

SACRED STATUES

—SCULPTURES SELECTED BY SOETSU YANAGI

June 29th (Thu) to September 3rd (Sun), 2023

THE JAPAN FOLK CRAFTS MUSEUM

www.mingeikan.or.jp/english/

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Sacred statues in the early modern period include simple and plain forms such as Mokujiiki and Enku sculptures, which were based on folk religions. This exhibition focuses on those statues as well as sacred masks of the Museum collection from the viewpoint of 'sculptures'. On display are East Asian statues such as Buddhist sculptures of the Korean Peninsula and Chinese sacred burial ware, sacred statues, masks, and ancestor sculptures from various countries. The exhibition will reveal charms of sculptures cherished by common people.

FEATURE EXHIBITION

TRIBAL MASKS

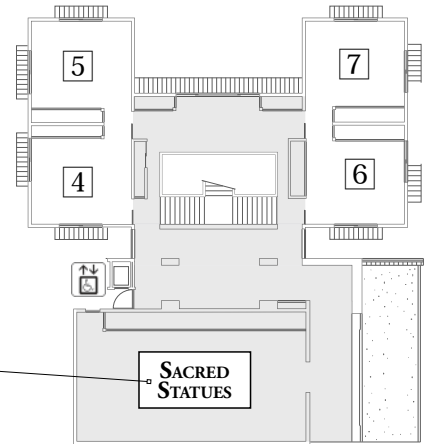
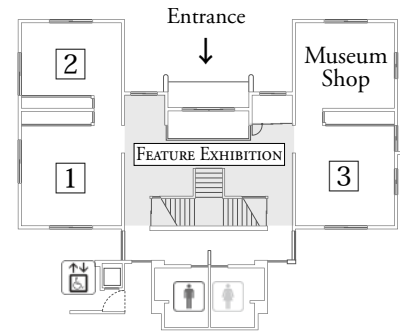
It is known that African tribal masks have a great influence on the 20th century art. As a feature exhibition for the special exhibition "Sacred Statues", this area introduces wooden masks from Africa, Asia and various regions which were used for entombment, agricultural rites, and performing arts.

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- No flash, no video recordings.
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- Please do not process.
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FIRST FLOOR



SECOND FLOOR

THEMATIC EXHIBITION

1 GLASS WARE AND JAPANESE PORCELAIN

During the summer season, the Japan Folk Crafts Museum often displayed refreshing craft wares. This room introduces craft works which bring coolness such as glass wares from various countries, blue-and-white and overglaze enamels porcelains from Hizen and Satsuma (Kyusyu region) kilns. A pot with landscape design in overglaze enamels from Imari (Kyushu region), which were newly donated in 2022, is also on first display.

2 CHINESE CERAMICS

China has raised affluent culture through the Silk Road trading and also bloomed in the area of pottery. Soetsu Yanagi found free and unique beauty in everyday wares which had been underrated compared to fine ceramics from official kilns. Please enjoy the beauty of overglaze enamels and blue-and-white ceramics from Ming, Qing and Northern Song Dynasty.

3 OKINAWAN TEXTILES

Bingata skillfully uses pigments and dyes, and its patterns are influenced by the traditions of China and the mainland of Japan. Soetsu Yanagi also praised Okinawan weavings, saying "No matter what I see, I feel a wonderful warmth in my heart". Please explore the essence of Okinawan fabrics in this room.

4 THE PATTERNS ON KOREAN WHITE PORCELAIN AND PAINTINGS

The various patterns on white porcelains during the Joseon Period, decorated with blue-and-white, iron glaze and copper glaze, along with folk paintings known for their flower-and-bird motifs and pictorial ideographs, which were prolifically created in the 19th century – while there is a distinction between ceramics and paintings, the vibrant expressions they share vividly convey the charm of Korean crafts.

5 BERNARD LEACH AND MICHAEL CARDEW

Bernard Leach (1887-1979) went back to England with Shoji Hamada, and opened his own kiln at St. Ives. Michael Cardew (1901-1983) was his first pupil, had joined Mingei Movement through Leach, and was connected with Yanagi and Hamada. This room exhibits their works together.

6 SHIKO MUNAKATA

Soetsu Yanagi promptly exhibited Shiko Munakata's "Avatamska Sutra" at the opening exhibition (1936) of the Museum and introduced an unknown talent to the world. This exhibition room shows not only the "Avatamska Sutra" but his other important works such as "Avalokitesvara Sutra mandala", "Birds of Sorrow" and so on, and commemorates the 120th anniversary of his birth.

7 BRAIDED CRAFTS

Crafts using techniques such as weaving and braiding natural materials like bamboo, straws, and barks are referred to as braided crafts. These crafts have been utilized in daily life worldwide. Focusing on Japanese elegant baskets and strainers, the display showcases a wide range of braided crafts created in various countries including the Korean Peninsula and Europe.