

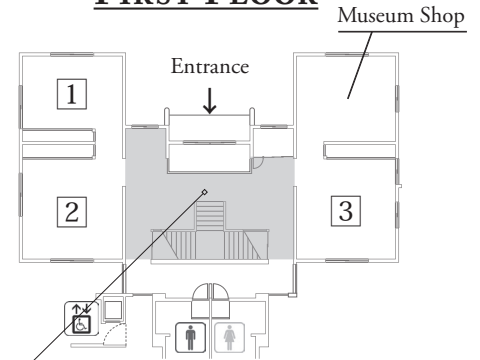
Soetsu Yanagi and Old Tamba

September 10th (Tue) - November 24th (Sun), 2019

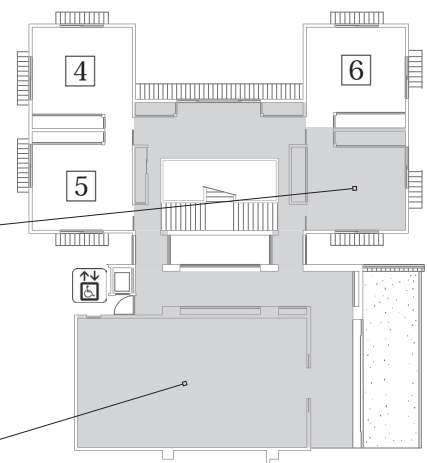
Tamba ware is one of the oldest six kilns in Japan, and it was Soetsu Yanagi who first approved their beauty, saying 'they are the most Japanese, and they are showing the extreme of austere, subdued, and refined beauty.' This exhibition shows you jars with natural ash glazes around from 13th century, jars, pots, *sake* bottles, and plates with various decoration such as carved-lines from Edo period, and so on.

Exhibition cooperation : Old Tamba Pottery Museum

FIRST FLOOR



SECOND FLOOR



Special Exhibition

1F Entrance **Essence of Old Tamba**

The characteristic points in Tamba ware are its various ceramic techniques, which had been built during over 800 years of long tradition, and also the beauty of natural ash glaze (*hai-kazuki*). In this space, the attractiveness of Tamba ware is revealed such as *akadobe* (red clay glaze), dripping glaze, carved lines, and white clay glaze, techniques used from Edo period at "climbing kiln age".

2F Room4 **Old Tamba at "Ana-gama Primitive Kiln Age"**

From the end of Heian period to Momoyama period, pots and jars were the main products at Tamba kiln, and the time is named as "ana-gama age" due to the type of the kiln. These Tamba ware were not glazed by hand but naturally ash glazed during firing process on terra-cotta surface, emitting austere and subdued beauty.

Main Hall **Soetsu Yanagi and Old Tamba**

THE JAPAN FOLK CRAFTS MUSEUM www.mingeikan.or.jp/english tel 03-3467-4527 / 4-3-33, Komaba, Meguro-ku TOKYO

Thematic Exhibition

1 Mokujiki and Votive Tablets

Buddha statues by Mokujiki Myoman, who had traveled nationwide during the last half of Edo period, are called smiling Buddha attributed to their facial expression. Yanagi was the first to discover the beauty and had conveyed it broadly. In this room, Mokujiki sculptures and small votive tablets from our new collection are mainly exhibited, both deeply connected with folk people's religion.

2 Porcelain of Japan and China

In our Japanese porcelain collection, there are early Imari ware which has overflowing innocent beauty and old Kutani-style wares with simple overglaze enamels. On the other hand, in our Chinese collection, there are old blue-and-white porcelain (*kosometsuke*) made in Jing-de-zhen kilns during the end of Ming dynasty and Swatow wares. Here have displayed the masterpieces from the collection.

3 Colors in Japan

Since ancient time, people have used plant-extracted dyes and mineral pigments to color threads and cloths creating fabrics in galore hues. This room introduces the blessing of nature focusing on colors in Japan, textiles colored with natural dyes such as indigo, madder, and lithospermum.

4 Crafts of Urushi

—Vermillion Lacquer and Pictorial Lacquer Ware

This room displays works of urushi, lacquer ware produced in middle ages to modern ages in Japan. For example, *Negoro-nuri* are painted vermilion over black lacquer, Hidehira-bowls and Joboji ware are painted patterns with vermilion lacquer freely.

5 Crafts of Korean Peninsula – Animal Expression

On Korean Peninsula, from familiar animals such as birds or fish to imaginary animals like dragons have been used as auspicious motifs denoting wealth and longevity in craftworks and paintings fascinatingly. This room introduces such craftworks and paintings with animal expression mainly during Joseon period (1392-1910).

6 Kanjiro Kawai and Shoji Hamada

Potter Kanjiro Kawai and Shoji Hamada played significant roles in Mingei movement. Both facilitated numerous craftworks for their own works, and old Tamba ware was one of them. This room shows their works utilizing main techniques of Tamba ware, e.g. dripping glaze and resist designs.

NOTICE :

Please do not touch the exhibited works. The use of pens, fountain pens, or watercolors are prohibited. Photography is not allowed in the gallery. Please switch off your cell phones.