

MINGEI
TREASURES



PUCKER GALLERY • BOSTON



HAMADA SHŌJI

OBACHI (LARGE BOWL), Black glaze with poured decoration
5 ½ x 23 x 23"
H40

Cover:

HAMADA SHŌJI

BOWL, Green glaze with poured decoration
4 ½ x 18 x 18"
H42

ALL WORKS ARE STONEWARE

MINGEI CERAMICS:

TRANSFORMING TRADITION

What is *mingei*, the “art of the people?” The term was coined in 1925 by the Japanese philosopher and aesthetician Yanagi Sōetsu (1889-1961) as a contraction of the term *minshu kōgei*, or “industrial arts of the people.” In creating the word *mingei* Yanagi was building upon the work of the English thinkers John Ruskin (1819-1900) and William Morris (1834-1896), who abhorred the effects of industrialization on the quality and design of manufactured goods. Like Ruskin and Morris, Yanagi embraced the manual labor of handicraft as essential to the creation of useful items endowed with honesty and vigor. However, whereas the two Englishmen mainly contrasted handiwork with the machine-made products that they felt were changing society for the worse, Yanagi developed the concept of the “nameless craftsman” (sometimes referred to as the Unknown Craftsman), not only as a foil to the machine, but to the formally trained artist as well.

Through his ideas, Yanagi Sōetsu elevated the work of the craftsman to a nearly unassailable level of aesthetic achievement. In Yanagi’s ideal world, workers created handicraft without desire for fame or monetary gain, maintaining simple work habits and working cooperatively in small communities. The purity of heart that resulted from such an environment, Yanagi asserted, enabled these artisans to give birth to works of solid craftsmanship and inspired design.

Yanagi was not a craftsman himself, and came from an elite family background. As a result, his view of craft and craftsmen tended to be idealized, over-simplified, and sometimes even inaccurate. Though asserting the beauty of “common” objects, he included in his *mingei* “canon” works those that were undoubtedly used only by the wealthy. At the same time, Yanagi omitted from his selections whole genres of utilitarian items that met his other criteria for folk craft, but apparently lacked sufficient aesthetic appeal. Even his concept of the “unknown” or “nameless” craftsman has been demonstrated to be erroneous in some cases, since many craftsmen were well-known to the people to whom they provided products, though they did not sign their work (Cort, p. 62).

Despite his apparent ambivalence about factual support for his aesthetic theories, Yanagi Sōetsu did possess a keen abil-

ity to find beauty in unexpected places, and this enabled him to assemble an amazing array of handmade utilitarian products, including furniture, textiles, woodwork, metalwork, and especially ceramics. It is not surprising, then, that the close group of friends that he gathered around him included many potters who later became prominent advocates of the Mingei Movement, among them Hamada Shōji (1894-1978), Kawai Kanjirō (1890-1966), and the Englishman Bernard Leach (1887-1979). These men understood Yanagi’s vision, and his influence had a tremendous impact on their careers. Thus it came that the Mingei Movement was transformed from an exercise of simply evaluating and appreciating what already existed in Japan’s folk culture to a process of creating new works that incorporated select aesthetic and practical elements of that culture. These men were studio potters who sold their work as their own, yet they sought to endow their works with the same spirit as that of the honest traditional handicraft they so admired.

Like Yanagi, Hamada Shōji was without a family background in crafts. Born in Tokyo in 1894, he was first interested in painting, but discarded it in favor of pottery, figuring, “Even a bad pot has some use, but with a bad painting, there is nothing you can do with it except throw it away” (Leach, p. 93). Hamada was trained not through a traditional apprenticeship, but at a technical school, Tokyo Industrial College, where he became good friends with Kawai Kanjirō. An admirer of Bernard Leach’s work since his youth, Hamada finally met the English potter in 1918. That meeting began a relationship of mutual respect and sometime collaboration that would last for sixty years. Over the course of his long career, Hamada became both the leading craftsman exponent of Yanagi Sōetsu’s philosophy of the Unknown Craftsman and, ironically, perhaps the world’s most famous potter. Hamada’s work was influenced by a wide variety of folk ceramics, including English medieval pottery and Okinawan stonewares. His works were not merely copies of the styles he studied, but were unique products of his own creative energy. Hamada had no desire to become a folk potter, but his great respect for the artisan’s craft led him to draw as much as possible from folk traditions. Because he spoke English and traveled widely, Hamada’s influence on potters around the world is incalculable, and the village in which he settled, Mashiko, north of Tokyo, has become synonymous with Japanese folk ceramics.



SHIMAOKA TATSUZŌ

LARGE PLATE, Rope and slip inlay with wax resist brushwork
3 ½ x 18 x 18"
#58

In that same village of Mashiko lived Shimaoka Tatsuzō. Shimaoka's experience of working with Hamada Shōji for three years helped him to understand the challenges for a studio potter working within a folk pottery context. Whereas a folk potter needs only to carry on the ceramic tradition that has been passed down to him, a studio potter must create his own style, his own identity. Shimaoka came upon the solution to the problem of developing a unique style by looking close to home: his father had been a cord maker, and Shimaoka found that by impressing cords into the soft, unfired surfaces of his ceramics, he could embellish his pots in an infinite number of ways. This technique may, in fact, be the world's oldest form of ceramic decoration: the Neolithic Jomon peoples used impressed cords to decorate their earthenware vessels as early as 10,000 B.C. Shimaoka added the innovation of using inlaid white clay slip to make the cord patterns more distinct. The decorative use of clay slip was first introduced to Japan by Korean potters in the sixteenth century. It was for the development and mastery of his version of cord-impressed decoration that Shimaoka was named "Holder of An Important Intangible Cultural Property" (also known as a "Living National Treasure") in 1996.

At the other end of the contemporary *mingei* spectrum

lie works made by potters of the village of Onda Sarayama. Onda stoneware was "discovered" by Yanagi Sōetsu in 1927 and has been held up as ideal folk ceramics since that time. The Onda potters themselves could hardly have remained unaware of the scrutiny of *mingei* lovers, but have managed to remain remarkably focused in their quest to pursue their traditional livelihood on their own terms. In the interest of maintaining harmony among the ten or so potting households in the village, individual potters generally do not sign their works, and receive uniform sums for the works they produce. The community discourages radical innovation, or any other change that would set a particular potter apart from the others. Potters in the village work cooperatively in many of their tasks, just as they have for the past three hundred years. In this sense, Onda ware has remained the closest to the *mingei* pottery ideal that was promulgated by Yanagi nearly eighty years ago.

– ANDREW L. MASKE, 2004

Andrew L. Maske specializes in Asian ceramics and ceramics inspired by Asian traditions. He is Assistant Professor of Art History at the University of Kentucky.

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HAMADA SHŌJI

HAMADA SHŌJI
 HEXAGONAL VASE, Black and Kaki glaze
 8 x 3 ¼ x 3 ¼"
 H26



Hamada Shōji was born in Kanagawa prefecture outside Tokyo in 1894. Hamada explored a range of art disciplines as a child but ultimately chose pottery because of its unification of art and function. While enrolled in the ceramics program at the Tokyo Institute of Technology from 1913-1916, Hamada befriended Kawai Kanjirō. Both went on to the Kyoto Ceramics Research Institute program where they completed the traditional 10,000 glaze test trials. Thereafter, his travels brought him to major sites of pottery activity throughout Japan and Korea including the studio of influential British potter Bernard Leach. At 26 he traveled to England with Leach to help build a *noborigama* "climbing" kiln at St. Ives, the first of its kind in the West. Hamada began exhibiting his own work and in 1934, joined Kanjirō and philosopher Dr. Yanagi Sōetsu to form the Mingei Association of Japan. By this time Hamada had married and established his own ceramics workshop in Mashiko. His contribution to the Mingei Movement earned him many awards, a position as director of the Japanese Folk Art Museum and the distinction of Living National Treasure in 1955. Hamada died in Mashiko in 1978.



HAMADA SHŌJI
 TEXTURED BOTTLE, Black glaze
 10 ½ x 5 ½ x 5 ½"
 H36

HAMADA SHŌJI



HAMADA SHŌJI
 PLATE, Black and Kaki glaze
 2 x 10 $\frac{3}{4}$ x 10 $\frac{3}{4}$ "
 H17



HAMADA SHŌJI
 OBACHI (LARGE BOWL), Ameyu glaze with poured decoration
 20 x 20 x 4 $\frac{1}{2}$ "
 H38

HAMADA SHŌJI
 SQUARE PLATE, Kaki glaze with tetsue brushwork
 2 ½ x 11 x 11"
 H52



HAMADA SHŌJI
 PLATE, Kaki glaze with wax resist brushwork
 2 ¼ x 11 x 11"
 H47

HAMADA SHŌJI



HAMADA SHŌJI
 FACETED VASE, Salt glaze with
 wax resist brushwork
 10 ¼ x 5 ¼ x 5 ¼"
 H43

HAMADA SHŌJI

HAMADA SHŌJI
 FACETED VASE, Kaki glaze with
 wax resist brushwork
 5 x 3 ¾ x 3 ¾"
 H51



HAMADA SHŌJI
 BOWL, Ash glaze with poured decoration
 3 x 9 ½ x 9 ½"
 H2



HAMADA SHŌJI
 SQUARE PLATE, Black and Nuka glaze
 3 x 13 x 13"
 H29

HAMADA SHŌJI
 PLATE, Kaki glaze with wax resist brushwork
 2 x 9 $\frac{3}{4}$ x 9 $\frac{3}{4}$ "
 H27



HAMADA SHŌJI

HAMADA SHŌJI
 SMALL VASE, Black and Nuka glaze
 5 x 3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ "
 H6



HAMADA SHŌJI
 SQUARE PLATE, Kaki glaze with trailing decoration
 3 $\frac{1}{4}$ x 12 $\frac{1}{2}$ x 12 $\frac{1}{2}$ "
 H33

HAMADA SHŌJI

HAMADA SHŌJI

SET OF FIVE PLATES, Tetsue brushwork

7 ½ x 1 ¾ x 1 ¾"

Nu1303-3



HAMADA SHŌJI

LARGE BOWL, Tetsue brushwork

5 x 17 x 17"

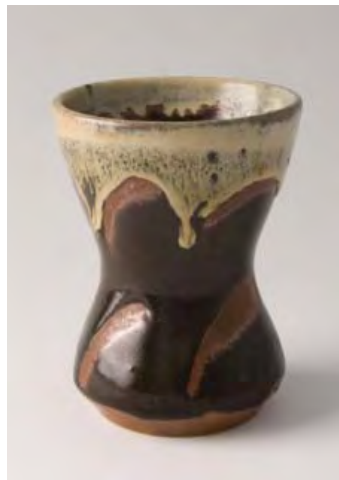
GA1

HAMADA SHŌJI

HAMADA SHŌJI
 PLATE, Trailing decoration
 2 ¼ x 11 ¾ x 11 ¾"
 H16



HAMADA SHŌJI
 SMALL VASE, Black and Nuka glaze
 5 x 3 ¾ x 3 ¾"
 H58



HAMADA SHŌJI
 PLATE, Black and Kaki glaze
 2 ¼ x 11 x 11"
 H46



HAMADA SHŌJI
BOWL, Tetsue brushwork
4 ¼ x 8 ¼ x 8 ¼"
H48



MIZUSASHI, Kaki glaze with wax resist brushwork
5 ¾ x 7 x 6"
H45



HAMADA SHŌJI
DISH, Tetsue brushwork
1 ¾ x 9 ¾ x 5"
H14



HAMADA SHŌJI
OVAL DISH, Kaki glaze with wax resist brushwork
3 x 11 x 3 ¾"
H49

HAMADA SHŌJI

**HAMADA SHŌJI**

SET OF SIX TEA BOWLS, Ame glaze

2 ¾ x 4 x 4"

H55

**HAMADA SHŌJI**

VASE, Tetsue brushwork

6 ¾ x 4 ¾ x 4 ¾"

H56

**HAMADA SHŌJI**

YUNOMI, Tetsue brushwork

3 ¾ x 3 ½ x 3 ½"

ML11

**HAMADA SHŌJI**

SMALL PLATE, Tetsue brushwork

1 ½ x 7 x 7"

GA2

HAMADA SHŌJI

SMALL PLATE, Tetsue brushwork

1 ½ x 7 x 7"

GA5

HAMADA SHŌJI



HAMADA SHŌJI
SQUARE BOTTLE, Black and Nuka glaze
9 ¼ x 4 x 4"
H39



HAMADA SHŌJI
SQUARE BOTTLE, Kaki glaze
with trailing decoration
9 x 6 x 3 ¼"
H54



HAMADA SHŌJI
YUNOMI, Tetsue brushwork
3 ½ x 3 x 3"
H57



HAMADA SHŌJI
 VASE, Hakeme and tetsue brushwork
 8 ¼ x 3 ¾ x 3 ¾"
 H53



HAMADA SHŌJI
 LIDDED BOWL, Poured decoration
 6 x 7 ¾ x 7 ¾"
 H11



HAMADA SHŌJI
 SQUARE BOTTLE, Tetsue brushwork
 9 x 6 ¼ x 3"
 H31

HAMADA SHŌJI



HAMADA SHŌJI
RECTANGULAR DISH, Kaki glaze with wax resist brushwork
2 ½ x 9 x 7"
H50



HAMADA SHŌJI
PLATE, Ash glaze
2 x 11 x 11"
ML16



HAMADA SHŌJI
PLATE, Black and Kaki glaze with trailing decoration
2 x 10 x 10"
ML21



HAMADA SHŌJI
PLATE, Black and Kaki glaze with trailing decoration
1 ¾ x 9 ¾ x 9 ¾"
ML17



HAMADA SHŌJI
PLATE, Black and Kaki glaze with trailing decoration
2 ¼ x 10 ¾ x 10 ¾"
ML20



HAMADA SHŌJI
YUNOMI, Ame glaze
3 x 3 x 3"
ML2



HAMADA SHŌJI
BOTTLE, Natural ash glaze
9 ¼ x 7 x 5 ¾"
H44



HAMADA SHŌJI
SQUARE BOTTLE, Kaki glaze with wax resist brushwork
8 ¼ x 5 ¾ x 3"
H41



HAMADA SHŌJI
POURER, Hakeme brushwork
5 x 9 ½ x 7 ½"
H59



HAMADA SHŌJI
POURER, Tetsue brushwork
4 ¼ x 7 ¼ x 8 ¾"
H5

KAWAI KANJIRŌ

Kawai Kanjirō, born in 1890 in Yasugi, Shimane-ken, graduated from the Tokyo Institute of Technology in 1914, where he met Hamada Shōji, and together they worked at the Kyoto Research Institute for Ceramics. Later Kawai and Hamada joined philosopher Dr. Yanagi Sōetsu to form the Mingei Association of Japan. In 1920 Kawai moved to Kyoto where he built his own noborigama. He exhibited all over the world but refused all official honors, including the designation of Living National Treasure. He admired simplicity and collected folk craft from all over Asia. Kawai employed expressionistic techniques such as tsutsugaki (slip-trailed decoration), ronuki (wax-resist) or hakeme (brushed slip), and like most potters of the Mingei Movement, never signed his pots. Kawai died in 1966 in Kyoto.

KAWAI KANJIRŌ

TEA BOWL, Blue and red underglaze decoration

3 ¼ x 5 ½ x 5 ½"

KK2



KAWAI KANJIRŌ

VASE, Gosu blue glaze

8 x 5 ½ x 4 ½"

GA3

ROSANJIN KITAOJI



ROSANJIN KITAOJI
 SQUARE PLATE, Incised decoration
 1 ¼ x 7 ¼ x 7 ¼"
 GA4

Rosanjin Kitaoji lived from 1883 to 1959 and was born in the village of Kamigano, north of Kyoto. A restaurant owner and self-taught artist, Rosanjin was accomplished in calligraphy and had an affinity for antique objects. After the 1923 Tokyo earthquake destroyed his restaurant's collection of antique wares Rosanjin began to produce ceramic works to replenish his collection and then began to exhibit them. Rosanjin was a dedicated scholar and published his research in ancient Japanese ceramics in the 1930s. Rosanjin lived out his life in Kita Kamakura on a compound with six kilns. Like Kawai, Rosanjin refused to be designated a Living National Treasure. Rosanjin was known for his eccentric personality and as an ardent collector of ceramics, he considered his collection of pots his mentors throughout his career.

NATIONAL TREASURE OF JAPAN

In 1950, the Japanese government implemented the Law for Protection of Cultural Properties. This law works to support and preserve intangible cultural skills that are of high value within Japanese culture and history. Such intangible cultural properties are defined by the Minister of Education, Culture, Sports, Science and Technology and include dramatic, artistic, musical or other talents. The ministry recognizes individuals and groups who have achieved high levels of mastery so as to ensure the continuation and survival of their craft. "Living National Treasure" is the informal term coined by the people as a title for the individual whose skill is a National Treasure of Japan.

SHIMAOKA TATSUZŌ

Shimaoka Tatsuzō was born in Tokyo in 1919 and studied pottery at the Tokyo Institute of Technology. Five years after graduating in 1941 with a degree in industrial ceramics, Shimaoka began a three-year apprenticeship in Hamada Shōji's workshop. From 1950 to 1953, Shimaoka worked at Tochigi Prefecture Ceramic Research Center where he developed many of his signature rope inlay decoration techniques. He then built his own kiln and established a workshop in Mashiko. From the 1960s to the 80s, Shimaoka traveled around the world and was invited to exhibit in North America, Asia and Europe. He was awarded many prizes in Japan for distinguished work and contribution to traditional Japanese folk art and in 1996, Shimaoka was designated Living National Treasure of Japan. Shimaoka died in Mashiko in December 2007.

SHIMAOKA TATSUZŌ

LARGE BOWL, Rope and slip stamped inlay with natural ash glaze
4 x 14 ½ x 14 ½"
ML15



SHIMAOKA TATSUZŌ

PLATE, Rope and slip inlay with wax resist overglaze enamel brushwork
2 ¼ x 12 x 12"
#95

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ
 PLATE, Hakeme brushwork
 2 ½ x 10 ½ x 10 ½
 ML22



SHIMAOKA TATSUZŌ
 PLATE, Rope and slip inlay with trailing decoration
 2 x 10 ¾ x 10 ¾
 #97

SHIMAOKA TATSUZŌ
 VASE, Rope and slip inlay
 10 ¼ x 5 ½ x 5 ½
 #7



SHIMAOKA TATSUZŌ
 SQUARE BOTTLE, Rope and slip inlay with wax
 resist overglaze enamel brushwork
 4 ½ x 3 ½ x 3 ½
 ML10



SHIMAOKA TATSUZŌ
 YUNOMI, Rope and slip inlay with tetsue brushwork
 3 ¾ x 3 ¾ x 3 ¾
 JM2

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ
 PLATE, Rope and slip inlay
 with tetsue brushwork
 1 ¾ x 10 ¾ x 10 ¾"
 #158



SHIMAOKA TATSUZŌ
 PLATE, Rope and slip inlay with Kaki glaze and trailing decoration
 2 ½ x 12 ¼ x 12 ¼"
 #230

SHIMAOKA TATSUZŌ

VASE, Rope and slip inlay

10 ¼ x 6 x 6"

#223

**SHIMAOKA TATSUZŌ****SHIMAOKA TATSUZŌ**

BOWL, Rope and slip inlay with cobalt blue salt glaze

3 ¼ x 9 x 9"

#228

**SHIMAOKA TATSUZŌ**

PLATE, Rope and slip inlay

2 x 12 x 12"

#156

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ

JAR, Rope and slip stamped inlay with cobalt blue salt glaze
 6 ¾ x 6 ½ x 6 ½"
 ML9



SHIMAOKA TATSUZŌ

YUNOMI, Rope and slip inlay with natural ash and cobalt blue salt glaze
 4 x 3 ½ x 3 ½"
 JMJ3



SHIMAOKA TATSUZŌ

VASE, Rope and slip inlay with natural ash glaze
 12 ¾ x 7 x 7"
 ML8



SHIMAOKA TATSUZŌ

YUNOMI, Rope and slip inlay with natural ash glaze
 3 ¼ x 3 x 3"
 ML4

SHIMAOKA TATSUZŌ

YUNOMI, Rope and slip inlay with natural ash glaze
 3 ¾ x 3 ¼ x 3 ¼"
 ML3

SHIMAOKA TATSUZŌ

YUNOMI, Rope and slip inlay
 3 ¾ x 3 ¼ x 3 ¼"
 ML5

SHIMAOKA TATSUZŌ

YUNOMI, Rope and slip inlay
 3 ½ x 3 ¼ x 3 ¼"
 ML6

SHIMAOKA TATSUZŌ



SHIMAOKA TATSUZŌ
YUNOMI, Rope and slip inlay
with wax resist brushwork
3 ¾ x 3 ½ x 3 ½"
ML12

SHIMAOKA TATSUZŌ
YUNOMI, Rope and slip inlay
with wax resist brushwork
3 ¾ x 3 ½ x 3 ½"
ML13



SHIMAOKA TATSUZŌ
SQUARE BOTTLE, Hakeme and overglaze brushwork
8 ½ x 3 ¾ x 3 ½"
#89



SHIMAOKA TATSUZŌ
JAR WITH LUGS, Rope and slip stamped inlay with natural ash glaze
9 ½ x 7 x 7"
ML14



SHIMAOKA TATSUZŌ
VASE, Rope and slip inlay
10 x 8 ¼ x 8 ¼"
#75



SHIMAOKA TATSUZŌ
FACETED JAR, Rope and slip inlay with ash glaze
8 ½ x 7 ¾ x 7 ¾"
#73

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ
WATER DROPPER, Rope and slip inlay
with tetsue brushwork
1 ¼ x 2 ½ x 1 ¾"
JMJ1



SHIMAOKA TATSUZŌ
SMALL PLATE SET, Crackle
glaze with trailing decoration
1 ½ x 7 x 7"
ML23-ML25



SHIMAOKA TATSUZŌ
VASE, Rope and slip inlay with
tetsue brushwork
11 ¾ x 6 ¼ x 6 ¼"
#151



SHIMAOKA TATSUZŌ
JAR, Rope and slip inlay with ash glaze
10 x 9 x 9"
#132

SHIMAOKA TATSUZŌ

JAR, Incised line and slip inlay with ash glaze
10 x 10 x 10"
#48

**SHIMAOKA TATSUZŌ****SHIMAOKA TATSUZŌ**

VASE, Rope and slip inlay with
cobalt blue salt glaze
9 ¼ x 7 ¼ x 7 ¼"
#146

**SHIMAOKA TATSUZŌ**

VASE, Rope and slip inlay with ash glaze
12 ½ x 9 ¾ x 9 ¾"
#5

**SHIMAOKA TATSUZŌ**

BOTTLE, Rope and slip inlay with
wax resist overglaze enamel decoration
9 ¼ x 7 ½ x 7 ½"
#152

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ

SQUARE PLATE, Rope and slip inlay with Kaki glaze and trailing decoration
 2 ½ x 11 ¼ x 1 ¼"
 JMJ4



SHIMAOKA TATSUZŌ

SQUARE PLATE, Hakeme brushwork
 2 x 8 ¾ x 8 ¾"
 JMJ4

SHIMAOKA TATSUZŌ

JAR, Rope and slip inlay with cobalt blue salt glaze
 8 ¾ x 8 ½ x 8 ½"
 #149



SHIMAOKA TATSUZŌ

VASE, Rope and slip inlay with ash glaze and wax resist brushwork
 14 ¾ x 6 x 6"
 #41

SHIMAOKA TATSUZŌ



SHIMAOKA TATSUZŌ
PITCHER, Rope and slip inlay with wax resist brushwork
8 ½ x 7 ¾ x 6 ¾"
#131



SHIMAOKA TATSUZŌ
JAR WITH LUGS, Rope and slip inlay with cobalt blue salt glaze
8 x 7 x 7"
#71



SHIMAOKA TATSUZŌ
JAR, Rope and slip inlay with natural ash glaze
10 x 10 ¾ x 10 ¾"
#147



SHIMAOKA TATSUZŌ
VASE WITH LUGS, Rope and slip inlay with natural ash and
cobalt blue salt glaze
10 ½ x 7 x 7"
#206

SHIMAOKA TATSUZŌ

SHIMAOKA TATSUZŌ

VASE, Rope and slip inlay with Tenmoku glaze

9 ¾ x 7 ¾ x 7 ¾"

#8



SHIMAOKA TATSUZŌ

COVERED BOWL, Rope and slip inlay
with wax resist overglaze
enamel brushwork

8 x 9 ¼ x 8"

#109



SHIMAOKA TATSUZŌ

RECTANGULAR BOWL, Rope and slip inlay

2 ¼ x 10 ¾ x 5 ¼"

#218



SHIMAOKA TATSUZŌ

COVERED BOX, Red glaze with
wax resist overglaze enamel brushwork

2 x 3 ¼ x 3 ¾"

#196



SHIMAOKA TATSUZŌ

HEXAGONAL COVERED BOX,
Rope and slip inlay with overglaze
enamel brushwork

1 ½ x 3 ½ x 3 ½"

ML7



SHIMAOKA TATSUZŌ

RECTANGULAR BOWL, Rope and slip inlay

2 ½ x 2 ½ x 10 ¾"

#166

SHIMAOKA TATSUZŌ



SHIMAOKA TATSUZŌ
HEXAGONAL BOWL, Rope and slip inlay
2 ½ x 7 ¾ x 9"
#167



SHIMAOKA TATSUZŌ
VASE WITH LUGS, Rope and slip inlay with natural ash glaze
10 ¾ x 6 x 6"
#9



SHIMAOKA TATSUZŌ
YUNOMI SET, Rope and slip inlay with wax resist brushwork
3 ¾ x 3 ¾ x 3 ¾" and 3 ¼ x 3 ¼ x 3 ¼"
ML1a and ML1b



SHIMAOKA TATSUZŌ
JAR, Rope and slip inlay with natural ash glaze
9 x 9 ½ x 9 ½"
#207



SHIMAOKA TATSUZŌ
VASE, Rope and slip inlay with wax resist brushwork
11 ¼ x 8 ¼ x 8 ¼"
#210

HAMADA SHINSAKU

Hamada Shinsaku was born in Tokyo, the second son of Hamada Shōji, in 1929. In 1930, he moved with his family to the town of Mashiko in Tochigi Prefecture, where he currently resides. He and his son, Tomoo, work alongside each other in the original compound established by his father. Hamada Shinsaku studied industrial art at Waseda University in Tokyo. Starting in 1970, he began to exhibit around the world and take over direction of the Hamada compound. In 1978, Hamada Shinsaku was named Director of the Mashiko Sankōkan Museum. Among many department store exhibitions, in 2006, the Mitsukoshi department store held an exhibition in honor of Hamada's 80th birthday.

HAMADA SHINSAKU

PLATE, Kaki glaze with wax resist brushwork
2¼ x 11 x 11"
ML18



HAMADA SHINSAKU

PLATE, Wax resist brushwork
2 x 11 x 11"
ML19

SETO WARE



SETO
 "HORSE'S EYE" PLATE, Tetsue brushwork
 3 x 14 ¼ x 14 ¼"
 SW1

Seto ware production began in the later Kamakura period at the end of the 13th century in Seto, Aichi, which is one of the Six Ancient Kilns of Japan. The origin of Seto ware is attributed to the potter Katō Shirōzaemon (Tōshirō). Tōshirō studied ceramic manufacture in southern China for six years and then moved to Seto where he continued ceramic production. Seto styles were influenced by wares from the Southern Sung dynasty in China and those of the Koryō dynasty in Korea. Eventually, Seto became common as continental wares. Seto ware became so popular that over time the term "setomono" became synonymous with all ceramics.



SETO
 "HORSE'S EYE" PLATE, Tetsue brushwork
 2 ¾ x 13 ½ x 13 ½"
 SW3

ONDA YAKI

Onda Yaki is a collection of Japanese Folk Pottery. *Onda Sarayama* was founded as a potting community in 1705 and little has changed about the process and aesthetics of ceramic production since. Clay slip decoration, chatter marking, drip and wipe glazing are all decorative techniques that have survived. Currently, ten of the fourteen families inhabiting the area participate in pottery production, and all pieces are still fired in a *noborigama*. Onda ceramics fulfill all the necessary requirements of the best utilitarian wares. They are made by well-trained, highly skilled potters working in a traditional mode, using local materials and techniques that have been passed down for generations. The works are straightforward and honest, and combine solid and restrained shapes with a variety of decorative methods executed in a limited palette of glazes.

ONDA
LARGE JAR, Poured decoration
15 x 17 x 17"
ON1117



ONDA
LARGE LIDDED JAR, Poured decoration
20 ¾ x 13 ½ x 13 ½"
ON855

ONDA
LARGE PLATE, Tobikanna decoration
4 ¾ x 20 x 20"
ON1

ONDA YAKI



ONDA
LARGE PLATE, Ameyu glaze with hakeme brushwork
4 ½ x 24 ¼ x 24 ¼"
ON1118

PUCKER
GALLERY

ESTABLISHED 1967 BOSTON

PUCKER GALLERY
171 Newbury Street
Boston, MA 02116
Phone: 617.267.9473
Fax: 617.424.9759

E-mail: contactus@puckergallery.com

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GALLERY HOURS:

Monday through Saturday:

10:00 AM to 5:30 PM

Sunday:

10:30 AM to 5:00 PM

Member of the
Boston Art Dealers Association.

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the 200 Newbury Street Garage. The garage
driving entrance is located on Exeter Street
between Newbury and Boylston Streets.

ADDRESS SERVICES REQUESTED

MINGEI
TREASURES

24 July to 30 August 2010

OPENING RECEPTION:

24 July 2010

3:00 to 6:00 P.M.

The public is invited to attend.

CREDITS:

Design: Leslie Anne Feagley

Editors: Destiny M. Barletta and Justine H. Choi

Photography: Keith McWilliams and Leslie Anne Feagley

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SHIMAOKA TATSUZŌ

JAR WITH LUGS, Rope and slip inlay with natural ash and cobalt blue salt glaze

11 ¼ x 10 ¼ x 10 ¼"

#221