

THE FRENCH PORCELAIN SOCIETY

—NEWSLETTER— SEPTEMBER 2022

Dear Members,

We restart our autumn activities after a busy period for the Society. In June we held the Annual General Meeting and Sir Geoffrey de Bellaigue Memorial Lecture, where Dr Meredith Martin discussed her endeavours to resuscitate and bring to the 21st century the French 18th-century fairy tale of the 'Teapot Prince' known as the *'Ballet des Porcelaines'*. July brought us two occasions in which to keep enjoying the magic of French porcelain. First with an exceptional gathering of international scholars at the *Everyday Rococo: Madame de Pompadour and The Arts* symposium — an occasion for members and Pompadour lovers to meet in person at the V&A while international audiences joined remotely —, and secondly with a visit to the *Inspiring Walt Disney* exhibition at the Wallace Collection. The former was deftly orchestrated by a sub-committee lead by Dr Mia Jackson and celebrated both the Marquise de Pompadour's tricentenary and our President Rosalind Savill's publication of a must-have account of Pompadour's daily life with Vincennes-Sèvres porcelain. The latter was guided by exhibition curator Dr Helen Jacobsen and showed our members how the awe-inspiring power French decorative arts fuelled the imagination of Disney Studio artists. The symposium was also the perfect opportunity to revive the well-established FPS tradition of an Annual Dinner after two years of social distancing restrictions. The Savile Club in Mayfair offered an appropriate Neo-Rococo backdrop during this season. We are grateful to Christie's and Bonhams for sponsoring the welcome drinks open to all members.

The Society is back to business preparing events, lectures and the next issue of our *Journal*. On Sunday 11th September, Hélène Bremer invited three contemporary ceramic artists to discuss her exhibition *For the Love of the Master, 25 artists fascinated by Piranesi* in our first autumn Living Room Lecture. In October, a group of lucky members will travel to Paris with cicerone extraordinaire John Whitehead coinciding with the *Louis XV, Passions of a King* exhibition (Versailles, 18 October 2022 to 19 February 2023). We look forward to reading the trip's report in

the next Newsletter.

The last sentences of this editorial are dedicated to paying our respects to Queen Elizabeth II (1926–2022). Britain's longest serving monarch witnessed the publication of a reference opus for the Society: Sir Geoffrey de Bellaigue's *French Porcelain in the Collection of Her Majesty the Queen* (3 vols) in 2009. De Bellaigue studied in detail the history and contents of one of the most remarkable collections of Vincennes and Sèvres porcelain, covering the pieces that were added during the reign of HM Queen Elizabeth II: four pieces from the Louis XVI service bequeathed by Sir Francis Lycett-Green; a c.1748 broth basin, cover and stand decorated with the Stuart Arms; the dessert service commissioned in 1789 by the Spanish ambassador in Britain, the marquis del Campo; and a 1779 central vase part of a garniture once owned by Marie-Antoinette and which lateral vases were already in the Royal Collection. We hope that this collecting tradition is continued in the future.

Félix Zorzo

Newsletter Editor

Obituaries

We regret to inform the membership of the passing of our members Richard Deacon, who died last November, a long-standing member and friend of the French Porcelain Society, and one of our newest members, Andrew Shirmmeister who died on 5th September this year. We shall miss them both, our thoughts are with their families and friends.

Dame Kate Davson Eulogies

Canterbury Cathedral, 7th June 2022

Please see below links to the full eulogies read by Prof. Timothy Wilson (previously published for the Oxford Ceramics Circle), George Davson (nephew) and Dr Samuel Wittwer, read on the occasion of the Celebration of Thanksgiving for the life of Kate Davson in Canterbury Cathedral, 7th June 2022. They all kindly agreed to share their text with our membership, many of whom could not make it to the celebration service in Canterbury.

[Timothy Wilson](#)

[George Davson](#)

[Samuel Wittwer](#)

Events

Report on FPS Symposium

'Everyday Rococo: Madame de Pompadour and the Arts'

1–2 July 2022, V&A Museum



Left to right, Rachel Jacobs, Mia Jackson, Helen Jacobsen (moderator), Rosalind Savill and Alden Gordon during the end-of-symposium round table.

In July the FPS enjoyed its first major gathering of members since the start of the 2019 pandemic at the two-day symposium *Everyday Rococo: Madame de Pompadour and the Arts*, organised by Drs Mia Jackson and Caroline McCaffrey-Howarth. Convened in commemoration of the tercentenary of the birth of Jeanne-Antoinette Poisson (1721–1764), marquise de Pompadour and marking the publication of FPS President Rosalind Savill's book *Everyday Rococo: Madame de Pompadour and Sèvres Porcelain* (2021), the event brought together eleven speakers — as well as in-person and virtual attendees — to reassess Pompadour's legacy as a patron of the arts and the so-styled 'queen of the rococo'. Papers covered a range of topics from fashion and furniture to gift-giving and personal pets, highlighting the many roles played by art in the course of one extraordinary, ordinary life.

Exhibitions

Conversing in Clay: Ceramics from the LACMA Collection

7 August 2022–21 May 2023

Los Angeles County Museum of Art, LACMA, Los Angeles, CA

Curated by Rosie Mills, The Rosalinde and Arthur Gilbert Foundation
Associate Curator, Decorative Arts and Design, and Staci Steinberger,
Associate Curator, Decorative Arts and Design



Left: Jar with Dragons and Clouds, 1700–1800 © Museum Associates/LACMA



Right: Steven Young Lee, *Jar with Tiger and Clouds*, 2019 © Steven Young Lee/ © Museum Associates/LACMA

One of the earliest and best-preserved areas of artistic production across the globe, ceramics remain a vital field of expression and experimentation into the present. *Conversing in Clay: Ceramics from the LACMA Collection* explores the medium through 14 case studies, placing historical works in visual dialogue with contemporary examples to illuminate symbolic meanings, technical achievements, and resonances throughout time. The exhibition examines how artists working today relate to international artistic traditions of the medium, both through deliberate references to the past and by engaging with aspects of clay's materiality that have inspired makers over the centuries. Drawing from LACMA's wide-ranging collections, the exhibition also highlights many recent contemporary acquisitions, including works by Nicholas Galanin, Steven Young Lee, Courtney Leonard, Roberto Lugo, Mineo Mizuno, Elyse Pignolet, and more.

Other News

New Appointments

Dr Caroline McCaffrey-Howarth, Lecturer in 18th and 19th Century French and British History of Art at Edinburgh College of Art with the University of Edinburgh



Dr Caroline McCaffrey-Howarth has recently left her role as Curator of Ceramics and Glass, 1600-1800 at the V&A Museum to take up a distinguished Lectureship in 18th and 19th Century French and British Art History at the University of Edinburgh. Caroline has been Lecturer on the History of Design MA at the V&A with Royal College of Art since 2018 and Curator since 2020. She is continuing to work closely with the V&A, delivering a number of events and courses related to the UN Year of Glass, and a book on the collector Lady Charlotte Schreiber for Lund Humphries (forthcoming, 2024). At Edinburgh, Caroline will be teaching a range of new courses on decorative arts and supervising MA and PhD students in ceramics, glass and the history of collecting. She is also currently publishing her first monograph *Sèvres-Mania: The Craft of Ceramics Connoisseurship* for Bloomsbury Academic (2025) and has just joined the Advisory Board for Ceramics for Art UK.

Dr Simon Spier, Curator, Ceramics & Glass 1600–1800, Victoria and Albert Museum



Simon joined the V&A in 2021 as an Assistant Curator of Ceramics & Glass. Prior to this he completed a Collaborative Doctoral Partnership with the University of Leeds and The Bowes Museum, writing a thesis on the formation of the founding collection at The Bowes Museum. Simon has also held curatorial and research positions at Royal Collection Trust and York Museums Trust. In this new position Simon will be contributing to the remaining programming for the UN International Year of Glass and curating a display on the Willett Collection of British Pottery which will be borrowed from Brighton Museum and Art Gallery.

Kelsey Weeks, FPS Membership Administrator



Kelsey became a member of the FPS last year after moving from New York City to London for an MA in Historic Interiors and Decorative Arts at the University of Buckingham. A former professional dancer, she discovered a love for decorative arts during international tours with the ballet company and while studying art history and culture at University. During the course of her MA, she uncovered a passion for porcelain which led her to discover a fascinating research interest at the intersection of ceramics and dance. The FPS events and lectures were instrumental in guiding her curiosity in this area of study and she is grateful for the opportunity to now support the FPS in her role as Membership Administrator.

Looking for Lady Schreiber's pieces

Our FPS committee member Dr Caroline McCaffrey-Howarth is currently writing an exciting new book on the fascinating ceramics collector and philanthropist Lady Charlotte Schreiber for Lund Humphries. Due to be published at the end of 2024, it will mark 140 years since the extraordinary Schreiber Bequest was gifted to the South Kensington, now the V&A Museum. Caroline is keen to hear from anyone who might have objects in their collection from the March 1890 Christie's sale of

some of Schreiber's collection of European ceramics or from the 1999 Sotheby's Stansted Country House Park auction. If you are able to help or would like any further information please feel free to email her: cmccaffr@ed.ac.uk



FPS Grant Report

Awarded to Kelsey Weeks in support of her research at Sèvres, the Musée d'Orsay and the Musée des Arts Décoratifs, Paris

As an emerging scholar, becoming a member of The French Porcelain Society has been an immensely formative experience. Not only is it a wonderful place to meet others with a passion for French decorative art, but the Society truly prioritizes education and opportunities for its members to learn from industry experts and fellow historians. I am particularly grateful to the Society for granting me a bursary for a dissertation research trip to Paris this July. Because of their generosity, I was able to visit the Sèvres archives, the archival libraries of the Musée d'Orsay and the Musée des Arts Décoratifs which I would not have been able to afford otherwise. My MA dissertation topic explores the history and cultural context of *Le jeu de l'écharpe* figures designed by Agathon Léonard at Sèvres in 1897, the link between these figures and the American dancer, Loïe Fuller and the impact of artistic networks on the world of decorative and performing art in Paris during the *Fin de Siècle*.



In my dissertation, I explore the development of porcelain recipes at Sèvres between the eighteenth and nineteenth centuries and how these technological developments affected the design of sculptural ceramics, specifically *Le jeu de l'écharpe* figure set. In order to properly survey this topic I needed to view documents including journal entries, development reports and personal correspondence between various directors and scientists at the factory. When researching the career of Agathon Léonard and his output during his time at Sèvres, I was able to consult the various ledgers which meticulously recorded sales of his work between 1897–1907. Interestingly, the archives at Sèvres and the Musée d'Orsay provided insight into the overlapping artistic networks of both Léonard and Fuller between 1892 and 1910. This discovery enables an inquiry into how artistic networks impacted the development of these figures and provides a deeper understanding of their popularity, cultural legacy, and their distribution to museums and private collections around the world.



Many thanks to the archivists and librarians at each location for their help and guidance. I would particularly like to thank Clotilde Sablon du Corail at Sèvres for her support and for allowing me access to view the terracotta models of the figures as well as a few figures that are not currently on display at the museum (see photos). Many thanks to John Whitehead and his son James for their interest and input during our brief overlap at the Sèvres archives. And lastly, I would like to thank my academic supervisor, Lindsay Macnaughton for her guidance and advice as I prepared for my time in the archives. Without this trip and the generosity of the FPS, my dissertation and contribution to existing scholarship would not be possible.

Kelsey Weeks, MA candidate, Historic Interiors and the Decorative Arts

Acquisitions

KPM Punch Bowl

Art Institute of Chicago, IL



Made by Königlische Porzellan-Manufactur Berlin (Germany, 1876–1918); designed by Alexander Kips (German, 1858–1910); modeled by Ernst Wägner (German, born Austria, 1877–1951). *Punch Bowl*, designed 1891, made 1892. Glazed porcelain, 87.63 x 78.74 x 80 cm (34 1/2 x 31 x 31 1/2 in.). The Art Institute of Chicago; Gift of Jack Shear, 2022.164a-b.

In the late 1890s, Chicago emerged as an American cultural hub due to its surprising selection over large East Coast cities like New York or Washington, D.C. for the 1893 World's Fair that commemorated Christopher Columbus's 1492 expedition to the Americas. The fair was the grandest American venture into world's expositions, and its architectural footprint still resonates in Chicago today. Dubbed the Great White City for the exuberant building program of a marble (and plaster) metropolis on Lake Michigan, today the Art Institute of Chicago (AIC) is one of the most recognizable relics from the fair as its oldest building housed the Industrial Exhibition.

The German immigrant population was at its height in the 1890s in Chicago, prompting a robust Germanic program at the fair. Among the nation's exhibitions were a German village, a national pavilion, displays of fine arts, and, importantly, porcelain by the Königlische Porzellan-Manufaktur Berlin. AIC recently acquired an enormous and dynamic punch bowl manufactured by KPM probably as a trial piece for this very display. The bowl, with its allegorical figures and grapevines, refers to national identity in post-unification Germany at the turn of the nineteenth

century.

Designed by KPM's artistic director, Alexander Kips (1858–1910), the model was intended for display in a grandiose exhibition of KPM porcelain that the press called “The Porcelain Porch.” Installed in the Manufactures Building in Jackson Park, it professed the technical, structural and sculptural capabilities of German Porcelain.^[1] A polychromed (*Weichmaleri*) model of AIC's punch bowl formed the centerpiece of its merchandise display. Kips' innovative use of porcelain in all aspects of the pavilion's design, from architectural columns to the plethora of wares, exuded German imperial stability through Neo-Rococo (*Dritten Rokoko*) extravagance.



Entry to the German Porcelain Porch at the World's Columbian Exposition, Chicago, 1893. *Campbell's Illustrated History of the World Exposition*, Vol. 2 (Chicago: N. Juul & Co., 1894), 512.



PORCELAIN EXHIBIT AND PAINTING ON PORCELAIN, GERMAN SECTION MANUFACTURES DEPARTMENT.

Display at the German Porcelain Porch at the World's Columbian Exposition, Chicago, 1893. *Campbell's Illustrated History of the World's Columbian Exposition*, Vol. 2 (Chicago: N. Juul & Co., 1894), 513.

Kips further highlighted this agenda with a massive twenty-five by thirty foot enameled tile mural depicting the *Glories of Germania*, its subject matter illustrating German Unification for American viewers. Upon the fair's closure, the mural became an emblem of the German-American community at Chicago's Germania Club, and it is still stewarded today through the Dankhaus German American Cultural Center based in Chicago's Lincoln Square neighborhood.^[2]



Made by KPM, designed by Alexander Kips, *Glories of Germania*, 1893, enameled stoneware, Dankhaus, Chicago.

Interestingly, in the lower right corner of Kips' *Glories of Germania*, the River God Father Rhein (*Vater Rhein*) lounges near another KPM punch bowl decorated in *Weichmaleri*. Similarly, an aged and intoxicated figure on the reverse of AIC's punchbowl likewise recalls *Vater Rhein*, a fitting allegorical figure for the lucrative wine industry based in the German river valley and evocative of the punch bowl's intended contents.^[3]



Alternate view of *Punch Bowl*, the Art Institute of Chicago

A rare surviving sketch in the KPM Archives (No. VIL) dates the design to 1891, and further documentation places the model in the KPM showrooms in Berlin around this time.^[4] Yet, the bowl was likely intended for American consumers, and with Chicago's 1893 World Columbian Exposition in mind.^[5] Further analysis by AIC conservator, Haddon Dine, revealed the presence of an inventory number "d[en]20/9.92" on the underside, which corresponds to a manufacturing date of September 20, 1892.^[6] This substantiates that the punch bowl was made for the 1893 World Columbian exposition, but perhaps due to a firing flaw was left undecorated. As the only surviving example of this important model designed for the Chicago World's Fair, it so beautifully narrates both the development of a new nation and the emergence of a German-American cultural identity still felt in Chicago today. Its acquisition is a homecoming for Germany's enthusiastic participation in this iconic World Fair, and emblematic of the American Midwest's rich German heritage.

Kate Heller, Research Associate of Applied Arts of Europe, the Art Institute of Chicago, IL

^[1] J. Erzgraber, *Koenigliche Berlin, 1763-1913* (Berlin: Ecksteins Biographischer Verlag, 1913), 27–28.

^[2] Reinhard Andress, "Glory of Germania: From the *Königliche Preußische Porzellanmanufaktur* to the World's Columbian Exposition of 1893, The Germania Club of Chicago and Beyond," *Yearbook of German-American Studies* 54 (2019): 94, 104.

^[3] Andress, "Glory of Germania," 97.

[4] Photograph reproduced in Franca Dietz, *Blühende Zeit der KPM: Die Weichmaleri auf Berliner Porzellan* (Petersberg: Michael Imhof Verlag, 2013), 46.

[5] In the 1890s, KPM was preoccupied with attaining an American market in the hopes its customers would bolster the government-backed manufactory and with it the fledgling German economy. See Deitz, *Blühende Zeit der KPM*, 48.

[6] Per archivist at KPM Archives, email correspondence with author dated February 4, 2022 in curatorial object file.

Articles

Lost Porcelain Masterpieces

By Dr Hanna Reshetnova

Art historian and member of the FPS Emerging Scholars Group,
Ukraine/Poland

World wars confirm once again the necessity to preserve works of art in digital format, in particular delicate porcelain objects.

During the Soviet period, the Pokrova Church was destroyed. The building stood in the village Volokytne, in the territory of modern Ukraine, and it was renowned for its well-preserved liturgical furnishings, which included an iconostasis entirely made in porcelain by the A. Miklashevsky factory. This manufactory appeared in the 1830s, and during its circa 30 years of production it mainly followed models from Western factories.



Часть фарфорового иконостаса (работы зав. Миклашевскихъ въ Волокитинѣ).

Fig. 1: Fragment of the central part of the porcelain iconostasis, Volokytyne. Photo from the magazine *Stolitsa i Usadba* 1915 (No. 44).

Researchers believe that the church was home to one of the first porcelain iconostasis in Europe dating from the 1850s (Fig. 1). Gradually, some pieces from this structure and the church's interior decoration have been salvaged: frames, icons, architectural fragments and liturgical

implements. In addition to this, an insignificant effort has been made to digitally recreate the interior of the Pokrova Church.



Fig. 2: Porcelain frame, Volokytyne, second half of the XIX century, 137 x 76 cm. Author's photo

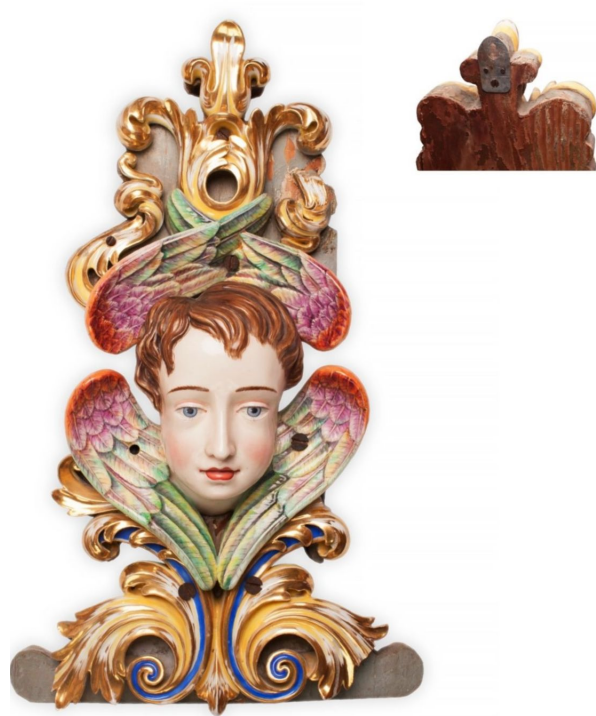


Fig. 3: Porcelain cherub, Volokytyne, second half of the XIX century, 52 x 18 cm. Author's photo

Of these preserved relics, a magnificent frame and a cherub made their way to the city of Irpin, Ukraine, after the destruction of the church (Figs 2 and 3). In the 21st century, these fragments were once again in danger of being lost in a devastating bombing over Irpin. Their fate is yet to be determined.

So far, we have nothing but photographs and an understanding of the need to preserve this "fragile life"...

Book Review

Rosalind SAVILL, *Everyday Rococo. Madame de Pompadour &*

Sèvres Porcelain

Dans le titre de ce monumental ouvrage célébrant le tricentenaire de la naissance d'Antoinette Poisson, le mot le plus important est « Everyday », puisque c'est sous cet aspect véritablement nouveau qu'il nous invite à considérer la vie de la marquise de Pompadour à la cour, depuis sa rencontre avec Louis XV en 1745, jusqu'à son décès en 1764. Après une introduction précisant l'histoire du « rococo » (on parle plutôt de « rocaille » en France pour cette variante) et un bref exposé sur les débuts de la manufacture de Vincennes/Sèvres, le livre est divisé en vingt chapitres correspondant chacun à une année.

Dans un exposé historique, enrichi de citations de mémoires contemporains, sur les événements politiques en général et les innombrables activités de la marquise, ils citent ses achats de porcelaines au fur et à mesure ; ceux-ci sont inscrits dans des cadres bleus pour les acquisitions chez le marchand-mercier Lazare Duvaux et roses pour celles faites directement à la manufacture. Dans ces encadrements, titres et décors sont traduits, alors que, pour tenir compte des ambiguïtés (*enfants* peut désigner aussi bien les *putti* que les enfants, par exemple), le texte original est transcrit en appendice. Pour plus de clarté, ces achats sont répartis en catégories examinées tour à tour dans les différents chapitres : les fleurs en porcelaine, premier succès commercial de la jeune entreprise ; les vases pour fleurs fraîches, fleurs en porcelaine et pour faire pousser des bulbes (ces usages peuvent être combinés) ; les pots-pourris et brûle-parfums ; la consommation de boissons et nourritures dans les appartements privés, en particulier le goût pour les laitages et laiteries ; la toilette et les cosmétiques ; préparation et consommation de thé, café et chocolat ; les services de table ; l'hygiène et la santé ; les passe-temps (broderie, jeux de cartes, tabatières etc.) et ses animaux de compagnie ; collections de peintures, estampes ainsi que pratique de la gravure et intérêt pour la science ; les luminaires ; la sculpture en biscuit. Ces catégories sont mises en relation avec les nombreuses demeures qu'elle fit construire ou réaménager, donnant pour chacune un plan des différentes pièces – d'autant plus intéressants que l'époque voit un changement dans le mode de vie avec la création de salles à manger et de salles de bain – en décrivant les meubles et tissus. Chacune de ces catégories est examinée dans le plus grand détail, exposant les matériaux utilisés (avec des recettes de pots-pourris, par exemple, ou une énumération des parfums et préparations de santé ou de beauté, entre autres), le détail des objets disponibles à l'époque dans ce contexte, des objets produits à la manufacture et de ceux que possédait la marquise, avec de fréquentes mentions des achats du roi et de nombreux courtisans.

En appendice, une transcription des sources ; les mentions dans son inventaire après-décès, incluant des objets non mentionnés dans ses achats (mais il faut tenir compte du fait que nous n'avons que très peu de documents disponibles sur l'activité des nombreux marchands de Paris et de Versailles chez lesquels elle aurait pu se fournir) et la liste des porcelaines de Sèvres dans les collections de son frère et héritier, le marquis de Marigny. Une bibliographie, une liste des sources et un index très précis complètent le texte. L'iconographie est remarquablement abondante ; comme les productions de la manufacture ne sont presque jamais des pièces uniques, il est difficile de reconnaître avec certitude, sauf dans des cas précis, les objets qui ont

pu appartenir à madame de Pompadour ; les images montrent donc des pièces, souvent peu connues, dont la forme et/ou le décor correspondent à ses achats, et témoignent de son goût pour les nouveautés qu'elle fut souvent la première à se procurer, adoptant très tôt le nouveau « goût grec ». En même temps, elles mettent en évidence l'évolution de la production de la jeune manufacture, l'extraordinaire diversité des objets de plus en plus ambitieux, passant de pièces usuelles à des vases décoratifs souvent exubérants, l'inventivité des décors que sa riche clientèle, forcément limitée, l'obligeait à renouveler sans cesse. A de très rares exceptions près, ces objets confirment les nouvelles datations récemment proposées par David Peters, faisant débiter les lettres-dates en 1754.

Il se peut que l'enthousiasme de Rosalind Savill pour le sujet de son étude novatrice l'ait amenée à exagérer quelque peu l'importance de son rôle politique en donnant l'impression que Louis XV, souverain mélancolique qu'elle s'efforça toujours de distraire, luttant contre les intrigues de la cour et l'opposition des autres membres de la famille royale, se reposa entièrement sur elle des difficultés politiques et militaires. Cet ouvrage devrait en tous cas combler les admirateurs de la marquise aussi bien que ceux qui s'intéressent à l'évolution de la manufacture de Vincennes/Sèvres dans ses années d'épanouissement et à la vie quotidienne d'une société raffinée et élégante dans l'un de ses moments les plus brillants.

Tamara Préaud

Diana DAVIS, Oliver FAIRCLOUGH and John WHITEHEAD,

Ceramics as Sculpture

The French Porcelain Society Journal, VIII, 2020

Helen Ritchie reviews this publication in *Sculpture Journal*, 31.1 (2022). The review also discusses Claire JONES and Imogen HART, *Sculpture and the Decorative in Britain and Europe, Seventeenth Century to Contemporary*, London, Bloomsbury Academic, 2022.

Available [here](#).

Living Room Lectures

March to June 2022 Links



April 24, 2022

Restoring Woburn Abbey and its Collections

Matthew Hirst

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May 29, 2022

Ars Naturalis-Ars Artificialis: Boettger's Invention of Red Jasper Porcelain in the Wake of the Early Enlightenment

Angela Gräfin von Wallwitz

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THE
**FRENCH
PORCELAIN**
SOCIETY

June 12, 2022

The French Porcelain Society - ANNUAL GENERAL MEETING 2022

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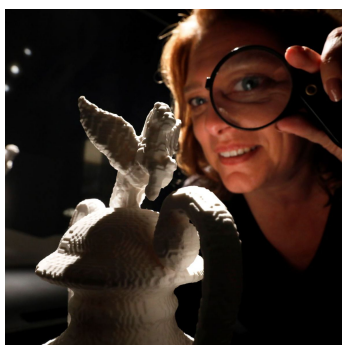
June 12, 2022

Sir Geoffrey de Bellaigue Memorial Lecture: Reimagining the Ballet des Porcelaines: Magic, Desire, and Exotic Entanglement

Meredith Martin

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September 11, 2022

Piranesi and Porcelain

Hélène Bremer

https://us02web.zoom.us/rec/share/KKVzG_J4e9jP0z-H7Bp5lvBgSKYLHwn8PCEnJyg5C3D4h1VeQkMveeuFTFuv94OC.2kbm3vouYVYeCa

Passcode: **s&Lstck0**

Edited by Félix Zorzo

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