



# Art **IN THE AGE** of GLOBALIZATION

## PORCELAIN AS A GLOBAL COMMODITY

*Gradually it dawned on sundry ambitious princelings and entrepreneurs that if they could only find a way to make true porcelain themselves this massive flow of cash to the Far East could be diverted to their coffers and they would be preeminent among their peers.*

—JANET GLEESON, *THE ARCANUM*

**CRAFTED, POSSESSED, TREASURED**, imitated, marketed, shipped, sold, coveted, discovered, perfected, displayed, collected, and disseminated are words that could describe global commodities such as gold and silver, but in fact cover the trajectory of porcelain, a material valued and traded among world cultures for centuries. Illustrated here through examples from the MIA's collection is the story of porcelain as a commodity, along with its changing uses and meanings.

True porcelain, first developed in China during the Tang dynasty (7th through 10th centuries), comprises kaolin clay and feldspathic rock. Fired at a high temperature, the kaolin holds the object together, while the feldspathic rock fuses, or vitrifies, becoming glasslike and smooth. Its texture and pure white color were prized throughout the world.

As China opened to international trade, other cultures coveted these translucent, glasslike ceramics. The introduction of international trade organizations such as the Dutch East India Company meant that by the early 1600s, Chinese porcelain was reaching markets in Southeast Asia, Europe, and the Middle East.

By the end of the 17th century, Europeans began to chase the holy grail of true porcelain, for their own consumption as well as for export. It led to a heated race in Germany, Italy, and France in the 18th century. The Continental “discovery” of true porcelain by the city of Meissen, Germany, in 1709 led to the establishment of global European centers of porcelain there and at Sèvres in France. English factories began producing bone china in the 19th century, with the help of the Industrial Revolution, allowing porcelain to reach middle-class consumers as never before.

By the end of the 19th century, porcelain played a role in disseminating new styles to consumers in Europe and the Americas, as designers applied the latest styles—from Japonisme to Modernism—to affordable porcelain tableware. Contemporary ceramic artists have come full circle with artistic expression in this strong but fragile medium.

Through a global awakening for exploration, market dominance, commerce, quality, and art, porcelain has now become commonplace—from the dinner table to the bathroom.

STAR TRIBUNE ATRIUM (GALLERY 180)

Jennifer Komar Olivarez | associate curator of decorative arts, textiles, and sculpture

**NOTE:** The cases in this gallery are sequentially numbered to indicate the story of porcelain as a global commodity. A reference copy of the book *The Arcanum* can be found in the MIA Library (adjacent to this gallery).

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**50.46.168      **Label Type** Case **Label Internal**      **Label Color:** White

China, T'ang dynasty

Jar, 618-906

Stoneware with blue glaze

Bequest of Alfred F. Pillsbury 50.46.168

This early stoneware jar does not possess the high translucency of true porcelain. Its form is a product of both native and foreign tradition, but the dynamic contours created by its high shoulders and swollen body are highly characteristic of the Tang Dynasty. Covered with blue lead glaze, this jar may have had an accompanying lid, which has since been lost.

**Object Number**63.62.1.1      **Label Type** Case **Label Internal**      **Label Color:** White

Meissen Porcelain Factory

Meissen, Germany, est. 1710

Place setting from a dessert service, c. 1775

Hard paste porcelain, gilt metal

Gift of Mrs. Arthur Bliss Lane in memory of her husband, Mr. Arthur B. Lane 63.62.1.1

Porcelain was still a luxury object in the 18th century, and these pieces of porcelain-handled flatware show the ostentatious, if impractical, use of the material (also seen on the handle of a small sword on view in Gallery 340). Like the cup and saucer shown here, they were meant to show the high development of porcelain as a German industry. Part of a dessert service for twelve, they were, according to the donor, given as a diplomatic gift from the Queen of Saxony to Prince Wladislaw Lubienski of Poland. After the Second World War, as the formation of the U.S.S.R. was in progress, the owners transferred the service to American Ambassador Arthur Bliss Lane, whose widow gave the service, in its original leather traveling cases, to the MIA.

**Object Number**63.62.1.13      **Label Type**      **Label Color:**

Meissen Porcelain Factory

Meissen, Germany, est. 1710

Knife, from a dessert service, c. 1775

Hard paste porcelain, gilt metal

Gift of Mrs. Arthur Bliss Lane in memory of her husband, Mr. Arthur B. Lane 63.62.1.13

**Object Number**63.62.1.25      **Label Type**      **Label Color:**

Meissen Porcelain Factory

Meissen, Germany, est. 1710

Spoon, from a dessert service, c. 1775

Hard paste porcelain, gilt metal

Gift of Mrs. Arthur Bliss Lane in memory of her husband, Mr. Arthur B. Lane 63.62.1.25

**Object Number**67.68.1      **Label Type** Case **Label Internal**      **Label Color:** White

Johann Joachim Kändler

German, 1706-1775

Pair of armorial plates from the Swan service, 1737-1741

Hard paste porcelain with enamel and gilded decoration

Meissen Porcelain Factory, Manufacturer, Meissen, Germany, est. 1710

The Christina N. and Swan J. Turnblad Memorial Fund 67.68.1

This plate comes from the most famous service manufactured by Meissen during the eighteenth century. Known as the "Swan Service," more than 2,200 pieces were created to serve dinner, coffee, tea, and chocolate. The decorative theme is water, as seen in this plate's swans and bulrushes, modeled in low relief. Each piece carried the arms of Brühl and his wife Maria Anna Fransizka von Kolwrat-Krakowska, who were married in 1734. Count von Brühl served as director of the Meissen factory, and hence, had the access and means to order several services in different patterns from the workshops.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**76.39.9                      **Label Type** Case **Label Internal**                      **Label Color:** White

James & Ralph Clews

Cobridge, Staffordshire, England, 1818 - 1834

Platter, c. 1825

Porcelain

Gift of David L. Ford 76.39.9

This platter commemorates Revolutionary War hero General Lafayette's landing in New York for his famous tour in 1824. It illustrates how Staffordshire potteries developed industrial production techniques, such as transfer-printing, which consisted of printing decoration onto tissue which was affixed to the ceramic body before firing; the paper burns away in the kiln while the ink remains. This allowed to increase production for export to specialized markets such as the United States, where much of Clews wares were exported. Although this is considered white earthenware, sometimes referred to as "pearlware," it satisfied the American need for better quality tablewares, which were not being manufactured significantly in the U.S. at this time.

**Object Number**76.72.28                      **Label Type** Case **Label Internal**                      **Label Color:** White

Korea

Vase, 18th century

Porcelain with underglaze blue decor

Gift of Louis W. Hill, Jr. 76.72.28

China's cultural influence on Korea dates to over two thousand years ago when they first engaged in trade. This influence is seen in Korea's ceramic production, when local potters began making porcelain at the end of the fourteenth century, with many of their wares modeled on Chinese prototypes. This later vase is no exception, as it features a cup-like mouth, which is also seen in Chinese porcelain. The abstract design in blue underglaze is suggestive of flowers, with similar motifs appearing on other Korean wares.

**Object Number**76.72.104                      **Label Type** Case **Label Internal**                      **Label Color:** White

China, Northern Song dynasty

Vase, 960-1127

Stoneware, glaze

Gift of Louis W. Hill, Jr. 76.72.104

During the Northern Song, a thriving urban class grew, and the desire for porcelain filtered down from the upper strata. Economic restrictions prevented those of a lower rank from attaining true porcelain, and as a result, stoneware objects meant to imitate porcelain, such as this vase were produced in order to satisfy this desire. One can see from the crumbled glaze that this vase does not possess the vitrified qualities of porcelain.

**Object Number**77.51.1                      **Label Type** Case **Label Internal**                      **Label Color:** White

China

Pair of sparrow hawks, 1736-1774

Porcelain with French 18th century gilded bronze mounts

Gift of the Groves Foundation 77.51.1

Birds and animals are a favorite subject in sculptural Chinese export porcelain. This pair of nearly life-size sparrow hawks was exported to France and at some point fitted with gilt bronze mounts in the Rococo style, a common practice among European collectors of fine porcelain. Once owned by the Comtesse Alexandre de Casteja of Paris, they were purchased by the Groves family at an auction in Monaco and finally made their way into the MIA's collection.

**Object Number**77.51.2                      **Label Type** Wall **Label Simple**                      **Label Color:** Warm Grey

China

Sparrow hawk, one of a pair, 1736-1774

Porcelain with French 18th century gilded bronze mounts

Gift of the Groves Foundation 77.51.2

LOCATED 1992-07-30



## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**81.101.8                      **Label Type** Case Label Internal                      **Label Color:** White

Christophe-Ferdinand Caron

French, 1774 - 1831

Cup and saucer, 1807-1808

Hardpaste porcelain, gilt

Sèvres Porcelain Factory, Manufacturer, Paris, est. 1756

The Groves Foundation Fund 81.101.8

This cup and saucer is from a tea service for twelve (the rest is on view in Gallery 310) that was a diplomatic gift from the Emperor Napoleon to Prince William of Prussia in September, 1808. This richly-decorated service is an excellent example of of porcelain meant to impress another head of state. To achieve such quality, Sèvres employed top animal painter Caron from 1792-1815. The paintings on the service (including the bird shown here), based in part on Jean de la Fontaine's Fables, are considered among his highest achievements.

**Object Number**81.101.17                      **Label Type**    **Label Color:**

Christophe-Ferdinand Caron

French, 1774 - 1831

Saucer from a tea service for twelve, 1807-1808

Hardpaste porcelain, gilt

Sèvres Porcelain Factory, Manufacturer, Paris, est. 1756

The Groves Foundation Fund 81.101.17

**Object Number**82.110.4a,b                      **Label Type** Case Label Internal                      **Label Color:** White

Jingdezhen, China

Coffee pot from a coffee set, c. 1760

Porcelain

Gift of Louise J. Drews in memory of her parents Margaret and Carson Jamieson 82.110.4a,b

This coffee pot is part of a service decorated with scenes of Dutch ships in Capetown Harbor, in what is now South Africa. Investors created the Dutch East India Company in 1609 to provide support for Dutch trade. Other European nations created competing companies. Capetown was an important stop for European ships seeking provisions on the trade routes to and from China -- in this scene dock workers roll barrels of supplies toward the ships at the port.

**Object Number**83.140                                      **Label Type** Case Label Internal                      **Label Color:** White

Chantilly Factory

Bust of Louis XV, 1745-1750

Soft paste porcelain

The John R. Van Derlip Fund and gift of funds from the Groves Foundation 83.140

Soft-paste porcelain was first produced in Europe in the late 16th century at the Medici factory in Florence. Made from white clay and ground glass, it was an attempt to replicate Chinese hard-paste porcelain. In about 1725 a factory was established in Chantilly, near Paris. Portrait busts of the king were popular, and this one is probably modeled after a bronze statue by Jean-Baptiste Lemoyne, the official sculptor of Louis XV. The king is shown in armor, and the base is decorated with a sculpted military trophy.

**Object Number**84.116.5                                      **Label Type** Case Label Internal                      **Label Color:** White

China, Yuan dynasty

Pear-Shaped Vase (<I>ping</I>), early 14th century

Porcelaneous stoneware with underglaze cobalt blue décor

Gift of Allan Rhoades 84.116.5

The subject of a craze that has lasted for centuries, China's signature blue and white porcelain came about as a tremendous technical breakthrough in the fourteenth century. This pear-shaped bottle, or (<I>ping</I>), stands near the beginning of this prized, long-popular tradition. Encircling the body of the vase is a spikey, three-clawed dragon painted in underglaze cobalt blue. In order to depict the dragon, cobalt blue designs were painted onto the white porcelain body and then bonded under a clear feldspathic glaze.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

### **Object Number**85.37a,b                      **Label Type Case Label Internal**                      **Label Color: White**

Johann Jacob Irminger

German, 1635 - 1724

Covered goblet, c. 1710-1713

Böttger ware (porcelaneous red stoneware) with silver mounts

Formerly attributed to Johann Friedrich Böttger, Maker

Gift of Bruce B. Dayton 85.37a,b

In his quest for the manufacture of white porcelain, Johann Friedrich Böttger (1682-1719), the director of the Meissen factories near Dresden, searched other high fired, semi-vitreous wares, including finely-grained red Chinese stoneware. This clay body, which was known as Yixing ware, was produced since the sixteenth century at potteries located west of Shanghai. At the Meissen factories, this highly refined red stoneware was turned and polished by glass engravers who were brought to the workshops in 1708. This ware was only made from 1708 until about 1719, the year of Böttger's death.

### **Object Number**88.83                      **Label Type Case Label Internal**                      **Label Color: White**

China, Ming dynasty

Platter, 17th century

Porcelain

Gift of James Verrant 88.83

Although many dishes of this type were produced for export to the West, similar dishes have been found in China and other parts of Asia. This dish is believed to have been exported to India, its large size reflective of the communal eating practices in the region, where diners would gather around a single large dish. Plates in this style are often termed <l>Kraak</l>, after the Portuguese trading ships called carracks that brought these items from Asia to Europe.

### **Object Number**90.123a,b                      **Label Type Case Label Internal**                      **Label Color: White**

Doccia Porcelain Manufactory, Sesto Fiorentino, Italy

1735 - 1896

Head of Augustus, 18th century

Soft-paste porcelain

Gift of Leonardo Lapicciarella 90.123a,b

Other entrepreneurial operations for porcelain arose in Europe following the success of Meissen. Marchese Carlo Ginori was granted a monopoly to produce porcelain in Tuscany by the ruling Austrians in 1735, and developed a thriving soft-paste porcelain firm still in production today, Doccia (now Richard-Ginori) in Florence. Ginori gave another, more affordable, life in porcelain to the works of famous Florentine Baroque designer Giovanni Battista Foggini (1652-1725), whose original models he purchased. As well, his skilled modelers recreated Italian Imperial portrait busts such as this head of the Roman Emperor Augustus (who ruled from 27 BC - 14 AD).

### **Object Number**92.33a,b                      **Label Type Case Label Internal**                      **Label Color: White**

Wedgwood

Staffordshire, England, est. 1759

Teapot, c. 1879

Porcelain

The Putnam Dana McMillan Fund 92.33a,b

Wedgwood pottery was also a player in "fashion-forward" porcelain reaching a wide, middle-class market in the late 19th century. The craze for everything Japanese, started with the opening of Japan to Western trade after centuries in 1854. It led to widespread collection of Japanese prints, ceramics, and even Japan-themed comic operas like Gilbert and Sullivan's "The Mikado." This teapot combines branch-like spout, handle and finial with naturalistic blossoms and geometric designs on the feet. It captures the mania for Japan which could be compared in part with the mania for Chinese porcelain 150 years prior.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**92.158.19a,b      **Label Type** Case Label Internal      **Label Color:** White

Vincennes Porcelain Factory

France, c. 1740-1758

Vase à corset, with cover, c. 1755

Porcelain with enamel and gilded decoration

Gift of Mr. and Mrs. Leo A. Hodroff 92.158.19a,b

The Vincennes factory was founded in 1738 at the royal Château de Vincennes near Paris. Vincennes quickly became known for its rich enamel colors, detailed painting, and intricate gilded decoration. The rich turquoise blue of this vase is called <I>bleu céleste</I> or "heavenly blue" and became incredibly popular at the French court. Vincennes received the patronage of King Louis XV and the personal financial backing of his mistress, Madame du Pompadour. In 1756 the factory moved to the town of Sèvres and was purchased outright by the king, hence the popularity of Sèvres porcelain as a royal or diplomatic gift.

**Object Number**94.86.3      **Label Type** Case Label Internal      **Label Color:** White

China

Armorial Plate, c. 1750

Porcelain with underglaze blue decoration

Gift of Leo A. and Doris Hodroff 94.86.3

White bodied porcelain with underglaze blue decoration was the earliest type imported to the West, setting off the original craze for collecting porcelain in Europe. It has never truly gone out of favor, even today. This 18th century plate bears the combined coats of arms of the Peers of Baraud and Maraschal of Forez families of France.

**Object Number**95.98.52      **Label Type** Case Label Internal      **Label Color:** White

Johann Joachim Kändler

German, 1706-1775

America, c. 1745

From a set of the Continents

Hard-paste porcelain

Meissen Porcelain Factory, Manufacturer, Meissen, Germany, est. 1710

Gift of Leo A. and Doris Hodroff 95.98.52

Johann Joachim Kändler's designs for Meissen are prized for their lively, Baroque expressivity and are based on his careful study of nature. This allegorical figure is from a set depicting the four continents as women. "America" is portrayed as an idealized semi-nude Native American woman of regal bearing surrounded by animals and plants native to the American continent. Even in an age of global travel, Europeans of the 18th century perceived America as a distant land populated by exotic peoples and animals.

**Object Number**95.98.81      **Label Type** Case Label Internal      **Label Color:** White

Jingdezhen, China

Punch bowl with Swedish banknote, c. 1762

Porcelain

Gift of Leo A. and Doris Hodroff 95.98.81

From the 1730s to the mid-1800s, Sweden's East India Company regularly left Gothenburg bound for Canton to buy silk, tea, spices, and porcelain. Wealthy Swedish consumers were among the first in Europe to order porcelain customized with coats of arms, portraits, or Scandinavian landscapes. An actual bank note was most likely the source for the interior decoration of this bowl. The bank note is dated 1762, when Sweden faced economic upheaval due to its participation in the Seven Years War. This bowl was used to mix punch using spirits from Europe, sugar and tropical fruit from the Caribbean, and spices from the East Indies for a truly global cocktail.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

### **Object Number**96.80

### **Label Type**

### **Label Color:**

Enid Seeney  
English, born 1931  
"Homemaker" plate, c. 1960  
Porcelain  
Ridgway Potteries, Manufacturer, Staffordshire, England, est. 1792  
Woolworth, Retailer, New York, est. 1879  
Gift in honor of Christopher P. Monkhouse 96.80

### **Object Number**96.98.6

### **Label Type Case Label Internal**

### **Label Color: White**

China, Song dynasty  
Bowl  
, 12th-13th century  
Ceramic, celadon glaze  
Gift of Dr. and Mrs. Donald E. Lee 96.98.6

This delicate bowl features a fluted rim and an interior floral design carved under celadon glaze. Cutting into the bowl is a forked crack, which has been filled with gold. This form of ceramic repair is not a Chinese tradition, and indicates that this work was a piece of export ware that was likely mended in Japan using a technique known as *kintsugi*, where cracks are mended by filling them with lacquer and then sprinkling the repair with gold. It is not known when this repair was made, but its meticulousness expresses how China's neighbors prized her porcelain wares.

### **Object Number**98.276.32

### **Label Type Case Label Internal**

### **Label Color: White**

Henry van de Velde  
Belgian, 1863-1957  
Dinner plate, 1904  
Porcelain  
Meissen Porcelain Factory, Manufacturer, Meissen, Germany, est. 1710  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.32

Henry van de Velde was one of the leading designers of the Art Nouveau movement. It is noteworthy that he designed this plate, part of a larger dinner service, for the German Meissen firm, an instance of how major porcelain firms looked to international style makers to help them develop modern tableware lines. For the service, van de Velde employed the more linear aspect of Art Nouveau, as opposed to the naturalistic one. Purely dynamic, the design has geometric elements that were characteristic of German modernism as developed by the Wiener Werkstätte. The decoration is reinforced by the molded curves of the plate.

### **Object Number**98.276.40.1a-c

### **Label Type Case Label Internal**

### **Label Color: White**

Eric Slater  
English, 1902 - 1984  
Teapot with stand, teacup, and saucer, c. 1930  
Porcelain  
Shelley Potteries (a.k.a. Foley Works), Manufacturer, Longton, England, est. 1862  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.40.1a-c

As modernism took hold English potteries employed artists to keep their wares up-to-date for consumers in the nascent era of "planned obsolescence," when new styles replaced old on an ever-faster basis. The colorful abstraction of Art Deco, introduced to a global audience at the Paris Universal Exposition of Decorative Arts in 1925, was embraced in England by designers such as Susie Cooper and Eric Slater; the latter's teapot for a tea service features bold sunburst patterns radiating across the white teapot with a stepped lid and angular handle and spout. The playful but abstract design was of-the-moment but appealing to a middle-class market, especially for morning tea.



## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number** 98.276.40.4a,b      **Label Type**      **Label Color:**

Eric Slater  
English, 1902 - 1984  
Cup and saucer from "Tea for Two" service, c. 1930  
Porcelain  
Shelley Potteries (a.k.a. Foley Works), Manufacturer, Longton, England, est. 1862  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.40.4a,b

**Object Number** 98.276.79      **Label Type** Case Label Internal      **Label Color:** White

Peter Behrens  
German, 1868-1940  
Soup plate, 1900-1901  
Porcelain  
Porzellanfabrik Gebrüder Bauscher, Manufacturer, Weiden, Germany, est. 1881  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.79  
Behrens worked as a painter and illustrator before he joined the Darmstadt artists colony in Germany, where he designed a house and all its furnishings. He trained as a graphic designer, and that can be seen in his complex, concentric designs seen here in the dinnerware for German firm Bauscher. It must have seemed extremely modern at the turn of the century. Behrens's designs were promoted in department stores as part of the ideal of broadly available, good modernist design. He went on to be the first individual to practice industrial design in the modern sense, creating a graphic identity and products for Berlin electric firm AEG as early as 1907.

**Object Number** 98.276.174a,b      **Label Type** Case Label Internal      **Label Color:** White

Eva Zeisel  
Hungarian, 1906-2011  
Coffee pot, c. 1946 (designed 1942-1943)  
Glazed porcelain  
Shenango Pottery, New Castle, Pennsylvania for Castleton China, New York, Manufacturer  
From "Museum" line  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.174a,b  
Eva Zeisel's first major design in the United States, after emigrating from Hungary via Russia in 1938, was the "Museum" service. Shenango Pottery, looking for a design that was uniquely modern, turned to Zeisel upon the recommendation of the Museum of Modern Art in New York. The "Museum" service drew from the simple and unornamented designs of the Bauhaus in Germany of the 1920s and 1930s, but Zeisel's soon-to-be trademark curvaceous, biomorphic forms, successfully executed in white porcelain, are a departure from Bauhaus tablewares. MoMA, keen to introduce Post-war Americans to modern design, showed the "Museum" service, several New York retailers, including Georg Jensen, carried it.

**Object Number** 98.276.189      **Label Type** Case Label Internal      **Label Color:** White

Nils Emil Lundström  
Swedish, 1865-1960  
Vase, c. 1897-1910  
Porcelain  
Rörstrand Pottery and Porcelain Factory, Stockholm, Sweden, Manufacturer, 1726-present  
The Modernism Collection, gift of Norwest Bank Minnesota 98.276.189  
At the Paris 1900 Exposition Universelle, the delicate porcelains of Rörstrand were among the most celebrated works to be exhibited, winning over an enormous international audience. Led by technical director Robert Almström and artistic director Alf Wallander, the Swedish firm created some of the most beautiful decorative objects of the Art Nouveau period, capitalizing on the expressive natural forms of the style. Through expert modeling (here by Alf Wallander) and subtle painting of native flora and fauna, they explored the three-dimensional possibilities for porcelain. On this monumental vase, four Easter lilies are depicted symmetrically, one on each side, each with a painted stem and four sets of calligraphic-like leaves extending into a fully reticulated blossom.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

### **Object Number**98.276.299.1a,b      **Label Type** Case Label Internal      **Label Color:** White

Raymond Fernand Loewy

American (born France), 1893-1986

"Continental" table setting, c. 1955 (designed 1952)

Glazed porcelain with printed decoration

Rosenthal China Corporation, Selb, Germany, Manufacturer, est. 1879

"Charcoal" pattern, Continental China line (cup)

"Script" pattern, Continental China line (saucer)

The Modernism Collection, gift of Norwest Bank Minnesota 98.276.299.1a,b

The industrial design firm of Raymond Loewy, a pioneer in the field with offices in the U.S. and France, designed the Continental China line in 1952 for Rosenthal-Block China Corporation, founded the same year by Joseph Block, Rosenthal's distributor in the United States. It truly was an international transaction on many levels: Loewy was given shares in the corporation in exchange for his design services to create tablewares that would appeal to the American public and also sell well in Europe. Continental, known as Exquisit in Europe, was a huge seller in the United States and overseas until it was discontinued in 1975. It was clearly modern without being avant-garde, dared to include black, but was available in white or in one of twenty-three patterns.

### **Object Number**99.133.2.1      **Label Type** Case Label Internal      **Label Color:** White

John Moyr Smith

Scottish, 1839-1912

"The Host" and "The Guest" plates from the "Anacreon" series, 1878

Porcelain, gilt, enamel

Minton and Company, Manufacturer, Stoke-on-Trent, Staffordshire, England, est. 1793

Gift of funds from the Decorative Arts Council 99.133.2.1

Minton's was one of the most successful and style-forward pottery and porcelain factories in Stoke-on-Trent in the late 19th century. Their works were prominently shown at World's Fairs and disseminated Asian and Greek revival styles popularized by design reformers. This plate is from a series of twelve featuring figures from the poems of the ancient Greek Anacreon, drawn with historically appropriate dress and furnishings. These were launched as dessert plates with varying borders at the award-winning Mintons display at the 1878 Paris Exposition Universelle. Minton's later applied the figurative roundels to a tile series with plain borders.

### **Object Number**2001.4.68      **Label Type** Case Label Internal      **Label Color:** White

China, Yuan dynasty

Stem Bowl, early 14th century

Porcelain with underglaze cobalt blue décor

Gift of Ruth and Bruce Dayton 2001.4.68

An early form of export ware, this stem bowl was reportedly excavated in North Vietnam and, as such, was probably part of the maritime trade promoted by the Mongols. Featuring sketchy floral sprays and tendril patterns, this type of Chinese blue and white ware has been found throughout Southeast Asia. Its presence in the region led to a broad imitation of the style in the fifteenth century by Vietnamese potters, further disseminating the Chinese blue and white tradition.

### **Object Number**2001.164.16.1      **Label Type** Case Label Internal      **Label Color:** White

England

Creamer, slop bowl, tea bowl and saucer, from a miniature tea service, c. 1780

Porcelain

Given in memory of Olivia Carpenter Coan by her family 2001.164.16.1

The popularity of Chinese blue and white porcelain was so pervasive by the late 18th century that English firms produced good quality children's tea services with Chinese motifs. These toys were meant to be used to teach good social skills. Though the handle-less tea bowl is Chinese in form, the creamer is based on silver forms. Although this set is not marked (which is not uncommon for early children's wares), it is similar to services produced with Chinese landscapes by the English firm of Caughley, purchased by Coalport in 1799.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**2001.164.16.2      **Label Type**      **Label Color:**

England  
Miniature slop bowl, c. 1770  
Porcelain  
Given in memory of Olivia Carpenter Coan by her family 2001.164.16.2

**Object Number**2001.164.16.3a,b      **Label Type**      **Label Color:**

England  
Miniature tea bowl and saucer, c. 1770  
Porcelain  
Given in memory of Olivia Carpenter Coan by her family 2001.164.16.3a,b

**Object Number**2004.133      **Label Type** Case Label Internal      **Label Color: White**

China, Ming dynasty  
Double Gourd Bottle, Jiajing mark and period, 1522-1566  
Porcelain with underglaze blue designs and an overglaze yellow ground  
vObjectNumber  
This slightly off-kilter bottle features lotus scrolls painted in underglaze blue against an overglaze yellow enamel ground. The form and decoration of this bottle may reflect the pursuits of immortality by Daoists in China, who believed that the calabash gourd held the elixir to prolong life. Tieguai Li, one of the Eight Immortals of Daoism, is often depicted carrying a gourd.

**Object Number**2005.159.2      **Label Type** Case Label Internal      **Label Color: White**

Johann Joachim Kändler  
German, 1706-1775  
Harlequin with jug, c. 1738  
Hard paste porcelain  
Meissen Porcelain Factory, Manufacturer, Meissen, Germany, est. 1710  
Gift of Leo and Doris Hodroff 2005.159.2  
The Commedia dell' Arte was a traveling improvisational comedy troupe originating in Italy around 1560. The masked characters probably have their roots in Venice's Carnival and became well known throughout Europe. Harlequin, usually portrayed with a red and black mask and diamond patterned clothing, was one of the best known of the group. J.J. Kändler began designing figurines of the stock characters at Meissen in the 1730s, further spreading their popularity through porcelain.

**Object Number**2005.159.3      **Label Type** Case Label Internal      **Label Color: White**

Vauxhall China Works  
Lambeth, England, c. 1751-1764  
Ewer, c. 1760  
Porcelain  
Gift of Leo and Doris Hodroff 2005.159.3  
Before the large-scale, industrial production of bone china in Stoke-on-Trent, London was an important center for porcelain manufacturing; an important port for shipping, it also had a retail and wholesale system in place, and was a center of craftsmanship, fashion and government. Domestic firms found it advantageous to sell their wares wholesale to the London "China men" who bought prized cargoes of Chinese export porcelain, so it entered a ready market for warehousing and distribution. The short-lived Vauxhall porcelain factory satisfied the ongoing appetite for porcelain in the Rococo style, first developed more than a decade earlier in France, with objects such as this ewer. The dragon handle references the decoration of early Chinese porcelains.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**2005.159.4      **Label Type** Case **Label Internal**      **Label Color:** White

After an engraving by Henry Bonnart II

French, 1642-1711

"The Concert" dish, c. 1700

Porcelain

Gift of Leo and Doris Hodroff 2005.159.4

This is one of the earliest examples of the use of an identified European print source used in the design of Chinese export porcelain. "The Music Party" was drawn by Robert Bonnart, II and engraved by his brother, Nicolas Bonnart. The musicians wear Western costume, but are surrounded by idyllic scenes of rural China.

**Object Number**2007.80a-c      **Label Type** Wall **Label Extended**      **Label Color:** White

Ruth Duckworth

American (born Germany), 1919 - 2009

Untitled, 2007

Porcelain

The Walter C. and Mary C. Briggs Endowment Fund 2007.80a-c

Ruth Duckworth began making ceramic murals in the 1960s after moving to Chicago from England (where she went after fleeing Nazi persecution at the outset of World War II). Until her death in 2009, she worked in porcelain, stoneware, and bronze.

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This untitled piece continues Ruth Duckworth's pioneering work with large-scale ceramic wall murals, exploring abstractions of geography and space. It is her largest porcelain wall mural, as well as the largest movable wall mural she has executed. As such, it is a tour de force, as this delicate ceramic material is notoriously difficult to control. She characterized it as "a very temperamental material. I'm constantly fighting it. It wants to lie down, you want it to stand up. I have to make it do what it doesn't want to do. But there's no other material that so effectively communicates both fragility and strength." This mural displays her ability to manipulate light and shadow through refined shapes and multiple layers with a minimal color palette.

**Object Number**2008.16      **Label Type** Case **Label Internal**      **Label Color:** White

Cheryl Ann Thomas

American, born c. 1944

Vessel 80, 2007

Porcelain

The David and Ruth Waterbury Endowment for Contemporary Craft 2008.16

Cheryl Ann Thomas, a ceramic artist living in Ventura, California, has pushed the artistic and aesthetic standards for porcelain for several years, with her tall, slumping vessels. One of the first questions viewers might ask when seeing works such as <I>Vessel 80</I> are "What is it made of?". Subsequently, the viewer may then question their own assumptions about porcelain, e.g. "Can imperfection be a goal with porcelain as a medium?"

Thomas constructs tall vessels by meditatively layering tiny rolled coils on top of one another, and firing these pots until the point of near or partial collapse. In this way, she deliberately welcomes serendipity, and subverts centuries of striving for perfection in porcelain. Ironically, these imperfect, sometimes nearly collapsed pieces are prized by collectors.

**Object Number**L98.193.19      **Label Type** Case **Label Internal**      **Label Color:** White

China, Qing dynasty

Bowl, 1662-1722

porcelain

circular mark of the Kangxing period, in blue glaze, at bottom center

Lent by the Wang Xing Lou Collection L98.193.19

This bowl is an example of the excellence for which Chinese Imperial porcelain is known. Perfection in form, color and decoration come together to create exceptional works which were exclusively for Imperial use. Covered with a rich egg-yolk color glaze known as 'Imperial' yellow, dishes of this kind were made for use at the palace table both in the Ming and Qing Dynasties.

Such objects possess an undeniable beauty and have long been sought after by foreign traders and collectors. Now, as China emerges as a global economic leader, the cycle of collecting has come full circle as works such as these are being actively sought by Chinese collectors.

## Labels list for Object Package: JKO Target Wing 2012 Porcelain

**Object Number**L99.270.12.1      **Label Type** Case Label Internal      **Label Color:** White

China, Qing dynasty

Brush Handle, pair, 1736-1795

porcelain

Lent by the Wang Xing Lou Collection L99.270.12.1

Brush handles were made in a variety of different materials, of which porcelain is one of the least common. Each of the handles is hollow, and open at one end to insert the brush. This pair is decorated with two dragons in iron-red, one descending from the closed top, the other rising below it, and with the five bats <I>wufu</I>, all in iron-red with the eyes picked out in black, flying among dense underglaze-blue clouds. This shows the luxurious uses to which porcelain was applied for Imperial use.

**Object Number**L99.270.12.2      **Label Type** Case Label Internal      **Label Color:** White

China, Qing dynasty

Brush Handle, one of a pair, 1736-1795

porcelain

Lent by the Wang Xing Lou Collection L99.270.12.2

Brush handles were made in a variety of different materials, of which porcelain is one of the least common. Each of the handles is hollow, and open at one end to insert the brush. This pair is decorated with two dragons in iron-red, one descending from the closed top, the other rising below it, and with the five bats <I>wufu</I>, all in iron-red with the eyes picked out in black, flying among dense underglaze-blue clouds. This shows the luxurious uses to which porcelain was applied for Imperial use.

**Object Number**L2010.97.4      **Label Type** Case Label Internal      **Label Color:** White

Yoshikawa Masamichi

Japanese, born 1946

Beautiful Effigy, 2009

Glazed porcelain

Lent by Carol and Jeffrey Horvitz L2010.97.4

Yoshikawa softens the severe angularity of <I>Beautiful Effigy</I> with a cool, thick, celadon glaze that smoothly melts over the white porcelain planes of the sculpture. The slightly curvilinear quality of the handbuilt architecture-like form lends a sense of grace to the work. The porcelain base of the sculpture remains unglazed, reinforcing the unmarred, untouched and isolated quality of the work as an elegant and secluded environment. Nevertheless, two small doorways provide entry into the jewel-like walled city that this sculpture/architectural model imagines.

Yoshikawa's use of a monochromatic vitreous celadon glaze references ceramics traditions in China and Korea. Similar luminous monochrome ceramics can be seen in Case 1 in this gallery, as well as a wall case of Chinese (Qing dynasty) monochrome porcelain in Gallery 210.

**Object Number**L2011.195.7      **Label Type** Case Label Internal      **Label Color:** White

Irv Tepper

American, born 1947

Two Deconstructed Cups, 2005

Porcelain

Lent by Tamara and Michael Root L2011.195.7

This sculpture by Irv Tepper traces the inspiration of mass-produced, thick-walled "dinerware" into finely potted and then crushed ceramic sculpture in the form of cups. While an M.F.A. student at the University of Washington in Seattle, Tepper "liberated" a mass-produced, diner-style coffee cup from the student union. The cup became an obsession, along with all it symbolizes--conversations over coffee, pleasant or difficult, or the late-afternoon pick-me-up--and the repeated use, washing, and eventual damage of these everyday objects.

Tepper squishes, slashes, and sands his cups to give a sense of the acceleration of time and use, without any pretense to function or even to realistic scale. The porcelain of his cups is sanded thin, allowing light to pass through. His manipulation of the cup's form allows it to still be recognizable, but to also possess a sense of animation, personality, and accumulated experience.