

AMERICAN CERAMIC CIRCLE

2023 SYMPOSIUM

Winterthur Museum, Garden & Library

Wilmington, Delaware

November 1-3, 2023

September 22, 2023

Please join the American Ceramic Circle for our 2023 Symposium to be held at Winterthur Museum, Garden & Library in Wilmington, Delaware, November 1-3 with an optional post-symposium trip to Philadelphia on November 4. We have an exciting slate of speakers for this year's program and the opportunity to explore the ceramics in Winterthur's extensive collection. Our symposium begins with a welcome reception sponsored by Crocker Farm on Wednesday evening at the Sheraton Suites Wilmington Downtown, followed by two full days at the Winterthur Museum, Garden & Library hearing from a roster of renowned speakers and enjoying small group sessions. The symposium concludes on Friday evening, with a cocktail reception sponsored by Jeffrey S. Evans Auctions followed by the annual dinner at Hotel Du Pont.

A basic schedule, hotel information, lecture information, and speaker biographies are below.

The registration fee of \$400 includes museum admission, all tours and lectures, bus transportation from the hotel to Winterthur, coffee breaks, two lunches, the opening reception, and the annual dinner at Hotel DuPont. For non-ACC members, the registration fee is \$480 which includes all the above plus 1-year membership in the ACC. Registration will close on Friday, October 16, 2023 to allow for sufficient time to prepare materials for participants.

Our 2023 Symposium sponsors include:

Crocker Farms
Jeffrey S. Evans Auctions
The Burns Foundation
Brunk Auctions
Christie's
Rago Wright
Sotheby's
Stair
Freemans
Emma and Jay Lewis
The Decorative Arts Trust
Hindman
Mrs. Alexandra Hoyle
Richard D. Mohr, author of *Pottery, Politics, Art: George Ohr and the Brothers Kirkpatrick* (2023)
R. & Company
Drs. C. Philip and Corbett Toussaint

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HOTEL INFORMATION (UPDATED 9/22)

Courtyard by Marriott

1102 N West Street, Wilmington, DE 19801

The Sheraton Suites is now fully booked during our dates. If you are still looking to book a hotel room for the Symposium, we have an additional block at the Courtyard by Marriott. The rooms are \$129/night, and it is only a block from the Sheraton where the bus will collect everyone to go to Winterthur. The link below will take you to the reservation page. Additionally, the iconic Hotel DuPont (42 West 11th Street) is also two blocks from the Sheraton, and it will be the site of our closing reception and dinner on Friday night.

Guest room reservations at the Courtyard by Marriott can be reserved online at the following website: <https://www.marriott.com/event-reservations/reservation-link.mi?id=1693243767524&key=GRP&app=resvlink>

TRANSPORTATION INFORMATION

Winterthur Museum, Garden & Library is a 15 minute drive from the ACC Symposium Hotel (Sheraton Suites) at 422 Delaware Avenue. Bus transportation will be provided daily from the Sheraton Suites to Winterthur.

Wilmington's nearest airport is the Philadelphia International Airport (airport code PHL), just 25 minutes from the ACC Symposium Hotel. PHL has ground transportation options available to get to Wilmington. For more information, go to the airport website: <https://www.phl.org/>.

Additionally, Amtrak has service to Wilmington. The station is conveniently only a mile from the ACC Symposium hotel.

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SCHEDULE SUMMARY - ALL TIMES SUBJECT TO CHANGE

Wednesday, November 1, 2023

5:00 – 7:00 PM Welcome Cocktail Party at the Sheraton Ballroom
Sheraton Suites Wilmington Downtown
422 Delaware Avenue, Wilmington, Delaware 19801

Dinner on your own

Thursday, November 2, 2023

All lectures will be held at Winterthur Museum, Library & Garden. A bus will be provided from the Sheraton Suites Wilmington to Winterthur.

9:30 AM – Day 1 of ACC Symposium Program
12:00 PM Includes three lectures and coffee break

Lunch Break with time to explore Winterthur galleries

1:30 – 5:00 PM Day 1 of ACC Symposium Program continued
Includes four lectures

Dinner on your own

Friday, November 3, 2023

9:00 – 10:00 AM ACC Annual Meeting

10:00 AM – Day 2 of ACC Program, includes 3 lectures
12:30 PM

Lunch Break with time to explore Winterthur galleries

2:00 – 5:00 PM Small Group Sessions with Winterthur Collection

6:30 – 9:30 PM Cocktail Reception followed by Annual Dinner at Hotel DuPont (42 W 11th
St, Wilmington, Delaware 19801)

Saturday, November 4, 2023 – Optional Post-Symposium Trip

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Day Trip to Philadelphia – Space limited to 50 people – \$150/person

Email Emily Campbell at admin@americanceramiccircle.org to enter the lottery by Friday, October 6, 2023. If more than 50 people wish to attend, the participants will be selected from the lottery.

Tour Includes bus transportation, lunch, and admission/tours at the following :

Morning at the Philadelphia Museum of Art for Curator-led tours of the American and European galleries, with a focus on ceramic collections and exhibitions

A visit to Stenton, the country home of James Logan, colonial Mayor of Philadelphia and Chief Justice of the Pennsylvania Supreme Court.

A visit to The Clay Studio in Philadelphia with director Jennifer Zwillling.

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LECTURE DESCRIPTIONS & SPEAKER BIOGRAPHIES

KEYNOTE SPEAKER: ADEBUNMI GBADEBO

Memory Material Matter

Guided by evidence that soil can be a repository for memory, artist Adebunmi Gbadebo's work goes straight to the land, using products of her ancestors enslavement—red clay, blue indigo, black hair, Carolina gold rice—as worthy materials to tell the story of slavery and black labor. Gbadebo's art practice is not one that lives within the white walls of a studio. It is a practice of caring for ancestral burial grounds, of buying back pieces of plantations, creating a new archive - reimagining art practice. It's about memory, material, and matter.

In this Keynote, Gbadebo will discuss her journeys to True Blue Plantation and other spaces of enslavement in South Carolina where she has used the land to contemplate Black histories either long overlooked or too closely surveilled.

Biography

Adebunmi Gbadebo is a multimedia artist who uses culturally and historically imbued materials to investigate the complexities between land, matter, and memory. Born in New Jersey and based in Philadelphia, as a Residence at the Clay Studio. Recently, Adebunmi's work was included in the exhibition, Hear Me Now: The Black Potters of Old Edgefield, South Carolina which opened at the Metropolitan Museum of Art, NY traveling to MFA Boston. She is currently a Pew Fellow and 2023 Maxwell & Hanrahan Craft Fellow. Gbadebo's works are in the permanent collection at the Smithsonian National Museum of African Art, Smithsonian National Museum of African American History and Culture, the Minneapolis Institute of Art, the South Carolina State Museum, the Boston Museum of Fine Arts, the Newark Museum of Art, amongst others. Gbadebo has presented in exhibitions across the US, Asia, Australia, and Europe.

MEL BUCHANAN

Katherine Choy: Radical Potter in 1950s New Orleans

Katherine Choy was one of the first ceramicists to bridge Asian traditions into Modern abstract art. The potter studied at Mills College and Cranbrook, directed the ceramics program at Newcomb from 1952 to 1957, and then founded the Clay Art Center in Port Chester, New York. This presentation, drawn from a 2022 exhibition and catalog at the New Orleans Museum of Art, outlines the fervent life and radical pottery of an artist that was celebrated by the American craft world, but has nonetheless been nearly forgotten. The jagged, painterly vessels that Katherine Choy made were

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as artistically advanced as any made elsewhere in the 1950s, conveying—in a new idea from the world of painting—that ceramics, too, could be a canvas for emotional expression.

Biography

Mel Buchanan has served as the RosaMary Curator of Decorative Arts & Design at the New Orleans Museum of Art for ten years, where she is currently working on a 2024 exhibition and catalogue of the museum's renowned collection of historic glass. Buchanan serves on the board of The Decorative Arts Trust and of the American Ceramic Circle, and in 2023 became a member of the Committee for the Preservation of the White House. Previously, Buchanan worked at The RISD Museum in Providence, Rhode Island and at the Milwaukee Art Museum. She holds a BA from Yale University and an MA from the Winterthur Program in American Material Culture. Mel lives in New Orleans with her husband, Lance, and two children.

LESLIE GRIGSBY

Vicars, Villains & The Venerated: Staffordshire Figures from Winterthur's Bernard Collection

This talk celebrates the recent reinstallation of nearly 100 ceramic figures from Winterthur's Thomas N. and A. Pat Bernard Collection. Until well into the 1700s, few could afford purely ornamental objects such as figures. However, the growing middle class increasingly wanted decorative wares that demonstrated their new social standing. By the 1770s, Staffordshire potters dramatically broadened their range of figures, also known as "image toys," in reference to their small size. Designs were often inspired by popular prints, porcelain figures, everyday life, literature and other storytelling, classical themes, or the theater. The early 1800s heralded a growing interest in religion, with child-like portrayals of saints and other biblical personages becoming popular. Also depicted were members of the nobility or government, criminals and heroes, animals, sports figures, and other popular characters.

Biography

Leslie B. Grigsby, Senior Curator of Ceramics and Glass, joined Winterthur in 1999 and is responsible for 20,000+ ceramic and glass objects. She received her BA in Art History from the University of Illinois (Champaign-Urbana) and her Post-Graduate Diploma in Art Gallery and Museum Studies from the University of Manchester, England. Having begun her career at Colonial Williamsburg, Leslie has published extensively on early English ceramics and other topics. Leslie also was instrumental in sending online the 90,000+ objects in the Winterthur Museum Collection. Leslie teaches in Winterthur's MA and MS programs and has curated numerous Winterthur exhibitions. She also lectures widely, throughout the USA, Canada, and the UK, as well as in China and Australia. She is a past president and former board member of the ACC.

CAROLYN HERRERA-PEREZ

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Curating Pan-America: Marinobel Smith & Early Studio Ceramists of Latin America

On May 5th, 1941, Marinobel Smith disembarked a steamship on the coast of Brazil. She was an art consultant for International Business Machines Corporation (IBM); her goal: assemble a collection of contemporary ceramics from twenty Latin American countries. Smith only had three months to achieve the task—the pieces needed to arrive in Syracuse, New York, for the October opening of “Contemporary Ceramics of the Western Hemisphere,” an unprecedented exhibition surveying Pan-America’s work in clay.

Along with describing the overlooked efforts of IBM curator Marinobel Smith, this lecture calls attention to the careers of various potters from Latin America. Among them are Carmen Saco, Diana Chiari de Gruber, and Josefina Plá, three renowned artists who helped shape Studio Ceramics in Peru, Panama, and Paraguay.

Biography

Carolyn Herrera-Perez is the inaugural Curator of Glass and Ceramics at the Chazen Museum of Art, University of Wisconsin-Madison, a position she entered in January 2023. Previously, she served as Contributing Editor of The Chipstone Foundation publication *Material Intelligence*, Curatorial Fellow at Cooper Hewitt, Smithsonian Design Museum, and Data and Workflow Manager for the online dictionary of post-war American ceramics, The Marks Project. Carolyn was born and raised in so-called Peekskill, New York, the traditional land of the Kitchawank and sister city to Cuenca, the capital of Azuay Province in Ecuador. Her family and locale are central to her practice. Often, her research spotlights cultural interchange within the Americas; recently, she has focused on Pan-American craft networks during the Good Neighbor Policy years of 1933-1945.

MIA JACKSON

Alice de Rothschild (1847-1922): Her Ceramics at Waddesdon Manor

Alice de Rothschild (1847-1922), a member of the powerful European banking dynasty, was an avid art collector and creator of spectacular gardens at her residences in England and France. Yet her legacy has been overshadowed by the men of her family. Following new research related to an exhibition at Waddesdon Manor, Mia will discuss her collection of ceramics, with a focus on Sèvres. A Parisian article from 1885 recounted that ‘Miss Alice, Alfred and Ferdinand de Rothschild hunt tirelessly in the great dealers’ shops of Bond Street, such as Wertheimer or Durlacher, for what still can be found of the precious remnants of the past glories of our Royal manufactory’. Mia will also discuss Meissen porcelain and give an overview of the British and European pottery.

Biography

Dr Mia Jackson is Curator of Decorative Arts at Waddesdon Manor, where she has worked since 2017. She has previously worked for English Heritage, the Wallace Collection and the British

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Museum. She wrote her doctoral thesis on the cabinetmaker André Charles Boulle and his collection of works on paper. She is interested in decorative arts in general and French ceramics and furniture in particular. She recently co-edited, with Helen Jacobsen and Rufus Bird, the book *Jean-Henri Riesener: Cabinetmaker to Louis XVI and Marie-Antoinette*. With her colleagues, she organised a series of exhibitions to commemorate Alice de Rothschild in 2022. She is currently preparing an exhibition on birds at Waddesdon, which will unite the history of Rothschild aviaries with the bird painting of Louis-Denis Armand l'aîné.

ABIGAIL LUA

The Lies of “Truthful James”: Racial Politics in Ceramics

Between 1876 and 1880, Karl Müller designed variations of a polychrome pitcher for the Union Porcelain Works, yet consistent across each pitcher are two scenes in unglazed relief. One side displays the mythical King Gambrinus giving beer to Brother Jonathan, a prototype of Uncle Sam. The other side features the final scene of Bret Harte’s 1870 poem, “Plain Language from Truthful James,” in which the white Bill Nye violently lunges toward his Chinese opponent, Ah Sin. This paper argues that the choice of narrative visualizes the xenophobic and protectionist undertones of late nineteenth-century American culture. While a commonplace household object, the pitcher brought national conversations about U.S. expansion into the Pacific and debates surrounding Chinese immigration into the home through its metaphoric imagery.

Biography

Abigail Lua was a recent Lois F. McNeil Fellow at the Winterthur Program in American Material Culture. Prior, she studied the History of Art at Bryn Mawr College, where she developed interest in global art histories and material culture. She focused these interests on Philippine art histories, conducting research on Philippine piña (pineapple leaf) textiles supported by the Hanna Holborn Gray Fellowship and working with the piña collection at the University of Pennsylvania Museum of Archaeology and Anthropology. This work culminated into both her undergraduate and master’s thesis on the cultural histories and connoisseurship of piña textiles. Lua is interested in exploring the ways in which American and global material cultures challenge and expand one another artistically, culturally, and politically.

BECKY MACGUIRE

Four Centuries of Blue & White: The Frelinghuysen Collection of Chinese and Japanese Export Porcelain

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The remarkably comprehensive Frelinghuysen collection of Asian blue and white porcelain, assembled over five decades, speaks of the many ways these wares were traded, collected, lived with and loved around the world. It includes magnificent rarities made for the first Europeans to sail to Asia as well as iconic classics from the age of the great trading companies and wares made for the Islamic world and Japan, while also exploring much less-studied material like that made for the Thai royal court in the 1880s. This talk will provide an early preview of the forthcoming Frelinghuysen book, *Four Centuries of Blue & White*, which will publish 500 pieces from the collection with text by the speaker and contributions by Angela Howard and Bill Sargent.

Biography

Becky MacGuire enjoyed a 30-year career at Christie's where she was the firm's senior specialist in Chinese export art and brought to market the collections of Benjamin F. Edwards III, Doris & Leo Hodroff, Peter H.B. Frelinghuysen Jr, James Sowell and Alvaro Condé. A senior vice-president of the firm, Becky was also Director of the New York Exceptional Sale, leading the team that sold decorative arts masterpieces including the Adrian de Vries now in the Rijksmuseum.. A graduate of the University of California Berkeley with honors in art history, Becky completed the program of the Study Centre for the Fine and Decorative Arts at the V&A Museum. She was an original appraiser on the Antiques Roadshow and a founding partner of The Chinese Porcelain Company.

JAAP OTTE

Architecturally Used Ceramics at the Mausoleum of Sunan Gunung Jati in Indonesia

Based on a survey conducted in 2021, the lecture will discuss the architecturally used ceramics at the mausoleum of Sunan Gunung Jati (died c. 1570) in Indonesia. The mausoleum contains over 1,000 ceramics from Asia and Europe from between c. 1650 and 2000: Chinese porcelain and stoneware from late Ming to the Republic, Burmese, Thai and Vietnamese stoneware, Japanese Imari porcelain, Japanese Awaji stoneware, Dutch tinglazed tiles, European refined white earthenware from England, Scotland and The Netherlands, as well as Indonesian red earthenwares. From the ceramics currently present at the site and their distribution can be concluded that multiple renovations and extensions of the complex took place between c. 1650 and 1900, resulting in today's complex packed with buildings and tombs.

Biography

Jaap Otte, a native of The Netherlands and resident in the United States, collects and researches European and Japanese trade ceramics made between ca. 1800 and 1950 for export to Asia and the Islamic world and has published multiple articles on the topic. The collection spans wares from several European countries made for markets stretching from Morocco to Indonesia. Jaap has a law degree from Leiden University in The Netherlands and an MBA from the University of Texas at Austin. Jaap is the Director of Development for the Digitization Program Office at the Smithsonian in Washington, DC.

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ELIZABETH PALMS

Poetically Posh: Richard Briggs's Longfellow Jug and Henry Wadsworth Longfellow in the American Home

In this talk, Elizabeth will trace how and why Boston ceramics merchant Richard Briggs partnered with Wedgwood to design the 1880 Longfellow jug, and she will explore how this one ceramic jug testifies to a complex web of economic conditions and social ideologies running through the United States in the latter 19th century.

Biography

Elizabeth Palms graduated Phi Beta Kappa with a B.A. in History from the College of William & Mary, where she also completed the NIAHD Collegiate Program in Early American History, Material Culture, and Museum Studies. In Virginia, she was an Andrew W. Mellon Foundation Curatorial Intern for Works on Paper at the Colonial Williamsburg Foundation and worked for over two years on a team documenting, researching, and writing a book on Eyre Hall, an 18th-century home on Virginia's Eastern Shore. She has an article and various architectural drawings in the resulting publication, *The Material World of Eyre Hall: Four Centuries of Chesapeake History*. Continuing to cultivate her love of the material past, Elizabeth pursued her M.A. in the Winterthur Program in American Material Culture from 2018 to 2020. She then spent two years at the Dallas Museum of Art in the Decorative Arts and Design curatorial department. During the summer of 2021, she did fieldwork as a Decorative Arts of the Gulf South Fellow with the Historic New Orleans Collection. Currently, she is back at the Winterthur Museum, Garden, & Library as the Robert & Elizabeth Owens Curatorial Fellow.

JONATHAN MICHAEL SQUARE

Shattered Silence: Uncovering the Colfax Massacre's Legacy through Ceramic Art

My talk centers around a ceramic artwork recently acquired by Winterthur, which serves as a starting point to delve into the profound influence of material culture, specifically ceramics, in narrating overlooked historical events. The artwork in question portrays the Colfax Massacre, a harrowing incident of racial violence that unfolded during the Reconstruction era. In 1873, at the Grant Parish Courthouse in Colfax, Louisiana, a mob composed of former Confederate soldiers and members of the Ku Klux Klan attacked and killed approximately 153 black militia men who were surrendering. Crafted in the same year, this ceramic piece was the creation of Wallace and Cornwall Kirkpatrick, acclaimed ceramicists from Anna, Illinois. Using the Colfax Massacre piece as a point of departure, we will explore the capacity of ceramics to serve as powerful tools for preserving and voicing silenced histories.

Biography

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Dr. Jonathan Michael Square is an Assistant Professor at Parsons School of Design. He earned a PhD from New York University, an M.A. from the University of Texas at Austin, and a B.A. from Cornell University. Previously, he taught in the Committee on Degree in History and Literature at Harvard University and was a fellow in the Costume Institute at the Metropolitan Museum of Art. He curated the exhibition *Complicated Stories: Black Artists Respond to the Complicated Histories of Slavery* at the Herron School of Art and Design, which closed in January 2023. He is currently preparing for his upcoming show titled *Afric-American Picture Gallery* at the Winterthur Museum, Garden and Library. Dr. Square also leads the digital humanities project *Fashioning the Self in Slavery and Freedom*.