



# MINGEI POTTERY:

The Works of Hamada, Shimaoka, Tsuchiya, Matsuzaki and Onda

PUCKER GALLERY | BOSTON





# MINGEI CERAMICS: Transforming Tradition

ANDREW L. MASKE, CURATOR OF JAPANESE ART, PEABODY ESSEX MUSEUM

What is *mingei*, the “art of the people?” The term was coined in 1925 by the Japanese philosopher and aesthetician Yanagi Soetsu (1889-1961) as a contraction of the term *minshu kogeï*, 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 handcraft 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 Soetsu elevated the work of the craftsman to a nearly unassailable level of aesthetic achievement. In Yanagi’s ideal world, workers created handiwork 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 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 Soetsu did possess a keen ability 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 Shoji (1894-1978), Kawai Kanjiro (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 Shoji 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 Kanjiro. 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 Soetsu’s philosophy of the Unknown Craftsman and, ironically, perhaps the world’s



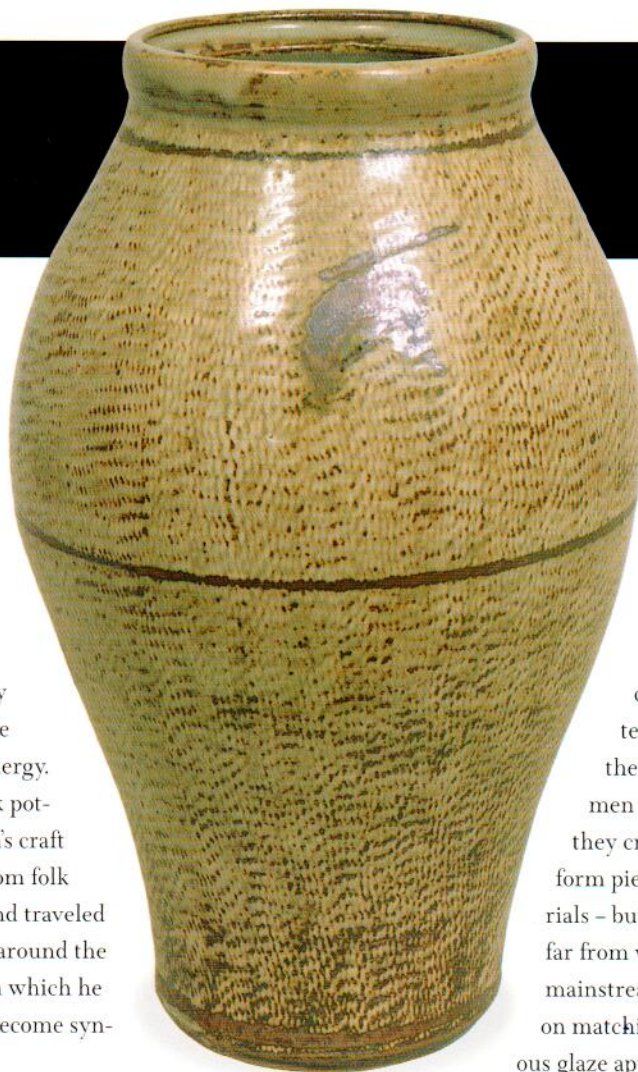
**COVER: TATSUZO SHIMAOKA  
PLATE**

Stoneware  
3 1/2 x 18 x 18"  
#229

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.

Living today in that same village of Mashiko is Shimaoka Tatsuzo. Shimaoka's experience of working with Hamada Shoji 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 in to 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 BC. 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.

Now two of Shimaoka's foremost students have come into artistic maturity. Tsuchiya Noriyasu and Matsuzaki Ken both studied with Shimaoka Tatsuzo in Mashiko, but each has responded to the



**TATSUZO SHIMAOKA  
VASE**

Stoneware  
12 1/3 x 7 1/2 x 7 1/2"  
#222

experience in his own way. Enjoying freedom that would be inconceivable for folk potters, Tsuchiya and Matsuzaki have selected clays, vessel shapes, and decorative techniques according to their own aesthetic predilections. The works of both men retain links to the *mingei* tradition – they create only vessels, no sculpture or free-form pieces, and they use mostly natural materials – but have tapped inspiration from sources far from what is considered to be the *mingei* mainstream. While Tsuchiya has concentrated on matching his elegant shapes with his fastidious glaze application, Matsuzaki has been consumed with harnessing the power of the kiln to transform his varied repertoire of forms into unique ceramic works.

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 Soetsu 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.

**References:**

Cort, Louise Allison and Nakamura Kenji. *A Basketmaker in Rural Japan*. New York and Tokyo: Weatherhill, 1994.

Leach, Bernard. *Hamada Potter*. Tokyo: Kodansha International, 1975.



# SHOJI HAMADA

## Biography

- 1894 Born in Tokyo, Japan, on December 9th.
- 1913 Studied at the Tokyo Technical College with Hazan Itaya (1872-1963). Came to know Kanjiro Kawai (1890-1966).
- 1914 Became interested in Mashiko pottery after seeing a teapot at Hazan's home.
- 1916 Graduated from Tokyo Technical College and enrolled at Kyoto Ceramics Research Center. Came to know Tomimoto Kenkichi (1886-1963). Began 10,000 glaze experiments with Kanjiro Kawai.
- 1919 Visited Barnard Leach's (1887-1979) studio in Abiko and met Yanagi Muneyoshi (1889-1961). Traveled to Korea and Manchuria.
- 1920 Traveled to England with Leach. Built a climbing kiln at St. Ives.
- 1923 First solo show at Paterson Gallery, London, England. Traveled to France, Italy, Crete, and Egypt.
- 1924 Moved to Mashiko. Married. Visited Okinawa with his wife, where he produced work at Tsuboya workshop.
- 1925 First solo show in Japan at Kyukyodo. Exhibited annually thereafter in Tokyo and Osaka.
- 1929 Exhibited at Paterson Gallery, London, England.
- 1930 Moved a farmhouse from a nearby village and rebuilt it as his home in Mashiko.
- 1936-1943 Traveled throughout Korea, North China, and Okinawa. Collected old and new folk crafts.
- 1949 Received Tochigi Prefecture Culture Award.
- 1952 Traveled with Yanagi and Leach throughout the United States to give demonstrations.
- 1953 Received Minister of Education Award for Art.
- 1955 Designated as a 'Living National Treasure.'
- 1961 Publication of *Shoji Hamada: Collected Works*, edited by Asahi Shimbun.
- 1962 Appointed Director of the Japan Folk Art Museum.
- 1968 Received Okinawa Times Award and Order of Culture from Emperor.
- 1973 Received honorary Doctor of Art degree from Royal College of Art, London, England.
- 1974 Completed museum in Mashiko for Hamada folk crafts collection.

SET OF SIX  
PLATES,  
ASH SLIP  
Stoneware  
7 1/2 x 7 3/4 x 1 1/3",  
each  
U-57





ASH GLAZED VASE, IRON PAINT DESIGN

Stoneware  
11 1/2 x 9 1/8 x 9 1/8"  
N-148



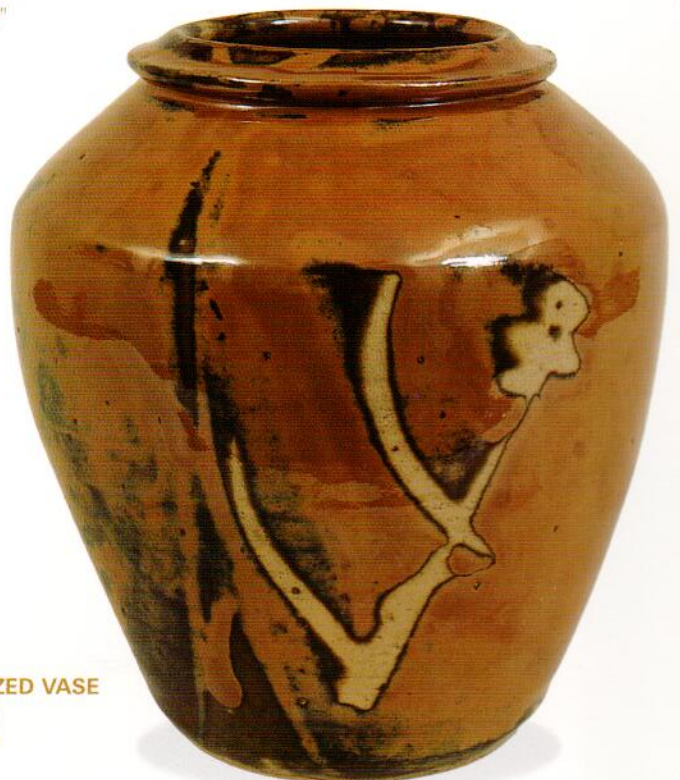
SALT GLAZED VASE, IRON PAINT DESIGN

Stoneware  
9 x 5 1/2 x 7 1/8"  
N-14



SALT GLAZED SQUARE VASE

Stoneware  
9 1/2 x 4 x 4"  
TNA20



IRON GLAZED VASE

Stoneware  
10 x 9 x 9"  
BT1





TENMOKU AND NUKA  
FACETED BOTTLE  
Stoneware  
10 x 3<sup>3</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>4</sub>"  
PR-H2



WHITE ON BLACK  
GLAZED VASE  
Stoneware  
9 x 5<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>8</sub>"  
N-7

SINGLE PLATE  
Stoneware  
1<sup>1</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>4</sub>"  
U-88



SET OF FIVE  
PLATES, IRON  
BRUSHWORK  
DESIGN  
Stoneware  
7<sup>1</sup>/<sub>2</sub> x 7<sup>3</sup>/<sub>4</sub> x 1<sup>1</sup>/<sub>2</sub>",  
each  
Nu1303-3





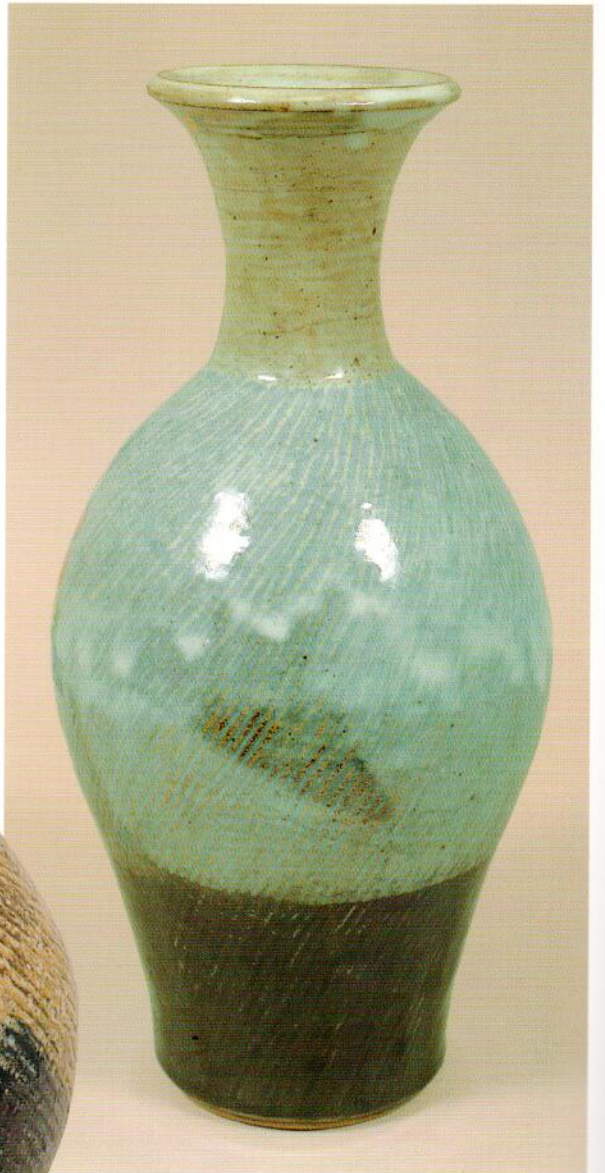
# TATSUZO SHIMAOKA

## Biography

- 1919** Born in Tokyo, Japan.
- 1941** Graduated from Tokyo Institute of Technology (Tokyo Kogyo Daigaku) with a ceramics degree.
- 1946-1949** Studied at Shoji Hamada's workshop.
- 1950-1953** Worked at Tochigi Prefecture Ceramic Research Center (Tochigi Ken Yogyo Shidosho).
- 1953** Built a kiln and established workshop in Mashiko.
- 1962** Received Japan Folk Art Museum (Nihon Mingei Kan) Prize for new works.
- 1964** Spent three months in America and Canada exhibiting and teaching. First solo exhibition at Matsuya Ginza Department Store in Tokyo, continues to exhibit annually.
- 1968** Taught summer session at Long Beach State College and San Diego State College, CA. Toured throughout Europe.
- 1971** By invitation, exhibited at the first Japan Ceramic Art Exhibition (Nihon Togeï Ten). First solo exhibition at Osaka Hankyu Department Store, continues to exhibit annually.
- 1972** Spent two months teaching in Australia, by invitation of the Australian government.
- 1973** By invitation, exhibited at the first Chunichi International Ceramic Exhibition.
- 1980** Awarded the Tochigi Prefecture Culture Prize for distinguished work and contribution to traditional Japanese folk art.
- 1981** Invited to exhibit at the Hoechst One Hundred Year Memorial Museum, Frankfurt, Germany. Participated in the Mashiko Pottery exhibition at Rosenthal Studio House, Hamburg, Germany.
- 1982** By request of the International Exchange Fund, toured Canada and held five solo exhibitions.
- 1983** Solo exhibition, Jahn Gallery, Munich, Germany. Two man exhibition, Bank of Germany, Düsseldorf, Germany.
- 1984** Invited to show at the Contemporary Japanese Traditional Potters Exhibition, Deutsches Museum, Munich, Germany. Exhibition, Rosenthal Studio House, Hamburg, Germany.
- 1985** Solo exhibition, Jahn Gallery, Munich, Germany. Three man exhibition, Liberty Department Store, London, England.
- 1987** Solo exhibition, Mannheim City Art Museum, Mannheim, Germany.
- 1989** Invited to New Zealand by the Minister of Arts and Culture. Toured New Zealand and held four solo exhibitions and workshops. Solo exhibition, Galerie Pels-Leusden Jilla Erisebach, Berlin, Germany.
- 1990** Special exhibition to celebrate his 70th Birthday, Seibu Department Store, Tokyo, Japan.
- 1991** Five man exhibition, Japanese American Cultural Center, Los Angeles, CA. Solo Exhibition, Galerie Besson, London, England.
- 1994** Held exhibition at Seibu Department Store, Ikebukuro and Utsunomiya. Received Gold Prize in Japanese Ceramic Association Awards.
- 1995** Exhibition of two Japanese and two American potters, Babcock Galleries, New York, NY.
- 1996** Designated a 'National Living Treasure' of Japan. Solo exhibition, Pucker Gallery, Boston, MA. Special exhibition to celebrate his 77th birthday, Matsuya Department Store, Tokyo, Japan.
- 1997** Retrospective exhibition to celebrate his designation as 'National Living Treasure,' Mashiko Ceramics Museum, Japan. Retrospective exhibition Hankyu Department Store, Osaka, Japan.
- 1998, 2000** Solo exhibitions, Pucker Gallery, Boston, MA.



VASE  
Stoneware  
13 x 6 $\frac{1}{2}$  x 6 $\frac{1}{2}$ "  
#211



VASE  
Stoneware  
11 x 10 $\frac{1}{3}$  x 10 $\frac{1}{3}$ "  
#221



SAKE BOTTLE  
Stoneware  
5 $\frac{3}{4}$  x 4 x 4"  
#227





**PLATE**  
Stoneware  
1 1/8 x 9 1/2 x 9 1/2"  
#215



**PLATE**  
Stoneware  
2 1/2 x 12 1/4 x 12 1/4"  
#230

## PERMANENT COLLECTIONS

Art Complex Museum, Duxbury, MA  
 American Friends of the Israel  
 Museum, Jerusalem, Israel  
 Asian Art Museum of  
 San Francisco, CA  
 Brooklyn Museum, Brooklyn, NY  
 Deutsches Museum, Munich,  
 Germany  
 Fogg Art Museum, Cambridge, MA  
 Hetjens Museum, Düsseldorf,  
 Germany  
 Honolulu Academy of Arts,  
 Honolulu, HI  
 Japan Folk Art Museum (Nihon Mingei  
 Kan), Tokyo, Japan  
 Los Angeles County Museum,  
 Los Angeles, CA  
 Massachusetts College of Art,  
 Boston, MA  
 Metropolitan Museum of Art,  
 New York, NY  
 Museum Fur Kunst und Gerwerbe,  
 Hamburg, Germany  
 The Cleveland Museum of Art,  
 Cleveland, OH  
 The Museum of Fine Arts, Boston, MA  
 Tokyo National Modern Art Museum,  
 Tokyo, Japan  
 Rhode Island School of Design,  
 Providence, RI  
 Royal Ontario Museum, Toronto,  
 Canada  
 Victoria and Albert Museum,  
 London, England





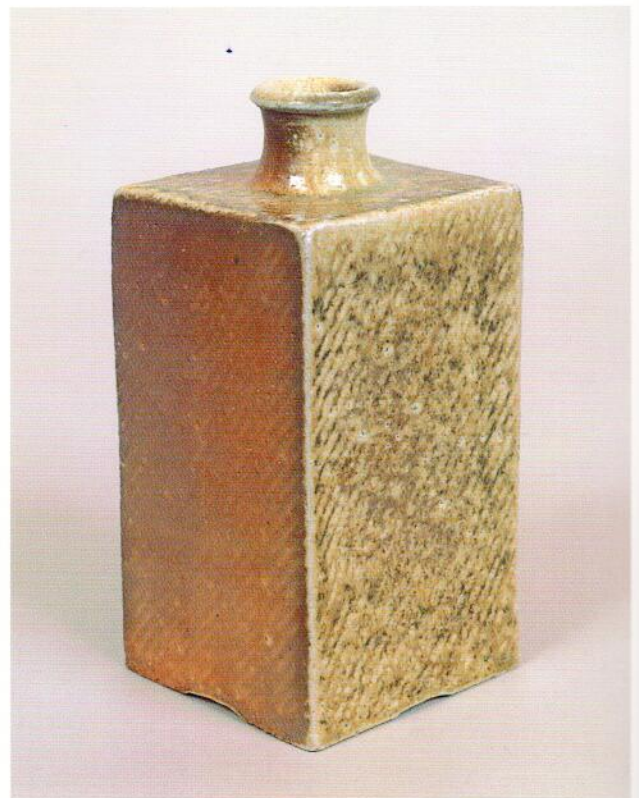
VASE  
Stoneware  
10<sup>1</sup>/<sub>3</sub> x 6 x 6"  
#223



VASE  
Stoneware  
10<sup>1</sup>/<sub>2</sub> x 4<sup>3</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub>"  
#224



SQUARE BOTTLE  
Stoneware  
9<sup>1</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub>"  
#225



SQUARE BOTTLE  
Stoneware  
7<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub>"  
#226



**SQUARE PLATE**

Stoneware  
1<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub>"  
#231



**BOWL**

Stoneware  
3<sup>1</sup>/<sub>3</sub> x 9<sup>1</sup>/<sub>4</sub> x 9<sup>1</sup>/<sub>4</sub>"  
#228



**SET OF SIX PLATES**

Stoneware  
5 x 8<sup>1</sup>/<sub>2</sub> x 8<sup>1</sup>/<sub>2</sub>", each  
#232



**RECTANGULAR BOWL**

Stoneware  
2<sup>1</sup>/<sub>3</sub> x 10<sup>3</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>3</sub>"  
#218





# NORIYASU TSUCHIYA

## Biography

- 1945** Born in Meguro Ward, Tokyo, Japan.
- 1968** Graduated from Waseda University, with a Bachelor of Law degree. Began pottery apprenticeship with a Tatsuzo Shimaoka in Mashiko, Japan.
- 1971** Established a pottery workshop and constructed a kiln in the town of Shimoda, Shizuoka Prefecture, where he presently lives.
- 1977** First solo exhibition at Seibu Department Store Gallery in Ikebukuro, Tokyo, Japan.
- 1983** Received emerging artist award at Kokugakai Arts Association exhibition.
- 1987** Studied porcelain at Wo-ILL Kiln in Korea.
- 1991** Received award at Kokugakai Exhibition. Became a member of Kokugakai Arts Association.
- 1993** Teacher and Students exhibition at Elysium Art, New York, NY.
- 2001** *From Past to Future* solo exhibition at Pucker Gallery, Boston, MA.
- 2003** *Beauty and Strength* solo exhibition at Pucker Gallery, Boston, MA.

### EXHIBITIONS IN JAPAN

Seibu Department Store Gallery,  
Ikebukuro, Tokyo  
Daimaru Department Store Gallery,  
Umeda, Osaka  
Tomoedo Gallery, Shinjuku, Tokyo  
Fukunaga Gallery, Ibe, Kumanmoto

### PERMANENT COLLECTIONS

Arthur M. Sackler Gallery, Harvard  
University, Cambridge, MA  
Arthur M. Sackler Gallery, Smithsonian  
Institution, Washington, DC  
Mingei International Museum,  
San Diego, CA  
Museum of Fine Arts, Boston, MA  
Peabody Essex Museum, Salem, MA  
Tikotin Museum of Art, Haifa, Israel



PLATE, UNDERGLAZED COPPER RED AND COBALT  
Porcelain  
2<sup>1</sup>/<sub>2</sub> x 12<sup>3</sup>/<sub>4</sub> x 12<sup>3</sup>/<sub>4</sub>"  
NT233



PLATE, IRON OVER WAX RESIST BRUSHWORK

Stoneware

2<sup>3</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>4</sub>"

NT234

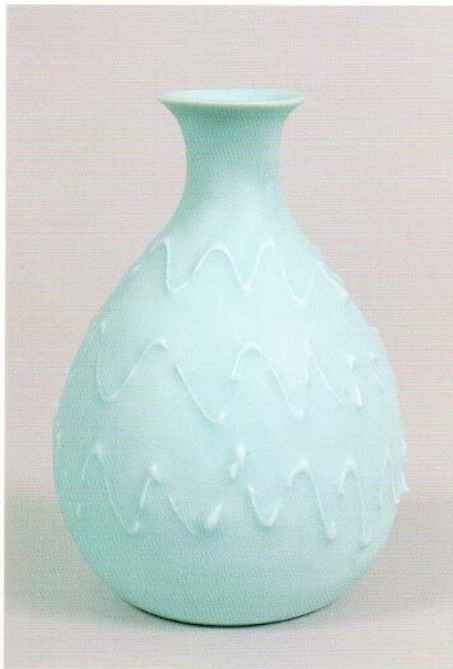


SAKE BOTTLE, IRON OVER WAX RESIST BRUSHWORK

Stoneware

6<sup>1</sup>/<sub>4</sub> x 4 x 4"

NT236



SAKE BOTTLE, SLIP DECORATION

Porcelain

5<sup>1</sup>/<sub>2</sub> x 3<sup>3</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>4</sub>"

NT237



BEVELLED PLATE, SLIP DECORATION

Porcelain

2<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub>"

NT235



VASE, UNDERGLAZED COPPER RED AND COBALT

Porcelain  
8 1/2 x 6 x 6"  
NT230



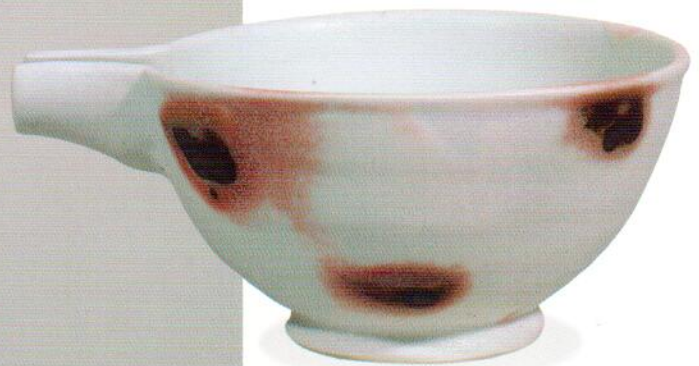
FLAT VASE, IRON AND COBALT  
BRUSHWORK

Stoneware  
9 1/2 x 8 x 8"  
NT229



LIPPED BOWL, UNDERGLAZED  
COPPER RED

Porcelain  
3 x 7 x 5 1/2"  
NT232



TEA POT, UNDERGLAZED  
WHITE POINTED DESIGN

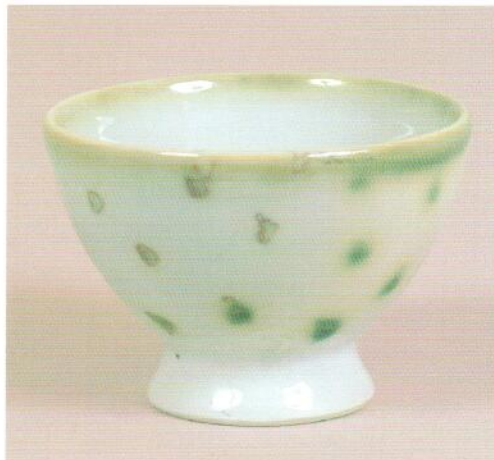
Stoneware  
8 x 8 x 5 1/2"  
NT231



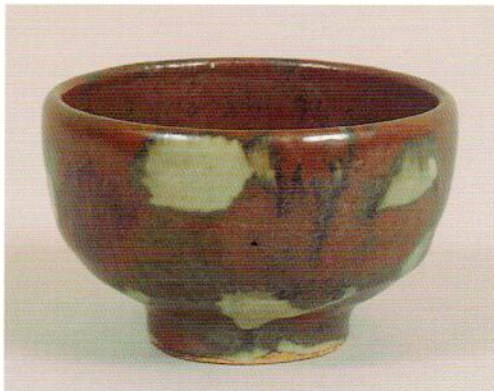
YUNOMI,  
UNDERGLAZED  
COPPER RED,  
SLIP  
DECORATION  
Stoneware  
4 x 3<sup>1</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>4</sub>"  
NT242



SAKE CUP, UNDERGLAZED COPPER RED  
Stoneware  
2<sup>1</sup>/<sub>4</sub> x 3 x 3"  
NT240

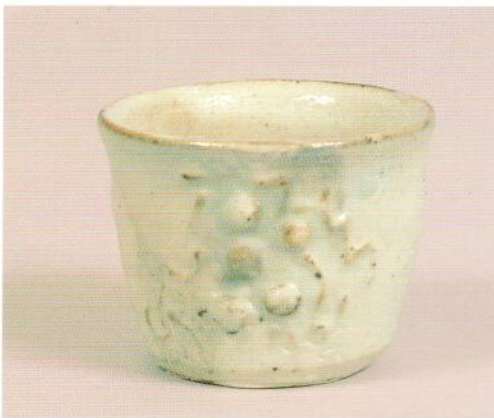
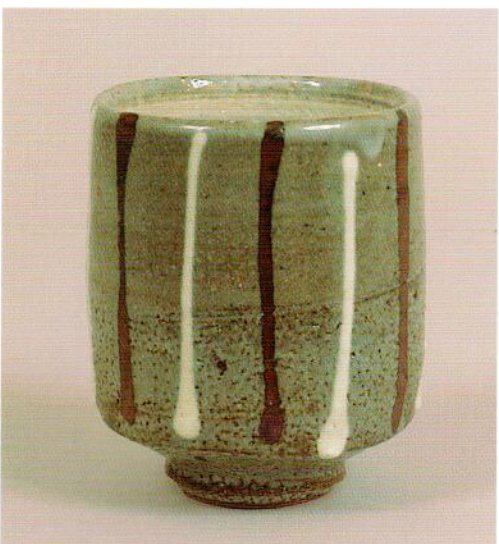


YUNOMI, IRON  
OVER WAX  
RESIST  
BRUSHWORK  
Stoneware  
3<sup>3</sup>/<sub>4</sub> x 3<sup>1</sup>/<sub>2</sub> x  
3<sup>1</sup>/<sub>2</sub>"  
NT243



SAKE CUP,  
IRON OVER  
WAX RESIST  
BRUSHWORK  
Stoneware  
2 x 2<sup>3</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub>"  
NT238

YUNOMI,  
STRIPED  
PATTERN  
Stoneware  
4 x 3 x 3"  
NT241



SAKE CUP, SLIP DECORATION,  
KOHIKI TYPE  
Stoneware  
2<sup>1</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub> x 2<sup>3</sup>/<sub>4</sub>"  
NT239



# KEN MATSUZAKI

## Biography

- 1950 Born in Tokyo, Japan, the third son of Nihonga Painter Matsuzaki Shuki.
- 1972 Graduated from Tamagawa University, School of Fine Arts, ceramic art major. Began a pottery apprenticeship with Tatsuzo Shimaoka in Mashiko (Tochigi Prefecture).
- 1977 Built a kiln and established a workshop in Mashiko, where he presently lives.
- 1980 Received the Kokugakai Arts Association Nojima Award.
- 1982 Became an associate member of the Kokugakai Arts Association.
- 1984 Received the Prize of Excellence Award from Kokugakai Arts Association.
- 1986 Became a full member of the Kokugakai Arts Association.
- 1993 *Modern Japanese Ceramics* exhibition at Elysium Art, New York, NY.
- 1995 Group exhibition at Gallery Dai Ichi Arts, New York, NY. *Six Master Potters of the Modern Age* exhibition at Babcock Gallery, New York, NY.
- 2001 Exhibition at Rufford Gallery, Nottinghamshire, England.
- 2002 *Tradition Today* solo exhibition at Pucker Gallery, Boston, MA.
- 2003 *Turning Point: Oribe and the Arts of Sixteenth-Century Japan* exhibition at Metropolitan Museum of Art, New York, NY.
- 2004 *Elemental Force* solo exhibition at Pucker Gallery, Boston, MA.

### EXHIBITIONS IN JAPAN

Fukuya Department Store, Hiroshima  
Hankyu Department Store, Osaka  
Keio Department Store, Tokyo  
Takashimaya Department Store,  
Yokohama  
Group exhibitions with Tatsuzo  
Shimaoka  
Matsuzaki Family Exhibitions with  
father and two brothers (Painting,  
Ceramics, Lacquer Ware)

### PERMANENT COLLECTIONS

Cleveland Museum of Art,  
Cleveland, OH  
Peabody Essex Museum, Salem, MA  
Sackler Museum of Art, Harvard  
University, Cambridge, MA



NATURAL ASH  
GLAZE YOHEN VASE  
Stoneware  
17 x 17 x 17"  
MK32



ORIBE BOWL  
Stoneware  
6½ x 13½ x 13"  
MK71



NATURAL ASH GLAZE  
YOHEN VASE  
Stoneware  
11¼ x 10 x 4"  
MK38



NATURAL ASH GLAZE  
INCENSE BURNER  
Stoneware  
7½ x 5 x 3"  
MK132



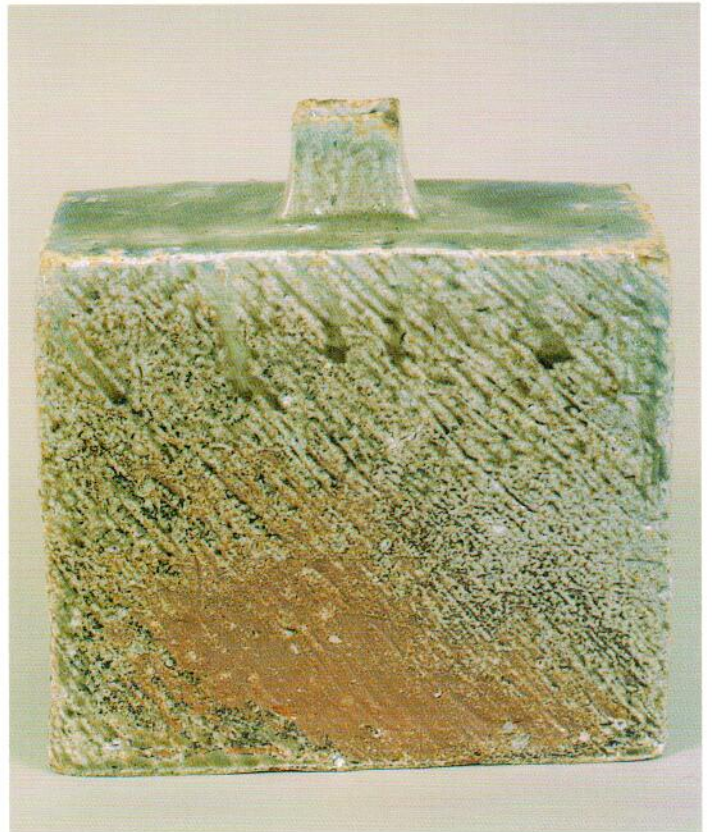
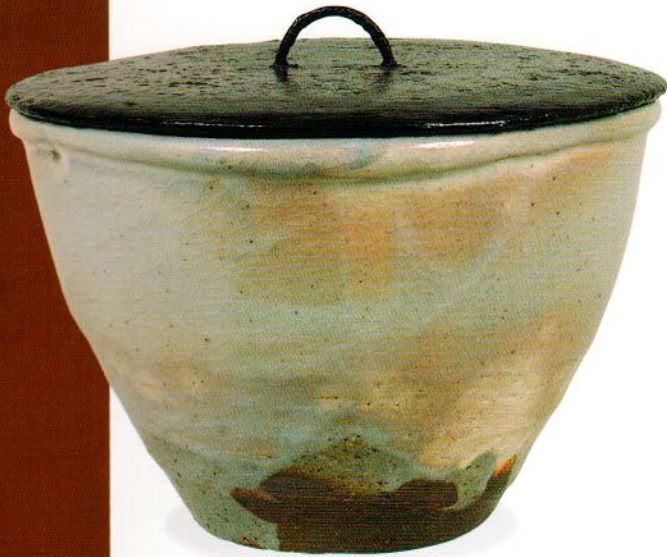
ORIBE HEAD  
CORNER PLATE  
Stoneware  
1¾ x 19½ x 10"  
MK73





WATER CONTAINER

Stoneware  
7 x 8<sup>3</sup>/<sub>8</sub> x 8<sup>3</sup>/<sub>8</sub>"  
MK107



NATURAL ASH GLAZE YOHEN VASE

Stoneware  
8<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub>"  
MK151



NEZUMI SHINO TEA POT

Stoneware  
8 x 7<sup>1</sup>/<sub>2</sub> x 7"  
MK58



NATURAL ASH GLAZE YOHEN WATER CONTAINER

Stoneware  
8 x 8 x 5<sup>1</sup>/<sub>2</sub>"  
MK161

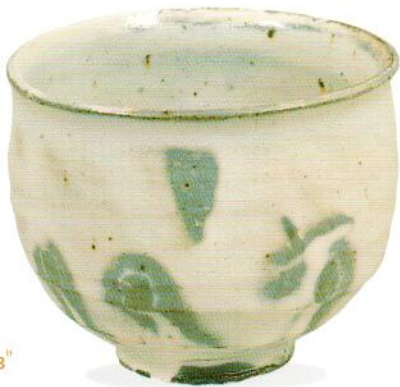




TETSU SHINO  
PLATE  
Stoneware  
2 x 8<sup>3</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>"  
MK68



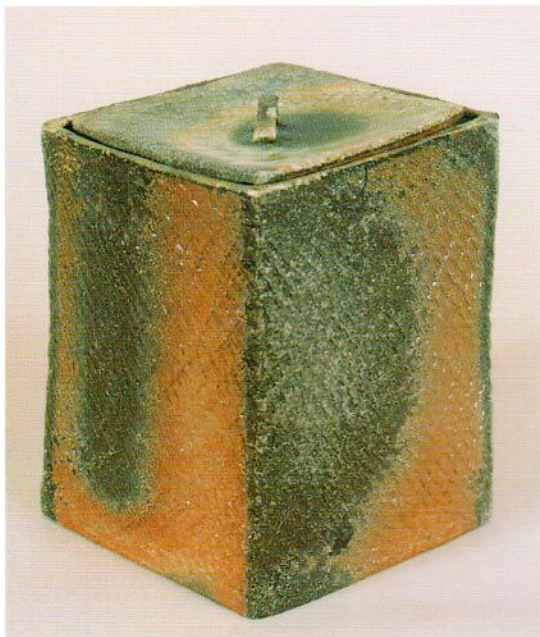
TETSU SHINO PLATE  
Stoneware  
2 x 8<sup>3</sup>/<sub>4</sub> x 8<sup>3</sup>/<sub>4</sub>"  
MK69



KOHIKI TEA  
BOWL  
Stoneware  
4 x 4<sup>3</sup>/<sub>8</sub> x 4<sup>3</sup>/<sub>8</sub>"  
MK97



NEZUMI SHINO BOWL  
Stoneware  
3<sup>1</sup>/<sub>4</sub> x 10<sup>5</sup>/<sub>8</sub> x 10<sup>5</sup>/<sub>8</sub>"  
MK67



NATURAL ASH  
GLAZE YOHEN  
WATER  
CONTAINER  
Stoneware  
7<sup>1</sup>/<sub>4</sub> x 6<sup>1</sup>/<sub>2</sub> x 6<sup>1</sup>/<sub>2</sub>"  
MK158



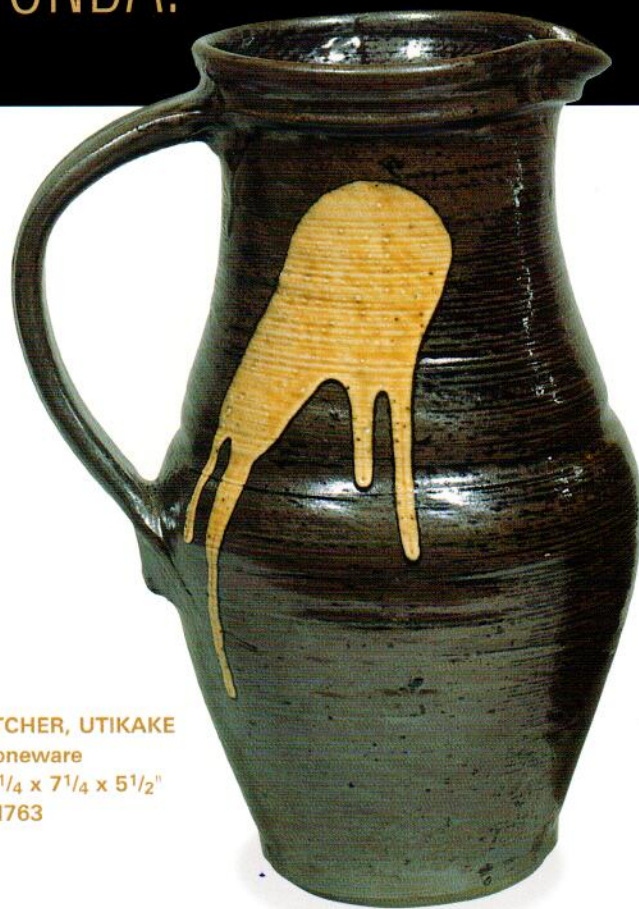
NATURAL ASH  
GLAZE YOHEN BOX  
Stoneware  
5 x 8 x 4<sup>1</sup>/<sub>2</sub>"  
MK167



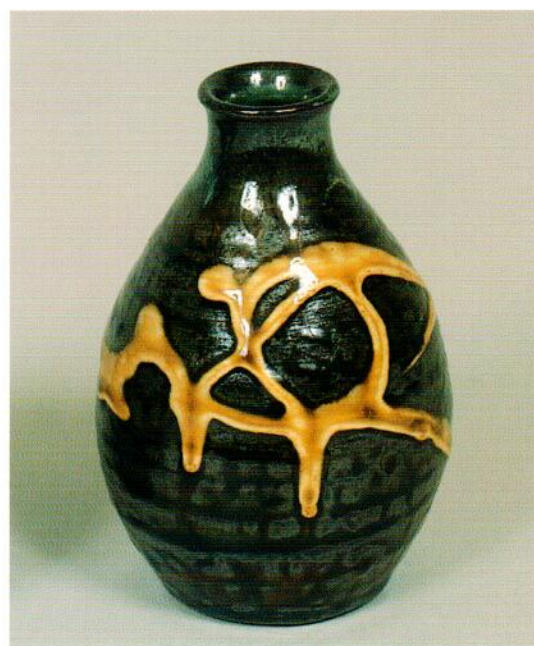
# THE CERAMIC ART OF ONDA: Folk Pottery of Japan

**Y**o no bi, the Japanese phrase that can be translated, "The Beauty of Use," describes the remarkable wedding of function, form and beauty seen in *Ondayaki* - the ceramics of Onda. *Onda Sarayama* (Japanese for "Plate Mountain") was founded as a potting community in 1705. Little has changed about the process and aesthetics of ceramic production in Onda since that time. Clay slip decoration, chatter marking, and drip and wipe glazing are all decorative techniques that have survived. Currently, ten of the fourteen families inhabiting the area participate in pottery production. The eldest son is the only person who can throw the pottery, the clay is dug from nearby sources, a water powered clay pounder still operates twenty-four hours a day, glazes are made from local materials, and all pieces are still fired in a *noborigama* (climbing kiln). Onda ceramics fulfill all the necessary requirements of the best utilitarian wares. They are made by well-trained, highly skilled potters working in the traditional mode, using materials found near at hand, using 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 colored glazes. Examples of Onda ware lend an air of quiet repose to their surroundings

and reflect an ancient but living tradition: a tradition that is palpably communicated in every plate, jar and teacup.



PITCHER, UTIKAKE  
Stoneware  
10<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>2</sub>"  
ON763



BOTTLE, AMEDORONAGASHI TOKURI  
Onda  
Stoneware  
4<sup>1</sup>/<sub>3</sub> x 2<sup>3</sup>/<sub>4</sub> x 3<sup>3</sup>/<sub>4</sub>"  
ON295

## PERMANENT COLLECTIONS

Allen Memorial Art Museum, Oberlin  
College, Oberlin, OH

Art Complex Museum, Duxbury, MA

Samuel Harn Museum of Art,  
Gainesville, FL

Peabody Essex Museum, Salem, MA

Sackler Museum of Art, Harvard  
University, Cambridge, MA

Tikotin Museum of Art, Haifa, Israel





VASE, AME YUU TEN UTI KAKU BIN  
Stoneware  
9 $\frac{1}{2}$  x 4 $\frac{1}{4}$  x 4 $\frac{1}{2}$ "  
ON796

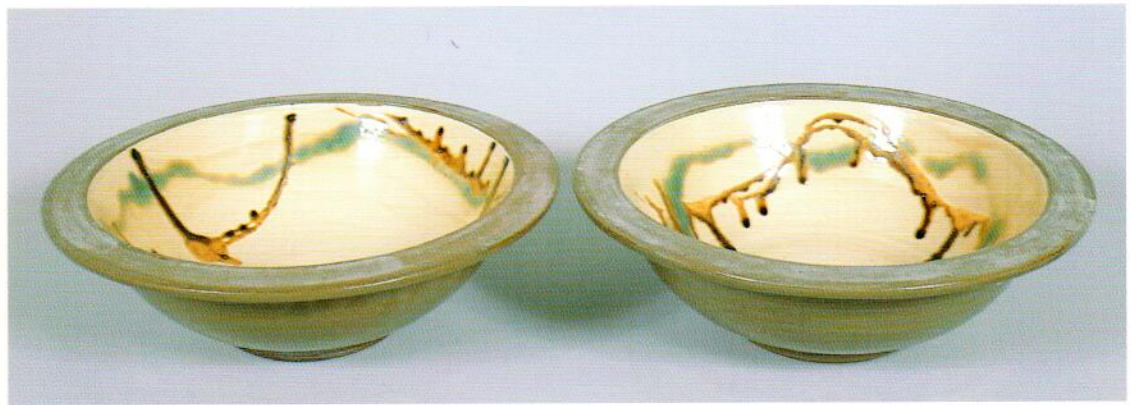


VASE, AME YUU TEN UTI KAKU BIN  
Stoneware  
9 $\frac{1}{2}$  x 4 $\frac{1}{4}$  x 4 $\frac{1}{2}$ "  
ON797



LIDDED BOWL, OFUTAMONO  
AIKARAKUSA  
Stoneware  
14 $\frac{1}{4}$  x 14 x 14"  
ON850





**BOWLS, SANSAI HATI**  
 Ryumonji  
 Stoneware  
 3<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>4</sub>" , each  
 ON219, ON220



**BOWL, AMONAGASHI**  
 KAKUMONO  
 Okinawa  
 Stoneware  
 7<sup>3</sup>/<sub>4</sub> x 8<sup>1</sup>/<sub>2</sub> x 9<sup>3</sup>/<sub>4</sub>"  
 ON172

**PLATES, SANSAI TEN**  
 UTI KAKU SARA  
 Stoneware  
 1 x 6<sup>3</sup>/<sub>4</sub> x 6<sup>3</sup>/<sub>4</sub>" , each  
 ON786, ON787, ON788,  
 ON789, ON790





**BOTTLE, AOYU YUSHIBIN**

Okinawa

Stoneware

13<sup>1</sup>/<sub>3</sub> x 7<sup>1</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>4</sub>"

ON206



**BOTTLE, TOMOEMON YUSHIBIN**

Okinawa

Stoneware

9<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>2</sub> x 4<sup>1</sup>/<sub>2</sub>"

ON239



**BOWL, KUROYUNAGASHI SOBAWAN**

Onda

Stoneware

5<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub> x 3<sup>1</sup>/<sub>2</sub>"

ON695



**BOWL, AMEYU SOBAWAN**

Onda

Stoneware

4<sup>1</sup>/<sub>8</sub> x 5<sup>3</sup>/<sub>4</sub> x 5<sup>3</sup>/<sub>4</sub>"

ON254



DATES:

11 September - 15 October 2004

OPENING RECEPTION:

11 September 2004, 3 to 6 pm

The public is invited to attend.



# MINGEI POTTERY:

Works of Hamada, Shimaoka, Tsuchiya, Matsuzaki and Onda

CREDITS:

Design: Leslie Anne Feagley  
Editor: Destiny McDonald  
Photography: Max Coniglio

© 2004, Pucker Gallery  
Printed in Hong Kong by  
South China Printing  
Company, Limited

SHOJI HAMADA  
SET OF SIX PLATES,  
IRON BRUSHWORK  
DESIGN  
Stoneware  
1<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>2</sub> x 7<sup>1</sup>/<sub>2</sub>", each  
PR-H1

PUCKER GALLERY

171 Newbury Street  
Boston, MA 02116  
Phone: (617) 267-9473  
Fax: (617) 424-9759  
E-mail: [contactus@puckergallery.com](mailto:contactus@puckergallery.com)  
[www.puckergallery.com](http://www.puckergallery.com)

Prsrt. Standard  
U.S. Postage Paid  
Boston, MA 02116  
Permit #1906

Address Services Requested.