trimmings-maker in the creation of the state bed"

Dr Timothy Schroder, DLI, FSA, Lecturer and Author / Prime Warden of the Goldsmiths' Company

"The Royal Tudor Bedroom: scraps from the cutting room floor"

Professor Dame Rosalind Savill, DBE, FBA, FSA, Director of The Wallace Collection, 1992–2011

"The Perfumed Atmosphere of a Lady's Chamber: Vincennes and Sèvres porcelain for use in the bedroom and boudoir"

Lisa White, MA, FSA, Furniture Historian and Lecturer. Former Director Attingham Summer School. Former Chairman of the National Trust Arts Advisory Panel 2010-16

"Mystery, Magnificence or Allure? Lighting in the historic bedchamber"

Philippa Vaughan, Art Historian, Writer & Archaeologist. Former Director of The Royal Asiatic Society and Trustee of The Calcutta Tercentenary Trust

"The Indian Boudoir : private or public space?"

Meredith Chilton, C.M. Curator Emerita, Gardiner Museum, Toronto

"Dîners à Deux: Intimate Dinners with Casanova"

Dr. Simon Thurley, CBE, Leading Historian, Curator and Heritage Expert

"The Royal Bedchamber in Restoration England, 1660-1680"

Bertrand Rondot, Conservateur en chef, Mobilier et objets d'art, Château de Versailles

"Royal Bedchambers in Versailles: more than a bedroom, the heart of the kingdom"

Dr Katharina Hantschmann, Senior Curator, Bayerisches Nationalmuseum, Munich

"A Life Without Pugs is Possible but Pointless - dogs at court life"

Christiane Ernek-van der Goes M.A. Art Historian, Staatliche Kunstsammlungen Dresden/Kunstgewerbemuseum

"Royal Splendour Behind the Scenes: the State Bedchamber and it's function in the Dresden Residence"

Rose Kerr, Honorary Associate of the Needham Research Institute in Cambridge, Previously Keeper of the Far Eastern Department at the Victoria & Albert Museum, where she worked from 1978-2003

"What Every Chinese Lady Wanted"

Ivan Day, Food Historian, Museums and Country House Consultant

"Throwing the Stocking - posset pots and their role in bridal bedchamber divination rituals"

Robin Emmerson, Author and Curator Previously Curator of Decorative Arts, National Museums, Liverpool

"Wedgwood in the Empress's Bedroom - success or failure?"

Dr. Joanna Marschner, Senior Curator, Historic Royal Palaces

"Caroline of Ansbach: Fashion and Style"

To purchase tickets, please click on the link below:

<https://www.haughton.com/booking-form-2021>

Royal Crown Derby Museum



Royal Crown Derby Museum is delighted to be able to welcome people back to the site and will be offering tours of its collections and archives on Wednesdays, Thursdays and Fridays this Autumn following a week of creative site tours from September 13th.

September 13th to 17th: For one week only, in partnership with Derby Theatre and students from the University of Derby, Royal Crown Derby Museum invites you to a very special tour celebrating 300 years of making in Derby. Tour the site and see our modern-day artisans at work but look out for the makers and artists from 1773, the year of King George's visit to the Nottingham Road factory. Meet some of the characters who shaped the early history of Royal Crown Derby and learn how makers worked both then and now.

From September 23rd you can book an historic hands-on collections tour offering a unique opportunity to explore stories from the past. You will be able to see and touch the history which has contributed to the development of Royal Crown Derby today, see the work of influential artists, feel the extraordinary delicacy of an eggshell teacup, and discover more about the innovators who have helped shape the company since 1750.

We look forward to welcoming you, group sizes have been kept small so every tour is individual, and you will be able to ask questions and explore areas of personal interest.

All tours and events must be pre booked.

Collector's Guild members will also be able to trial our new interactive factory tour from late September.

BOOK HERE

<https://the-royal-crown-derby-museum.arttickets.org.uk/>

Acquisitions

A pair of Vincennes porcelain '*vases à oreilles*'

National Gallery of Victoria

By Amanda Dunsmore, Senior Curator, International Decorative Arts & Antiquities



Pair of vases ('*vases à oreilles*') of the third size, design attributed to Jean-Claude Duplessis, decorated by Jacques Fontaine decorator, Vincennes Porcelain Factory, c. 1755. Soft-paste porcelain, (a) 18.7 x 9.7 x 9.6 cm, (b) 18.5 x 9.7 x 9.5 cm. National Gallery of Victoria. Purchased NGVWA with the assistance of Joan Darling to commemorate the 60th Anniversary of the NGVWA, 2021. Image credit: © Sylvain Deleu 2019-20

The National Gallery of Victoria, Melbourne has recently acquired a pair of vases (*vases à oreilles*) (third size) c. 1755 by the Vincennes Porcelain Factory. The works were generously supported by Joan Darling in celebration of the NGV Women's Association's sixtieth anniversary.

The ornamental vases are referred to as 'vases with ears' in reference to the style of handles which extend organically out of the rim. Their scrolling, foliate, rococo form is attributed to the factory's designer Jean-Claude Duplessis and is thought to have been an entirely original creation as no precedents in Chinese porcelain or metalware have yet been identified. The vases were produced in six sizes with five sizes known; the first size was the largest. This pair of vases are the third size which was introduced in 1754. The '*vases à oreilles*' were mainly sold in pairs or as parts of garnitures. Two drawings of the model exist in the factory's archive along with an original plaster model. Each vase bears the painters mark for Jacques Fontaine who executed the floral decoration in the reserves. The turquoise-coloured ground, known as *bleu céleste*, was introduced by the factory in 1753 and quickly became one of the factory's most sought after and expensive ground colours, having initially been used on a dinner service that was produced for Louis XV.

Eleven figures from The Scarf Dance, table centrepiece

National Gallery of Victoria

By Amanda Dunsmore, Senior Curator, International Decorative Arts & Antiquities



Eleven figures from The Scarf Dance (*Le Jeu de l'Écharpe*), table centrepiece (*première grandeur*), Sèvres Porcelain Factory, Agathon Léonard (modeller), 1897 modelled, 1900–23 manufactured. Biscuit, hard-paste porcelain. National Gallery of Victoria. Gift of Krystyna Campbell-Pretty AM and Family through the Australian Government's Cultural Gifts Program, 2021. © National Gallery of Victoria.

The National Gallery of Victoria has also recently acquired eleven figures from The Scarf Dance, table centrepiece (*Le Jeu de l'Écharpe*) 1897 by the Sèvres Porcelain Factory. The works were generously gifted by Krystyna Campbell-Pretty AM and her family.

The Scarf Dance (*Le Jeu de l'Écharpe*) series of porcelain figures by the Sèvres manufactory has become one of the most iconic expressions of the Art Nouveau style, embodying the principles of organic form and movement and the representation of the liberated female form. It comprises fifteen figures of women dressed in flowing garments, dancing with scarves and musical instruments. The central figure of the horn player on the pedestal directs the dance and the figures are framed by a pair of statuesque torch bearers, also on pedestals, who oversee the

dance.



The series was initially created in terracotta in 1897 by the sculptor Agathon Léonard as part of a decorative concept for the foyer of a dance hall. Alexandre Sandier, Artistic Director at Sèvres at the time, viewed the figures at the Salon de la Société Nationale des Beaux-Arts and commissioned their production by Sèvres in biscuit porcelain. Their production represented the first works for the factory in the Art Nouveau style. The series was exhibited for the first time as a table centrepiece in the Sèvres pavillion at the Paris International Exhibition in 1900. It was considered a masterpiece of the exhibition and the factory was awarded a Grand Prix medal. Following its success, the French state offered this first production as a diplomatic gift to Tsar Nicolas II and his wife Alexandra Feodorovna, Emperor and Empress of Russia. The series is now in the Hermitage Museum, St Petersburg and is one of the few complete sets in existence.

Following the Exhibition, the series was put into production in two different sizes. The original size, or *première grandeur* (first size), was 57 cm high and a smaller size, the *deuxième grandeur* (second size), was produced at 38 cm high. Between 1901 and 1923 fifty-nine examples of each size were executed and collectors had the choice of acquiring the complete series or individual figures. The pedestals were also sold through the manufactory. There are

complete sets known in the French Embassy, Prague, the Victoria and Albert Museum, London, the Museum for Arts and Crafts, Hambourg and the Musée National de Céramique at Sèvres.



The concept for the The Scarf Dance was most likely inspired by the performances of the American dancer and choreographer Loïe Fuller, one of the most celebrated dancers in Paris during the late 1890s and early 1900s. Fuller became famous for her performances dressed in swathes of diaphanous silk that she swirled with batons, entrancing audiences through her innovative use of mirrors and coloured glass slides which were projected on to her robes to create colourful, ethereal effects. Fuller became so celebrated that she was given her own theatre at the Paris International Exhibition of 1900. She epitomised the exotic, sensuous woman that came to embody the Art Nouveau style which came to its height at the 1900 Exhibition. The figures from The Scarf Dance emulate Fuller's beguiling performances and are dynamic studies in movement and drapery. While each individual has a distinctive character and pose, the whole ensemble possesses a rhythm and harmony that contributes to the unity of the whole.

Exhibition

Sense and Sensibility. Porcelain and the Five Senses

Museum Schloss Fürstenberg
Until 24 October 2021



What is it that makes porcelain so special as a material? Its uniqueness is epitomised by specific qualities: white colour, hardness, gloss, light sound, translucency, fragility. For more than a thousand years, since its origins in East Asia, this so-called 'white gold' gained success as a luxurious commodity and enthralled people all over the world. From the late Middle Ages, Europeans fell for this luxury product and developed a '*maladie de porcelaine*'. The first scarce objects entering Europe were regarded as miraculous. However, after Portuguese, Spanish and—a little later—Dutch and English ships set up trade routes around the globe, porcelain reached Europe in increasing numbers. The whole continent went crazy for this material, which was incomparable to any other known substance. They searched for the recipe or *arcanum* for centuries, but it was not before the beginning of the eighteenth century that experiments at the Saxon court were successful. Thus, the fascination grew bigger and bigger. Today, porcelain is no longer a rarity. Nevertheless, as porcelain's status changed from elitist to widely available through mass production, there still remains a glimpse of its glorious past and of the idea that porcelain is something 'special'.



For the sense of scent, a cabinet was designed in the appearance of a rococo boudoir to frame a stunning pair of Fürstenberg pot-pourri vases from c. 1775. Filled with a real pot-pourri from the Officina Profumo-Farmaceutica di Santa Maria Novella in Florence, they emanate a fantastic and historic scent. Meanwhile, visitors can listen to a collage of literary quotes that refer to the olfactory culture of the eighteenth century.

To encourage people to interact, the cabinet dedicated to the sense of hearing invites visitors to smash pieces of porcelain, literally. By throwing a cup, a plate or a beaker —recent waste wares from the Fürstenberg manufactory — into a bin, a sound machine is set into operation and a ‘porcelain symphony’ plays. The symphony was composed by Cologne-based musician Ralf Weifenbach using real porcelain sounds, such as the clattering of a cup on its saucer. On the outside of each cabinet are texts, images, and, of course, objects to amplify the subject. With “Sense and Sensibility” the Museum Schloss Fürstenberg follows its path to recreate or, better, inspire the public to develop a new passion for the magnificent, beloved and inimitable material: porcelain.



The exhibition runs until 24 October 2021. For more information about the museum and the exhibition check the website <https://www.fuerstenberg-schloss.com/en/>

A catalogue (in German language) is available at the museum.

New Appointment

The Crocker Art Museum appoints Rachel Gotlieb, Pd.D. as the first Ruth Rippon Curator of Ceramics

The Crocker Art Museum is delighted to announce Rachel Gotlieb, Ph.D., as the first Ruth Rippon Curator of Ceramics. The Crocker's international ceramics collection is one of the largest in the United States and includes works dating from prehistoric to contemporary periods. Gotlieb, a leading ceramics specialist, will oversee acquisitions, exhibitions, and scholarship, and help bring the collection to even greater prominence nationally and internationally.

Gotlieb's role is a new position established through the generosity of Anne and Malcolm McHenry in honour of



Ruth Rippon (b. 1927, Sacramento, CA), the influential Sacramento State Professor who has long been integral in shaping the Northern California ceramics tradition.

"The Sacramento region has long played an important role in the development of ceramic arts and especially today as clay has emerged as one of the most exciting media in contemporary art, we are pleased to welcome Rachel to the Museum," said Lial A. Jones, the Museum's Mort and Marcy Friedman Director & CEO. "She will further the Crocker's collecting and scholarship in this area and will support the elevation of ceramics as one of the Museum's key focus areas."

"The ceramics collection at the Crocker precedes itself, as it is well known among scholars, curators, collectors, and enthusiasts throughout North America," said Gotlieb, a modern and contemporary specialist with a particular interest in 19th-century ceramics. "I think what differentiates the collection is that it is embedded in a prestigious California museum, and I look forward to increasing access to its diverse and expansive collection."

Previously, Gotlieb was the Adjunct Curator and the former Chief Curator at the Gardiner Museum of Ceramic Art, Toronto, among the few museums globally to be focused on ceramics, where she advised on acquisitions and donations and lectured on 19th-century, modern and contemporary ceramics and design.

Notably, she directed the installation of a monumental glazed ceramic sculpture in front of the

Gardiner by artist Jun Kaneko; curated *Piece by Piece* (2015), the first museum presentation in Canada of acclaimed British ceramic artist Clare Twomey; *True Nordic* (2016–17), a landmark survey exploring more than seven decades of Nordic aesthetic influence on Canadian design spanning furniture, ceramics, textiles, metalwork, and glassware; and a major retrospective (2017–18) of the acclaimed Canadian artist Steven Heinemann who transformed the medium of ceramics in Canada.

She holds a B.A. in Art History from the University of Toronto; an M.A. in Design History from the Victoria & Albert Museum at the Royal College of Art, London, and a Ph.D. in Art History from the Queens University, Kingston, Ontario.

Article

English Ceramics in Italy in 1789

By Antony Griffiths
former Keeper of Prints and Drawings at the British Museum



Much has been written on imports of Meissen and Sèvres porcelain to Britain during the eighteenth century, but less has been published on exports of English porcelain to the Continent. So members of the Society might be interested in a catalogue of the stock of Giacinto Micali e Figlio in Livorno (or Leghorn as it was known in England at the time), titled *Catalogo di generi*

che trovansi vendibili all'ingrosso e a dettaglio da Giacinto Micali e figlio, negozianti in Livorno, printed in 1789. A copy survives in the Bayerisches Staatsbibliothek in Munich and has been digitized (it is available on [Google Books](#)). Livorno was then the main port serving central and northern Italy. It was also a Free Port, used for transshipping goods from northern Europe to the Levant. Micali used the possibility of importing goods free of tax to establish a huge warehouse in which he stocked consumer goods sourced from all over Europe, for sale within Italy or elsewhere. The first part of the catalogue is 141 pages long, with parallel text in Italian and French, and has 792 headings of categories of objects. The contents are those one would find in a modern household department store. The ceramics are mostly listed under the heading 'Assortimenti', and in deference to the name of this Society I transcribe the French rather than the Italian version of the text, preserving its original spelling and accentuation:

40: Assortiments pour table de porcelain de Saxe, de Franckental, de Paris, de Derby en Angleterre, at d'autres manufactures plus renommées d'Europe, peints à fleurs et figures, avec or, de different gouts, contenu, et prix, suivant les demandes des acheteurs.

41: Dits[ditto] pour le desert de la meme porcelaine, et assortiments pour dejuné, à caffè, thé, chocolat, etc de chaque goût, et contenu.

42: dits pour table, et pour le desert de porcelaine de la Chine, et du Japon, peints au goût Européen, à fleurs naturels, figures etc qu'on vend à prix très modique.

43: dits idem, de porcelaine bleu et blanche de la Chine appelée Porcelaine de Pierre.

44: Assortiments de groupes et figures de porcelaine, en staffage et couleur pour ornements de plateaux, de chaque prix et sujet, comme on verra aux articles, Groupes et Figures; et autres assortiments d'animaux de porcelaine de diverses qualités.

45 Dits de porcelaine de Saxe, de Seve, et de Monsieur à biscuit, avec vases assortissants pour les plateaux.

46: Assortiments pour table de fayance d'Angleterre, de la veritable qualité de la Reine, marquée piece par piece, avec bord doré, ou peint en couleur, et autres semblables, avec sujets de fleurs, figures etc à l'imitation de la porcelaine, pour l'usage de 12 à 60 couverts.

[47 and 48 are more Queensware, while 49 to 52 are table glass from England and Bohemia; damask table linen from Flanders and elsewhere; and cutlery of Sheffield plate.]

53: Assortiments pour le dejuné du celebre et renommé Wedgwood pour caffè, thé, et chocolat, en fond bleu, verd, et lilla, avec bas-reliefs de figures blanches, d'une très parfaite execution.

54: Assortiments de vases pour ornements de cheminées, galleries etc du meme Wedgwood, en fond de couleur, avec bas-reliefs blancs, et d'autres de Basalte artificiel, peints à l'Etrusque et à la Grecque, d'après les meilleurs originaux.

55: Assortiments de bas-reliefs et medailles du même Basalte noir, et en couleur, tirés d'après des originaux antiques representants une histoire suivie ancienne et moderne [followed by a long description of the various subjects].

A few later entries are also of interest:

385: Figures de porcelaine grandes et petites, en staffage de couleur, et à biscuit, de Seve, Saxe etc pour ornements de plateaux, representants sujets de Deites, Bergeries, Musiciens etc.

433: Groupes et figures de porcelaine en staffage, en couleur, de Saxe, de l'Electeur Palatin, de Derby en Angleterre, et d'autres manufactures plus renommées d'Europe, et de porcelaine de Seve, et de Monsieur, à biscuit, representants plusieurs sujets.

776: Vases de porcelaine de la Chine et du Japon de plusieurs qualités et grandeurs, tant peints à fleurs, figures etc. qu'en fond bleu, et à bas-reliefs etc.

[777 to 781 are other sorts of vase, those from Wedgwood being repeated from 54 above.]

In his introduction to the catalogue, Micali explains that his firm offers goods both wholesale and retail, and that their prices are the same as if ordered in the original country. They had a particular strength in imports from England, listing pianos and other musical and scientific instruments, glass and Sheffield plate, and published as a supplement to this catalogue a list of printed music and engravings from England, the last of which can be shown to have come from the stock of John Boydell (see Antony Griffiths & Giorgio Marini, 'Some Italian importers of British prints in the 1780s', *Print Quarterly*, forthcoming). Micali had published in 1787, two years earlier, another version of his catalogue of prints, and the introduction to this includes the information that while in London they had dealt directly with the best-known publishers and engravers, and had obtained very favourable terms, and adds that they had done the same in France.

The truth of this statement is proven by the numerous references to Mr Micali in the letters that the manager Joseph Lygo sent on a regular basis from the Derby warehouse (i.e.: showroom/shop) in London back to his employer William Duesbury in Derby. Extracts from these were published by the late A.P. Ledger in the first of the two volumes he produced in his projected series of 'Derby Porcelain Archive Research', titled *European Competition, Trade and Influence 1786-1796* (1998). No fewer than 15 letters refer to Micali who called in on an almost weekly basis between November 1786 and May 1787. He was a very fussy customer, wanting changes to be made before he placed orders for groups and figures (18 November 1786). Later he wanted to see designs for pedestals in the clay, stating that 'they did things of the same kind for him in France to see if he approved them' (2 January 1787). On 19 January Micali told Lygo that 'the people of Leghorn always considered the English porcelain very bad ware and of but little value', but that he himself disagreed; so he wanted to take some pattern plates on approval to show his colleagues and see if they thought that they would be able to get orders for them. Lygo's recommended that a few complete services should also be sent, in the same way as Wedgwood had done. (For letters to Micali in the Wedgwood archive: see Eliza Meteyard, *Life of Josiah Wedgwood*, London 1865, I p.60; and Lucy Lead, Archivist V&A Wedgwood Collection has provided details). A week later, on 26 January, Micali was shown the designs for pedestals for vases, but said that the price of 4/6d was too high, and that he had only paid 2/6d for equivalent pedestals at Meissen and Frankenthal. On 6 February he decided that he wanted 'a desert made to his own fancy', bringing his drawing for it a week later; he ordered at the same time some vases, though he wanted them decorated with a cypher rather than a coat-of-arms, since 'he says the cyphers on china in their country does better'. He finally departed on 5 May, some weeks after Lygo had reported to Duesbury that he was doing his best to avoid taking any more orders from him (16 March).

Micali's name occurs in seven letters after his return to Italy. In October Lygo shipped another consignment to him, sending an invoice and bill of lading in advance. This elicited a letter from Micali that 'this shall encourage the commerce we have in mind to open with you in preference of that we do at present with the best Germany manufactoryer [sic]' (21 November 1788). Ledger was unable to discover anything about Micali in the age before the internet. But he did find and published (pp.107–11) related extracts from the Derby sales registers, which suggest that Micali had sold about £150 worth of goods, but had returned £116 worth to London. These items had been sent on a sale-or-return basis, and Duesbury, like Wedgwood, must have agreed to do this in the hope of opening a new market in Italy and the Mediterranean world. The Derby papers after 1796 do not survive, so the story cannot be continued. But it is reasonable to assume that any commerce was severely disrupted by the French invasions of Italy in and after 1796.

(For further information about Micali, see two articles by C.M.Sicca: 'Il negozio di Giacinto Micali e figlio in Livorno ove si trovano ogni sorte di mercanzie, e oggetti di belle arti in marmo', in L. Passeggia (ed), *Arte, gusto e cultura materiale in Italia, Europa e Stati Uniti tra XVIII e XIX secolo*, Milan 2005, pp.78–85; and 'The shop of Micali is an object of curiosity: there is scarcely any commodity it does not furnish, l'emporio Micali tra commercio, curiosità e socievolezza', in *Nuovi Studi Livornesi*, xxvi, 1–2, 2019, pp. 233–53.)

Publications

The RA Collection of Chinese Enamelled Copper.

A Collector's Vision – Volume V

Jorge Welsh Research & Publishing Book Launch
by Maria Antónia Pinto de Matos, Ana Moas, Ching-fei Shih

NEW RELEASE

The RA Collection of
**Chinese Enamelled
Copper**
A Collector's Vision

VOLUME V

BY Maria Antónia Pinto de Matos,
Ana Moás and Ching-fei Shih
ENGLISH EDITION



Following the publication of the first four volumes of *The RA Collection of Chinese Ceramics. A Collector's Vision* in 2011 and 2019 respectively, Jorge Welsh Research & Publishing announces the launch of the V volume, *The RA Collection of Chinese Enamelled Copper, A Collector's Vision*.

Lisbon - 14 September 2021 - 5:00 - 7:00 pm BST

London - 6 October 2021 - 5:00 - 7:00 pm BST

This boxed, hardcover book brings to light new research on the inter-cultural connections that are central to the collection. The book draws on the combined expertise of Maria Antónia Pinto de Matos, Ana Moas and Ching-Fei Shih, to shed light on the collector's choices and the complex intersections between enamelled copper and porcelain production in 18th-century China.

The launch of the book will be followed by a series of online lectures on Chinese Enamelled Copper by William Sargent, Xu Xiaodong, Ching-fei Shih and Ana Moas. Programme [here](#).

Visit www.jorgewelsh.com for more information.

Emarging Scholars

New members

During the last year the Emerging Scholars group has continued to foster research among early-career scholars, curators, collectors and artists interested in ceramics. We have organised online workshops, a research forum and have introduced a format of Living Room Lecture with presentations from the sub-Committee. Our aim is to expand these activities and to maintain the buzz around learning about European ceramics in the future. Testament to the interest in our activities is the addition of new members, whose profiles we present below. We hope to be able to bring more news about their work in the future.



Danielle Ezor is a doctoral candidate in the RASC/a: Rhetorics of Art, Space and Culture Ph.D. program in art history at SMU. She received her B.A. in art history and studio art from Wellesley College and her M.A. in art history from the Williams Graduate Program in the History of Art. At Williams, Ezor worked in the Manton Study Center for Works on Paper at the Clark Art Institute. She has also spent time as a research intern in the Art of Europe Department at the Museum of Fine Arts, Boston. Her dissertation, titled “Constructing Whiteness at the Dressing Table: Race, Gender, and Materiality in Eighteenth-Century France and the French Caribbean,” questions how eighteenth-century vanity items such as makeup boxes, perfume vials, etui kits, sugar pots, coffee, tea, and chocolate implements and their corresponding consumables —makeup, perfume, coffee, tea, chocolate, sugar— not only allow for but actively construct white femininity, often at the expense of forced Black labor. Her dissertation is advised by Professors Amy Freund, Mimi Hellman, Adam Jazienki, and Roberto Conduru.



Avery Schroeder has pursued a bachelor's and master's degree of the history of art from Columbia University (2016) and the Bard Graduate Center (2018), respectively. Avery's research interests focus within eighteenth century France at the Sèvres Manufactory during Louis XV's reign. Her most recent dissertation focused on the history of dining and Louis XV's use of porcelain in diplomatic gifting. She has spent time working alongside curatorial teams at The Met, The



Serenella Sessini (PhD, University of Sheffield) is an art historian specialising in Italian Renaissance domestic and ecclesiastic art with a focus on the use of images in education and devotion. She has co-authored the book “Music in the Art of Renaissance Italy, 1420-1540” and written articles focusing on images with musical elements. She currently works in collection management at the V&A where she is researching Italian Renaissance maiolica dishes and tiles.



Laura Smeets is the new curator of European Ceramics at the National Museum of Ceramics Het Prinsessehof in Leeuwarden (The Netherlands). Previously she worked as keeper of the art collection at the Royal Collections of The Netherlands, with a primary focus on decorative arts and history. Since 2016 Laura Smeets was also responsible for the summer openings of Noordeinde Palace and the Royal Stables in The Hague. Smeets studied Cultural Studies and Museum Studies at the University of Amsterdam. After graduating (2010) she started as a freelancer and carried out provenance research, made exhibitions and wrote exhibition concepts on behalf of various museums in The Netherlands.



Kate Turner has recently joined the V&A Wedgwood Collection as Assistant Curator after five years spent as co-founder and director of Our Stories Heritage Consultancy. As a consultant, she worked with diverse collections in organisations from the National Trust to the National Football Museum. Until now, her research has largely focused on social history and uncovering little known stories of workers in the industrial era and her curatorial work has looked at how to make complex narratives accessible for audiences.

May to July 2021 Links

June 12 & 13, 2021

FPS Symposium: The Art of the Dealer: Selling Antique Ceramics, 1850 to 2000



DAY 1

<https://us02web.zoom.us/rec/share/CInVLHxk1bkX3AkwTbvha87UiLNK35VYLyQQmVzzjtkKZaFNXaO7AjJ2751GoSSD.RwP5BfIHHeIJlpmL>

Access Passcode: **W%2*dftr**

DAY 2

<https://us02web.zoom.us/rec/share/zZR5rObomtKpeJ6rgWDsvVMEaKhVI6IHEZKntbPihBaIGX21VLVcZzAttOM0iC5A.EMh5OMFquoj9KwtX>

Access Passcode: **%7#SfyrB**

June 27, 2021

INTRODUCING FPS EMERGING SCHOLARS: THREE OBJECTS IN FOCUS

Mia Jackson, Rebecca Klarner and Félix Zorzo

https://us02web.zoom.us/rec/share/18R11ATdCDDd3rtKH3J_n91Iw99djVMoT0kw8ktzD8RPQBmaliMESO-g5r_l8Czy.E-aM-cu3pUtNWHvV

Access Passcode: **EX41A=m\$**



THE
FRENCH
PORCELAIN
SOCIETY

July 11, 2021

The French Porcelain Society - ANNUAL GENERAL MEETING 2021

https://us02web.zoom.us/rec/share/it1qAqCNs780qOUGKI_qg4XG_2xAQApOmNDvJynhBwQnlv6WX5rtNU_AHOWJwuYB.UFiLEnVw4XhVmDKW

Access Passcode: **G5F1f7!m**



July 11, 2021

**Sir Geoffrey de Bellaigue Memorial Lecture:
ANGIVILLER, RAMBOUILLET AND THE
"ETRUSCAN" TASTE**

Gabriel Wick and John Whitehead

<https://us02web.zoom.us/rec/share/avsTYorU8->

[G2wwVv0uc5m5k3AihD3_je9qpe9njpp91KTw1CTfj6rhfTSpuUsNL
s.ctEwSY4Fy1liIMBN](https://us02web.zoom.us/rec/share/avsTYorU8-G2wwVv0uc5m5k3AihD3_je9qpe9njpp91KTw1CTfj6rhfTSpuUsNLs.ctEwSY4Fy1liIMBN)

Access Passcode: **uv94*uc1**

Edited by Félix Zorzo

© 2020 French Porcelain Society Registered Charity No. 296085

Our mailing address is:

FPSmembership@gmail.com

Want to change how you receive these emails?

You can update your preferences or unsubscribe from this list.

This email was sent to <<Email Address>>

[why did I get this?](#) [unsubscribe from this list](#) [update subscription preferences](#)

The French Porcelain Society · c/o Bonhams, European Ceramics department, 101 New Bond Street · London, W1S 1SR · United Kingdom

