Porcelain by Johann Christoph Ludwig Lücke (ca. 1703-80)

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Dear Colleagues,

I am researching the porcelain oeuvre of Johann Christoph Ludwig Lücke (ca. 1703-80).

Lücke is mostly known as ivory carver with an incredibly diverse repertoire of thematic subject matters, spanning from classical antiquity, folk and genre depictions, and traditional portraits to medical curiosities. He worked as an itinerant artist for various aristocratic and bourgeois clients. Besides ivory, he also worked in stone, wood, wax, papier-mâché, terracotta, faience, and porcelain. While his ivories have gotten more attention in recent scholarship, his porcelain creations have not been further investigated after the early 1980s, when Christian Theuerkauff published two essays on the topic.

Lücke worked for several porcelain manufactories during his lifetime: Meissen (1728/29), Vienna (1750/51) and Höchst (1752). (He had also negotiated with the porcelain factories in Fürstenberg and Berlin). In the same year (1752), he went to Copenhagen to make porcelain himself (although not very successful). In 1754, he tried to found a porcelain factory in Schleswig. However, he was not successful in producing porcelain there either. Nevertheless, as a porcelain modeller, he produced a fascinating and versatile body of work. Although Lücke's time at the Meissen factory lasted less than ten months—he began in April 1728 and was dismissed in January 1729—his models demonstrates the divergences and similarities between ivory and porcelain and the different methods of working with them. His work report for the Meissen manufactory, though incomplete, shows that Lücke's tasks were diverse. He modelled figural handles and applications for vessels as well as dishes, pipe bowls, and even a cannon. At Höchst, for example, where he worked in 1752, he created a series of fifteen comedians, recalling several ivory commedia figures that he had created twenty years earlier while still in Dresden .

I am in the process of creating a catalog raisonné for his porcelains and would appreciate any notification of their whereabouts, either in private or museum collections.

Many thanks, and all best wishes,

Vanessa

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Reference:

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