

# SHIKO MUNAKATA I

## -INSPIRATION FROM WORDS

JUNE 14TH TO JULY 27TH, 2025

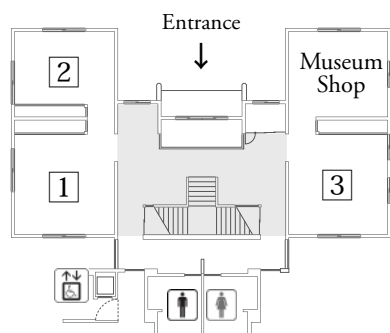
# SHIKO MUNAKATA II - EXPRESSION OF RESPECT 8/2 - 9/15

## SHIKO MUNAKATA III - SACRED FIGURES 9/21 - 11/5

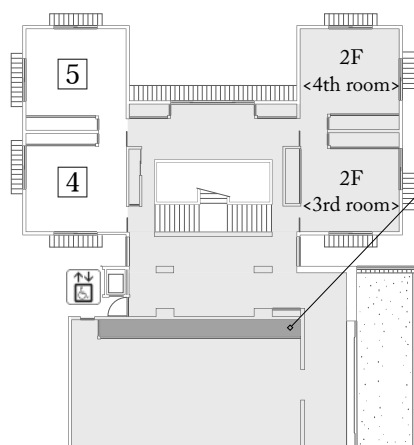
※ Works of Munakata will be exchanged for each period.

※ The ticket stub can be used as a discount coupon for your next visit. (Valid for all 3 periods, not with other discounts.)

### FIRST FLOOR



### SECOND FLOOR



#### <Main Hall and Corridors>

This is the first chapter of Shiko Munakata's special exhibition. Shiko Munakata, who had strong interests in words and phrase, carved images inspired by poems and stories by poets and novelists onto woodblocks, forming his unique world. The works with his powerful messages will be exhibited to explore Munakata's attitude towards words.

#### <2F 3rd room>

Some of the Munakata's works are made by rubbing technique to print woodblock without mirror-reversing an image. Please enjoy specially exhibited "Kukai-sho (Admiring the Sky and the Ocean)" (1937) and "Mujo-no-Rigyo (The Carp in My Dream)" (1940) both made by this technique which have distinctive taste.

#### <2F 4th room>

"Kogei" is a magazine launched in 1931 with Soetsu Yanagi playing a central role in its editing. From the 65th edition, Munakata often undertook *koma-e* (the illustrations adorning margins), frontispieces, and covers. Focusing his original drawings, books designed by Munakata are also displayed in this room.

#### 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.**

#### 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.

## THEMATIC EXHIBITION

### 1 JAPANESE CERAMICS

The ceramic collection in our museum exceeds around 3800 pieces, encompassing both new and old. Our acquisition philosophy has centered on beauty, irrespective of the period, place of origin or original purpose. We exhibit 50 works from several kilns of Kyusyu, Seto (Aichi prefecture), Tamba (Hyogo prefecture), Tsuboya (Okinawa prefecture), and other kilns all over Japan.

### 2 CRAFTS FROM TOHOKU REGION

With its challenging climate and geographical remoteness from traditional cultural hubs in Japan, customs and techniques from the past were well preserved, and also by embracing the blessings of a rich natural environment Tohoku region fostered its unique local handicrafts. This room introduces the craftworks from Tohoku 6 prefectures, Aomori, Iwate, Akita, Miyagi, Yamagata and Fukushima.

### 3 WORKS BY SHOJI HAMADA

Potter Shoji Hamada (1894-1978) alongside Soetsu Yanagi, recognized Munakata's talent and supported him both materially and spiritually. Based in Mashiko, Tochigi prefecture, his artistic practice was nourished by beauty residing in the crafts of places like Okinawa, England and Korea. This exhibition room presents Hamada's wholesome and expansive works, including those previously owned by Munakata.

### 4 "MUNAKATA IDO" AND KOREAN CERAMICS

Our museum recently received a significant donation of Korean ceramics cherished by Shiko Munakata. These include exquisite pieces such as variety of bowls including an Ido tea bowl which he named "Munakata", magnificent iron-glazed Dragon jar, elegant Moon jar, and distinctive master pieces. This room highlights multifaceted charm of Korean ceramics, centered around works from former Munakata's collection.

### 5 WORKS BY KANJIRO KAWAI

Kanjiro Kawai (1890-1966), potter who was Munakata's spiritual mentor, guiding and encouraging him throughout his life, was also a poet who left many words. In this room, we introduce Kawai's world of vibrantly colored glazes, a field which he excelled, alongside ceramic panels on which he applied his own words and poems using a *tsutsugaki* (tube drawing) technique.

日本民藝館

<https://www.mingeikan.or.jp/>