

# Porcelain

A photograph of a porcelain figurine, likely a Japanese 'doll' (dollyo), depicting a person with a smiling face, wearing a colorful, patterned garment. The figurine is positioned in the center of the slide, behind the 'Gardiner Museum' text.

## Gardiner Museum

Chinese Porcelain | Japanese Porcelain  
European Porcelain

2017 August 15

Visited Gardiner Museum while waiting for the kids who went to see Royal Ontario Museum (ROM) across the street.

First time there.

Surprised and loved what I saw in this museum which shows porcelain and pottery items especially the ones in the European Porcelain Galleries.

Please enjoy this visit with me as I tour around the museum

....the European Porcelain Galleries

....the Chinese Porcelain Gallery

....the Japanese Porcelain Gallery

....the contemporary Inuit ceramics

....the modern ceramics

....the ceramics of Ancient Americas, Italian Renaissance  
Maiolica and the English Delftware.

And, not to forget, the bistro and its panoramic view of the  
ROM and part of the Platinum Strip along Bloor Street.

A museum worth visiting.

# The European Porcelain Galleries

*A Passion  
for Porcelain*

Porcelain is a material that has fascinated people for centuries. It is a material that is both beautiful and durable. It is a material that has been used for a wide range of purposes, from decorative objects to functional items. The history of porcelain is a long and fascinating one, and it is a material that continues to inspire people today.

The European Porcelain galleries....

.... tell the story of porcelain development in Europe.....show how the manufacturing of porcelain was discovered and how it influenced the development of other new, original materials

.... have a huge and good collection of porcelain from various times in Europe, starting from the 17<sup>th</sup> to early 18<sup>th</sup> centuries when porcelain from China arrived in huge quantities through trade creating an outbreak of the “porcelain fever” in Holland and the German States.





Took on  
Chinese  
design,  
characters  
and colour  
especially  
in the  
early  
European  
days









kudin, a key component  
was the first high-fired  
plate in Europe.











#### Pot

18th-19th  
18th-19th  
18th-19th  
18th-19th  
18th-19th

Steele's main production was standard models of contemporary hollow-ware such as coffee pots, sugarbuds, and cups with covers.

#### Coffee Pot

England, Worcester 1753-54  
Decorative (inspired with) white porcelain  
with overglaze enamel  
Mark: crossed line



#### Wine Funnel

The p  
more for





## Sets



## Meissen porcelain



(Top left)  
Pair of Pug dogs from  
the Royal Palace of  
Warsaw



(Top right)  
Rabbit Tureen



(Bottom left)  
The Spanish lovers



(Bottom right)  
Harlequins with goat  
bagpipes





The famous  
Meissen's monkey orchestra





(Top left, right and  
bottom left)

Early French  
porcelain



(Bottom right)  
The Meissen's  
Monkey orchestra



English  
Porcelain at Chelsea

# True or False?

## INSPIRATION, IMITATION, AND FORGERIES

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There is a thin line between an object that has been inspired by another, or is a close imitation, and a forgery. Forgeries are intended to deceive, whereas imitations and inspirations are not. Deliberate forgeries began early in the history of European porcelain. In 1729, conspiring with the director of the Meissen manufactory, the French merchant Rodolphe Lemaire chose 200 examples of Asian porcelain from the collection of Augustus the Strong to be copied at Meissen. He planned to sell these copies as original Asian objects in Paris. Lemaire's plan was foiled, but these pieces are highly regarded today. Famous forgers of Sèvres porcelain decoration flourished in London and Paris in the early nineteenth century; later, Samson of Paris reproduced Chinese, Meissen, Sèvres, and English porcelain that was often mistaken as original.

The best way to learn how to distinguish copies and forgeries is to become familiar with the finest original examples in museums and at specialized auctions and antique dealers.

Forgery

or

No forgery?

# The Chinese Porcelain Gallery









在山石骨出山泥  
水碓春成自上溪  
要是高莊稱好不  
不船連載任分攜

*The mountains' stony bones give out clay  
Water-powered trip hammers pound it in mo  
If the workshop boss says it's not OK  
It won't get parcelled up and freely shipped au*

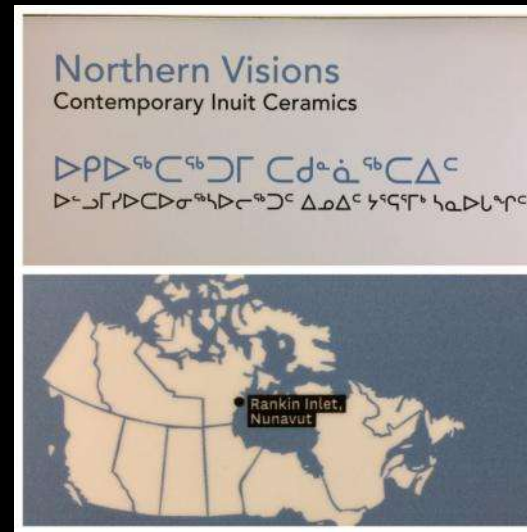
景德鎮陶歌 (Jingdezhen Tao Ge), 1824

# The Japanese Porcelain Gallery



Same as the Chinese gallery, not too many displayed objects





## Contemporary Inuit ceramics

By the Inuit community of Rankin Inlet, Kangirliniq, Nunavut, in the far north of Canada.

Offer a glimpse into the rich culture of the Inuits....their

.....identity

.....ethos

.....admiration for the land and the creatures that roam it

.....reverence for past traditions and devotion to their own communities....

A good introduction to understanding the Inuits.





“Hunter’s last journey”  
circa 2010

Man given everything  
he will need for his  
journey to the  
afterlife...

....food supplies,  
....tools,  
....a shortwave radio,  
....a meal prepared on  
the Coverman stove.

There is no motor on  
this boat as he will  
not be returning.

Very impressive!



(Top right)  
Looking forward to  
abundance as winter  
changes into Spring  
...people flying alongside  
birds, or swimming in  
the ocean with the seals



(Bottom left)  
The only survivor of a  
group who have been  
drowned

(Bottom right)  
A typical scene of Inuit  
life on the land - hunter  
skinning a walrus for  
food



(Top left)  
Fight after a dance



(Top right)  
Abstract faces



(Bottom left)  
Sedna, the goddess of the sea, riding a bear with a long dog-like tail



(Bottom right)  
Baby tucked into a mother's amauti at the back (a parka with a pouch for a child)



# Modern and contemporary ceramics



(Top left)  
The “teepee”  
teapot....the way  
Europeans perceived  
Canadians and its  
indigenous people  
back in 1920’s



They are ceramics

the suitcase and  
the bag too !!!



# Ancient Americans pottery



(Top left)  
Incense burner (Mexico  
AD400-750)



(Top right)  
Dancer-musician effigy  
whistle (Guatemala or  
Honduras AD600-800)



(Bottom left)  
Female effigy whistle and  
rattle (Mexico AD650-750)



(Bottom right)  
Deity effigy funeral Urn  
(Mexico AD500-700)

# Italian Renaissance Maiolica ceramics



# English Delftware

More than the classical  
blue and white



## Nature as Inspiration

Although the natural world served as an important source of inspiration for English delftware potters, some natural motifs were not taken directly from the outside world. For example, multi-coloured tulip designs were first used much earlier on Iznik ceramics, such as the Iznik dish displayed here. Named for the city in Turkey from which they originate, Iznik wares travelled – directly, or by way of imitations – across the Mediterranean, up through Italy, and eventually to the Netherlands and England where they were copied. Generations of imitations could lead to simplifications: on the blue and white dish with a geometric floral pattern, the original multi-petalled motif has been simplified to become sets of radiating and graduated lines.

## Chinese Scenes

English potters of the 17th and 18th centuries eagerly imitated the materials, shapes and designs of the elegant and costly imported porcelain that arrived by the shipload from China. On some English delftware, the motifs have become so stylized as to be difficult to identify. Such stylization and inconsistencies sometimes occurred when craftsmen worked from indirect sources, such as Continental tin-glazed earthenware. On the multi-coloured dish, European houses form the setting for a Chinese figure. By contrast, other English potters accurately copied sophisticated motifs – such as crisply painted gardens with rocks and fences – from Chinese porcelain originals.





# The museum

Airy and bright





# The bistro



On the third floor

Quiet and pleasant



Terrace offers a good view of the Royal Ontario Museum and its surroundings along the Platinum strip of Bloor Street

# The building

In the Victoria University building, University of Toronto

Renovated in 2004

The Jun Kaneko “Head” greets the visitors

Sculptures by Canadian artist in the lobby

The tilted layers of limestones (outside building) from which the clay to make and glaze ceramics is sometimes derived



I enjoyed the visit

Thanks for coming with me