

BLUE AND WHITE PORCELAINS AND CHINESE CRAFTS

MARCH 30TH (SAT) TO JUNE 2ND (SUN), 2024

Old blue and white porcelains which were produced in folk kilns of Jingdezhen at the end of Ming dynasty in China are known as *kosometsuke*. Their shapes vary, which were cherished by early tea masters, and extremely light touch paintings were applied. Soetsu Yanagi, founder of the Museum, said that these works remained genuine lives as blue and white porcelains, and appreciated them deeply. This exhibition introduces all the *kosometsuke* from our collection as well as Chinese distinct crafts, which had been produced in the course of the long history.

NOTICE

- Please do not touch exhibited works and showcases.
- The use of tools which can damage artworks such as pens or ink brushes are prohibited.
- Please refrain from using cell phones.
- Please do not take photographs or movies except designated areas.

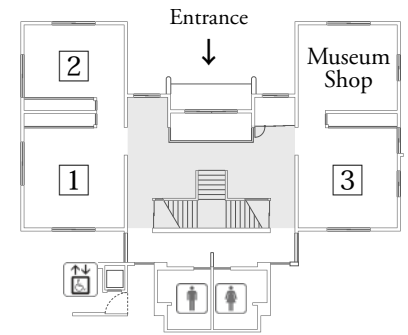
Notice for Photographic Area:

Side wall glass case in the Main Hall (2nd floor) is the ONLY area for photographs.

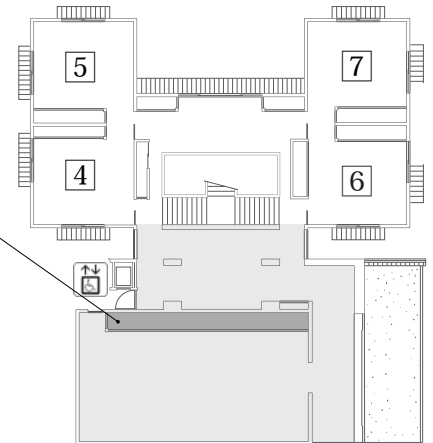
PLEASE

- No flash, no tripods, no video recordings.
- Please respect other visitors while taking photographs.
- Please do not process.
- Please be careful of the portrait rights of other visitors in your photos.
- For non-profit and personal use only.

FIRST FLOOR



SECOND FLOOR



THEMATIC EXHIBITION

1 SLIPWARE -OLD BRITISH CERAMIC

British antique slipware had great influences to the followers and the creators of the mingei movement. They were made by anonymous potters mainly as pie dishes. In this room, we introduce the charm of British antique pottery focusing on slipware by combining works collected by Soetsu Yanagi with newly acquired pieces such as the former Murata collection.

2 HANDICRAFTS OF HOKURIKU

The Hokuriku region is known as an area where crafts flourish. In *Teshigoto-no Nihon* (handicrafts of Japan, 1948) by Soetsu Yanagi, various crafts from the region are featured such as pottery and lacquerware from Ishikawa prefecture, metalwork from Toyama prefecture, paper-making from Fukui prefecture, and textiles from Niigata prefecture. The rich craftsmanship nurtured in the Hokuriku region are introduced here.

3 MEMORIAL EXHIBITION: SAMIRO YUNOKI

Dyer Samiro Yunoki, who pursued the path of dyeing after encountering the philosophy of Soetsu Yanagi and the works of Keisuke Serizawa, continued to create works that capture the hearts of a wide range of generations, and provide people with the joy of living through his undiminished creative desire. In this room, we mourn Yunoki, who passed away on January 31, 2024 at the age of 101, and feature a special exhibition focusing on his representative works.

7 PORCELAINS OF JAPAN

The museum holds approximately 1000 pieces of porcelains, mainly Imari ware along with pieces from Seto, and HIRASA in Kagoshima prefecture. Many of these pieces are *sometsuke* (blue and white porcelain) adorned with motifs of birds and flowers, landscapes, and geometric patterns. In this room, we display fine pieces including soba cups, plates, and bottles, incorporating enameled porcelains of Old Kutani style produced in Imari.

4 MOTHER-OF-PEARL INLAY, HWAGAK, AND JOSEON CERAMICS

Mother-of-pearl inlay, which involves embedding shell pieces to create patterns, and Hwagak, the art of coloring the back side of transparent ox horn plates, are representative decorative techniques of Joseon period (1392-1910). This room exhibits crafts with mother-of-pearl inlay and Hwagak design showcasing their vibrant pattern expressions alongside our collection of Joseon ceramics.

5 KANJIRO KAWAI AND SHIKO MUNAKATA

Woodblock-print artist Shiko Munakata (1903-1975) sublimated the guidance and encouragement given by potter Kanjiro Kawai (1890-1966). Exhibited are the works resonate between two artists including "In Praise of Shokei, the Kiln of Kanjiro Kawai" and "A Prayer of Fire", a collaboration of poetry and illustration.

6 EXPRESSION THROUGH INK

Ink painting involves drawing lines and areas with ink, and utilizing the shades of ink to express different intensities. In the case of Buddhist prints made with woodblocks, distorted versions, which have become disordered due to wear and tear from long-term use, are sometimes valued. This room highlights the various expressions achieved with ink.