

Shibori of Japan (Tie-dye)

Techniques of *shibori*, tie-died textiles, are to tie up or drew up with strings, to roll up on poles or to nip with boards, all naïve and primitive but wide range of variations. Unpredictable patterns and three-dimensional unevenness on surface are attractive. This room displays tie-died kimonos and a deer skin half-coat.

Tianqui Aka-e and Old Blue-and-White

During the late Ming Dynasty at Jingdezhen kilns, so-called “old blue-and-white” porcelains were manufactured prosperously. Also particularly in the Tianqui period (1621-1627) porcelains decorated with red, green, yellow and black enamels which were named as *Tenkei-aka-e* (Tianqui over-glaze-colored porcelains) were produced. Both crude clay based, humans, animals and sceneries are drawn lively.

Japanese Porcelains

Our Japanese porcelain collection counts up to around 1,000 pieces, including early Imari-ware which were painted by natural zaffer on bluish white base, and Old Kutani-style colored porcelains with relatively simple patterns drawn. In this room displays mainly Imari-ware and also Seto, Hirasa, Tobe wares, all born from various regions.

Sacred Images • Buddhist Statues • Sculptures

Such as statues by Mokujiki-shōnin and Enku-shōnin, early modern Buddha images have indigenous designs to approach religious subject of common people in many instances. This room exhibits folk Buddha images, votive tablets, Buddha images and, sacred images from Korean Peninsula and other countries, to indicate private sculptures of simple and attractive.

Shoji Hamada during 1925 ~ 44

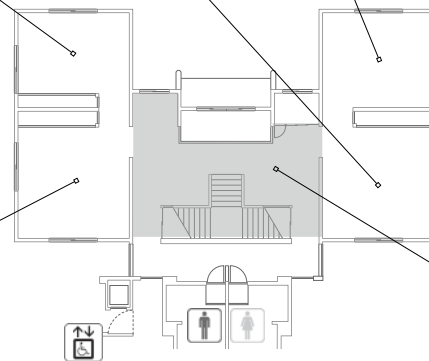
The master potter Shoji Hamada (1894-1978) settled in Mashiko in 1924 at the age of 29. Nutured by Japanese, Korean and English potteries, he had established his own style. These exhibited are the works produced in the first half of his life, on his 30s and 40s.

Crafts of Joseon Dynasty

The productive procedure of furniture, wooden crafts, metal works, and braided works from the Joseon Dynasty follows the temperament of natural materials and has free and placid character. This exhibition room presents inherent natural designs which attracted Yanagi and his advocators.

FIRST FLOOR

Museum Shop



Joseon White Porcelains

September 11th to November 23rd, 2018

Joseon ceramics reflect its cultural aesthetic or creativity. Among them, white porcelains especially bear the beauty from a pure and honorable poverty which accord with philosophy of the Confucianism. They embrace our hearts gently. Joseon white porcelains such as jars, bottles, and bowls cherished by Soetsu Yanagi will be on display in this exhibition, and invites you to the free and pure world of beauty.

Variety of Joseon White Porcelains

This exhibition space shows excellent pieces of jars, bottles, bowls, water-droppings and ritual items made from plain white porcelain, blue-and-white, or painted with either iron glaze or cinnabar during Joseon Dynasty (1392-1910). Please enjoy the charm of Joseon white porcelains which are decorated with various techniques.

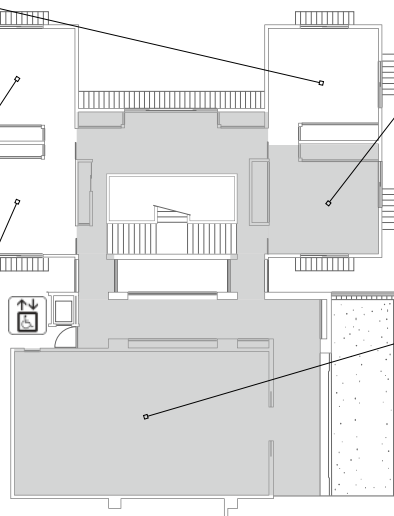
Plain White and Mason Works

It is said that Joseon plain white porcelains reflect the heart of Korean people faithfully. On the other hand, in the Korean Peninsula, masonry had been flourished and the characterized by its vigorous but subtle crafts. This room introduces white porcelains and pure and plainly beautiful masonry side by side in comparison of “white and black”.

The Essence of Joseon White Porcelains

The history and philosophy of the founder Soetsu Yanagi were greatly influenced by Joseon white porcelains. This hall exhibits selected works of our collection. Please enjoy free and pure aesthetic world which are born from deep spirituality and original shaping sense.

SECOND FLOOR



THE JAPAN FOLK CRAFTS MUSEUM

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