



YAKISHIME

—Earth Metamorphosis

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The Japan Foundation
Traveling Exhibition

Introduction

The Japan Foundation was established in 1972 with the objective of deepening international understanding through cultural exchanges. Our programs span three fields: artistic and cultural exchanges, Japanese-language education throughout the world, and Japanese studies and intellectual exchanges. In the visual arts, one component of our artistic and cultural exchanges, we implement exhibitions organized by our foundation or jointly organized with other institutions. We also endeavor to increase awareness of the arts through programs to assist artists and others in art-related fields in their work, in Japan and abroad, and through exchanges between Japan and other countries.

As part of those activities, the Japan Foundation organizes, on an ongoing basis, traveling exhibitions that tour outside Japan. These traveling exhibitions employ works in our collection and cover a wide range of fields, including crafts, painting, photography, architecture, and design. Around twenty traveling exhibitions are on the road at all times and are presented in over a hundred museums and other cultural facilities around the globe each year.

YAKISHIME—Earth Metamorphosis, our new traveling exhibition, focuses on a ceramic technique, *yakishime*, firing unglazed wares at high temperatures. While one of the most basic means of producing ceramics, *yakishime* has developed in distinctive directions in Japan. This exhibition introduces an aspect of Japanese culture by examining *yakishime* from the earliest examples to contemporary work.

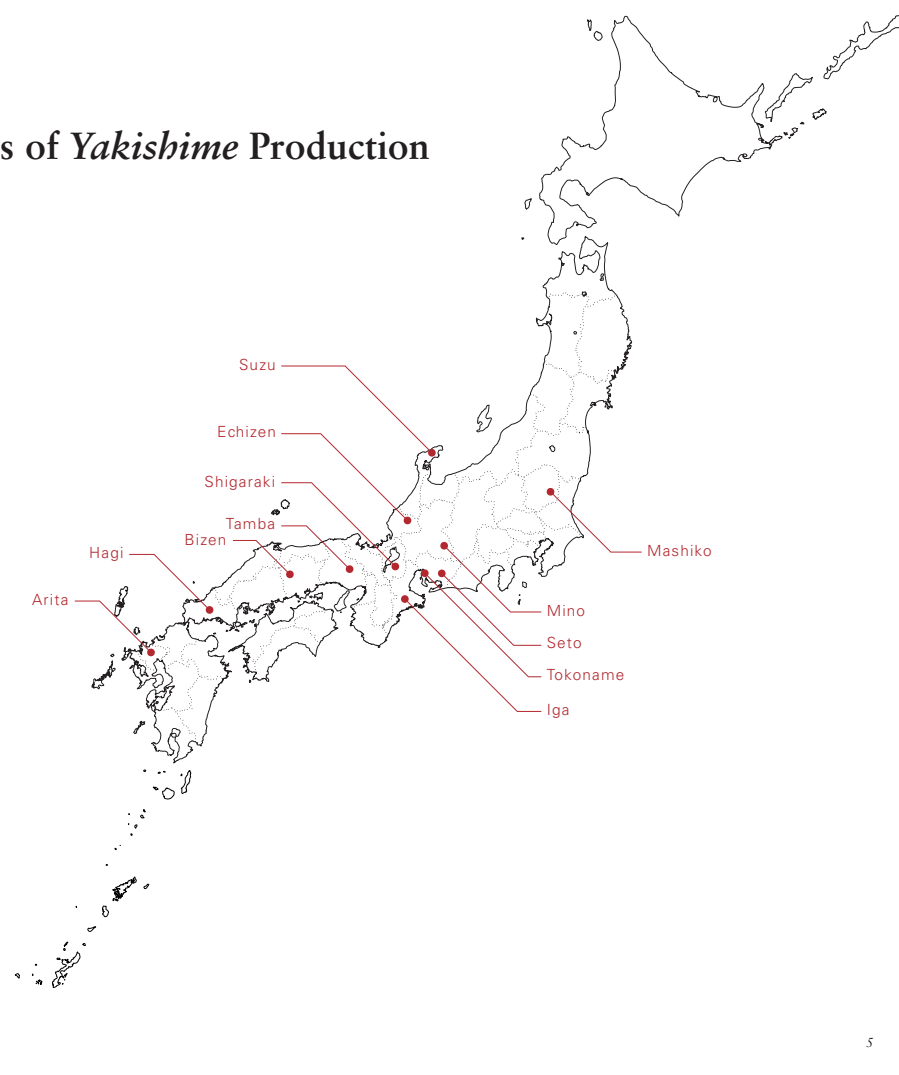
The earliest known *yakishime* wares date to the fourth or fifth centuries. It was in the twelfth through the seventeenth centuries, however, that this technique became solidly established and used in a substantial part of the production at major ceramic centers in Japan, including Bizen, Shigaraki, and Tokoname. This exhibition presents functional *yakishime* wares of two types: utensils used in the tea ceremony, a major influence on the development of Japanese traditional culture, and tablewares that have become an essential part of everyday life in Japan. It also presents a wide range of non-utilitarian objects (objets) created by contemporary ceramic artists working in *yakishime*. We hope that visitors will,

through experiencing this generous array of *yakishime* wares, both become aware of the depth and diversity of Japanese culture and gain insight into its creativity.

In conclusion, we would be remiss not to take this opportunity to thank Mieko Iwai of the Panasonic Shiodome Museum for curating this exhibition, Tomokazu Hirai for his planning assistance, the artists for graciously providing their work, and the many others whose cooperation and assistance made this exhibition possible.

The Japan Foundation

Centers of *Yakishime* Production



Yakishime and Japan

Ceramics, whether pottery, porcelain, or earthenware, are produced throughout the world, wherever clay, the essential raw material, and wood for firing can be found. The Japanese tradition of using of *yakishime*, unglazed, high-fired wares, for serving food and drink may, however, be unique.

Forming the clay and firing it: *yakishime* production might be said to be the most basic or primitive, method of producing ceramics. Many ceramics have glazes applied both to decorate and to provide a vitreous, waterproof surface. Instead, *yakishime* wares are fired at high temperatures so that the clay binds tightly together and vitrifies, becoming waterproof. The tradition of producing those wares has continued unbroken from Japan's middle ages to the present.

Yakishime production began in the late twelfth century at Bizen, Tokoname, Shigaraki and other pottery centers that have their origins in Sueki ware, a type of earthenware. In the Momoyama period (1568-1615), *yakishime* became treasured tea wares. Sen Rikyu, then the most influential person in the world of tea, and Toyotomi Hideyoshi, who had unified Japan under his rule, both admired Bizen and Shigaraki *yakishime*, and under their patronage many fresh-water jars, tea bowls, tea caddies, vases, and other tea utensils were created. Superb pieces that set the standard for ceramic artists today were born. It was also in that period that *yakishime* bowls, plates, saké flasks and other pieces for serving food and drink were created for the *kaiseki* meals that accompany the tea ceremony.

In the Edo period (1600-1868), glazed wares, including Mino ware, which uses the same clays, and porcelains produced in Arita became popular. The use of *yakishime* in tea utensils and *kaiseki* serving dishes declined, but *yakishime* continued to be produced for a wide assortment of vessels for everyday use. In the twentieth century, however, a passion for Momoyama-period ceramics was touched off by Arakawa Toyozo's excavations of Mino-style Momoyama-period ceramics; that led to a resurgence of the popularity of Momoyama-style Bizen ceramics as well.

While *yakishime* wares are strongly associated with vessel forms, contemporary artists have also been creating

objets d'art in *yakishime*. *Yakishime* also includes some pieces with natural glazes created by ash falling on them during firing. In all their variations, from vessels to *objets*, *yakishime* wares in all their forms have become an integral part of daily life in a long history that constantly weaves together tradition and innovation. A recent development is the emergence of artists who are creating *yakishime* wares of unglazed porcelain clay. In addition, the flavor of the clay and the generous, heroic qualities long associated with *yakishime*, their works achieve a new fascination through their strength and sharp forms.

This exhibition introduces *yakishime* ceramics, which developed in distinctive directions in Japan, as a part of Japanese traditional culture. It explores the history of *yakishime*, from its origins to the present, its use in tea wares and utensils for serving food, and its emergence as *objets d'art*. While the works exhibited include examples of innovative styles that go beyond the conventional concept of *yakishime*, this exhibition also introduces *yakishime* in the context of the tea ceremony and *washoku*, Japanese cuisine. It will offer visitors from other cultures, to whom these simple but profoundly tasteful ceramics may be unfamiliar, an excellent opportunity to experience a sensibility and aesthetic unique to Japan.

Mieko Iwai (Curator, Panasonic Shiodome Museum)

誕生

Introduction The Birth of *Yakishime*

Production began in the late Heian period at pottery centers such as Bizen and Tokoname, which had their origins in Sueki ware. These wares, which unglazed and high-fired, at 1,200°C to 1,300°C, were called *yakishime* because the clay would *yakishimeru*, become tightly bound together in firing (i.e., vitrify). In the Kamakura period (1185-1392), *yakishime* production spread to Shigaraki, which derived from Tokoname, and other pottery centers. It continues today. This section traces that history, introducing, through panels of photographs, *yakishime* wares produced from the fifth century to the early modern period.



10
Sueki Ware
Wide-mouthed jar
Heian period



11
Bizen Ware
Jar, Bizen type
Momoyama period

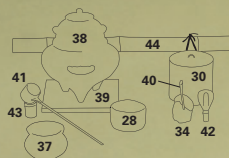


1 Sueki Ware, Sueki jar with ornaments, Kofun period (6c), Kyoto National Museum / **2** Sueki Ware, Haso (Spouted pitcher), Kofun period (5-6c), Tokyo National Museum, Image: TNM Image Archives / **3** Bizen Ware, Jar with four lugs, Bizen type, Muromachi period (1444), Senkoji Temple / **4** Suze Ware, Large jar with four tree design, Suze type, Nambokucho or Muromachi period (14-15c), Agency for Cultural Affairs / **5** Tokoname Ware, Large jar with natural glaze, Tokoname type, Heian period (12c), Private Collection, Image: TNM Image Archives / **6** Echizen Ware, Large jar with natural glaze, Echizen type, Muromachi period (15c), Tokyo National Museum, Image: TNM Image Archives / **7** Tamba Ware, Large jar with natural glaze, four lugs, and autumn grasses design, Tamba type, Nambokucho or Muromachi period (14-15c), Agency for Cultural Affairs / **8** Shigaraki Ware, Square side dish, Shigaraki type, Edo period (17-18c), Iga Shigaraki Kotokan / **9** Shigaraki Ware, White-hipped tea jar, Edo period (18c), Uji Kambayashi Memorial Museum, Image: Tankosha

茶道

Section 1 Yakishime as Tea Wares

Yakishime ceramics, which had been widely used as everyday wares in Japan, underwent a major transformation in the Muromachi period. With the rise of the tea ceremony, men of tea who sought a distinctively Japanese sense of nature, expressed through ideas such as *wabi* and *sabi*, were drawn to *yakishime* vessels from such pottery centers as Bizen and Shigaraki. They reinterpreted everyday ceramics as vases and fresh-water jars and elevated them to the status of tea wares. This section introduces *yakishime* works that have been an established category of tea wares since the Momoyama period and tea wares by contemporary artists. Tea utensils, including *yakishime* pieces, are exhibited in a space modeled on a traditional tea room, enabling visitors to experience this aspect of Japanese culture.



37 Waste-water container / 38 Tea kettle and portable brazier / 39 Kettle stand /
40 Tea scoop / 41 Water scoop / 42 Tea whisk / 43 Lid rest / 44 Boundary marker



12 Iga Ware, Fresh-water jar with lugs, Iga type, "Yaburebukuro," Momoyama period, The Gotoh Museum / 13 Shigaraki Ware, Single-rim fresh-water jar, Shigaraki type, "Shiba no iori," Muromachi or Momoyama period (16c), Tokyo National Museum, Image: TNM Image Archives / 14 Shigaraki Ware, Tea bowl, Shigaraki type, "Mizu no ko," Momoyama period (16c), Nezu Museum / 15 Bizen Ware, Tea bowl, Bizen type, "Tadama," Momoyama period (16-17c), Okayama Korakuen / 16 Bizen Ware, Tea caddy with fire-cord markings, Bizen type, Momoyama period (16-17c), Hayashibara Museum of Art / 17 Bizen Ware, Fresh-water jar, Bizen type, "Seikai," Muromachi period (16c), The Tokugawa Art Museum / 18 Bizen Ware, Fresh-water jar with arrow-nock mouth, Bizen type, Momoyama period (16-17c), Okayama Prefectural Museum of Art



19
Abe Anjin
Vase
Unknown period



21
Isezaki Jun
Kaku Hanaike (Square vase)
2015



20
Isezaki Koichiro
Kakehana (Hanging vase),
Bizen type
2014

24
Kakurezaki Ryuichi
Tea bowl, Bizen type
2014



23
Uchida Koichi
Tea bowl
2015



22
Uchida Koichi
Fresh-water jar
2015

25

Kato Tsubusa

Vase "Kawakomaki *Shime Jar*"

1993



26

Kaneshige Toyo

Water jar with two handles, Bizen type

c. 1955





27
Kaneshige Yuho
Vase
2015



28
Kaneshige Yuho
Tea bowl
2015



29
Kuroda Taizo
Tea bowl
Early 2010s



30
Kuroda Taizo
Fresh-water jar
Early 2010s



31
Koie Ryoji
Tea bowl
c. 2007-08



32
Tsujimura Shiro
Fresh-water jar
2015



33
Yamamoto Toshu
Tea caddy, Bizen type
c. 1985



34
Ichino Masahiko
Covered Caddy, Tamba type
2015



35
Wakasugi Seiko
Incense container
2015

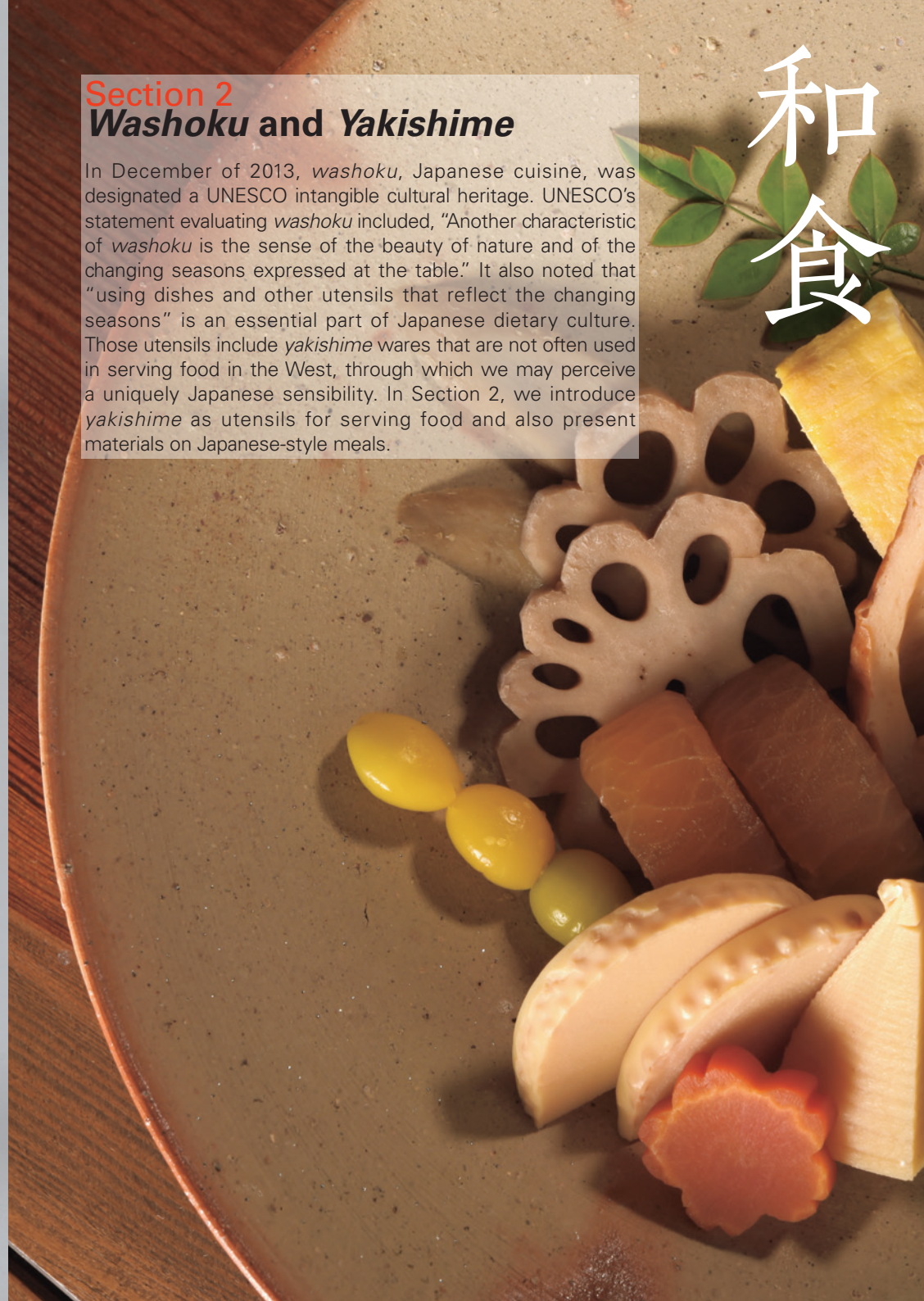


36
Wakasugi Seiko
Tea bowl
2015

Section 2 ***Washoku* and *Yakishime***

In December of 2013, *washoku*, Japanese cuisine, was designated a UNESCO intangible cultural heritage. UNESCO's statement evaluating *washoku* included, "Another characteristic of *washoku* is the sense of the beauty of nature and of the changing seasons expressed at the table." It also noted that "using dishes and other utensils that reflect the changing seasons" is an essential part of Japanese dietary culture. Those utensils include *yakishime* wares that are not often used in serving food in the West, through which we may perceive a uniquely Japanese sensibility. In Section 2, we introduce *yakishime* as utensils for serving food and also present materials on Japanese-style meals.

和食

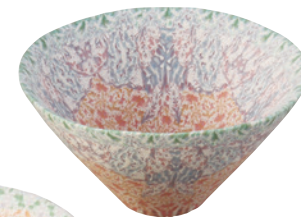




46
Kitaoji Rosanjin
Imbe ware bowl with flared mouth
c. 1952-57



47
Shimizu Mayumi
Bowl
2015



48
Shimizu Mayumi
Cups
2015



45
Kaneshige Kosuke
Sake cup, Bizen type
2014



59
Yokoyama Naoki
Square plate, Bizen type
2015

49
Nikaido Akihiro
Rice bowls
2015



50
Nikaido Akihiro
Tea pot
2015

58
Yamada Jozan III
Teapot
1990s



51
Harada Shuroku
Bowl
Unknown period



53
Fujiwara Kei
Sake cup, Bizen type
c. 1965-74

52
Fujiwara Kei
Sake flask with *yohen* kiln effects, Bizen type
c. 1965-74



54
Fujiwara Yu
Vase with *ruiza* bossed
decoration, Bizen type
c. 1985-88

55
Miyao Masahiro
Rice bowls
2015





56
Murofushi Eiji
Nerikomi marbled porcelain "Ryu no hako (Dragon Basket)"
2014



57
Murofushi Eiji
White porcelain plates
with translucent
marbling "Asanoha
(Hemp Leaves)"
2014



オブジェ

Section 3 ***Yakishime* as Objets d'art**

Yakishime's history goes back over eight hundred years. Today, while continuing to evolve as utensils used in everyday life and tea wares, *yakishime* is moving in a new direction as *objets d'art*, freed from utilitarian constraints. A recent development is the emergence of artists who are creating *yakishime* wares of unglazed porcelain clay, in addition to works in the Bizen and other traditions. The final section of this exhibition introduces *yakishime* *objets* that have departed from the vessel form to develop in a variety of styles.



60
Ikura Takashi
“Where Shadow Meets
Form, 2015-01”
2015



61
Ikura Takashi
“Where Shadow Meets
Form, 2015-02”
2015

62
Izumita Yukiya
"Ko"
2015



65
Isesaki Koichiro
"drops"
2014



63
Ohno Yoshinori
"Yui (Unison)"
2015



64
Ohno Yoshinori
"Shunmei (Glimmer of Life)"
2015



66
Isezaki Jun
Kurochhozara (Black rectangular dish)
2015

67
 Ichino Masahiko
 "Tamba Dokai (A lump of
 Tamba earth)"
 2015



68
 Ito Sekisui V
 Large jar with yohen kiln effects,
 Mumyoi type
 Unknown period



69
 Ito Tadashi
 "Umi no Shizuku (Drops
 in the Sea), 2014"
 2014



70
 Otani Shiro
 Fire-colored Shigaraki jar
 Unknown period



71
 Kakurezaki Ryuichi
 "So (Pair)"
 2015



72
Sago Michiko
Objet
2015



74
Tanaka Tomomi
"core"
2006



73
Shimamura Hikaru
Incense Burner "Ryu Issei", Bizen type
2014



76
Tsuji Seimei
Bowl with *yohen* kiln effects,
Shigaraki type
Unknown period



75
Tsuji Seimei
Platter with *yohen* kiln effects, Shigaraki type
Unknown period



78
Tokumaru Kyoko
"Shukusuijima - The blessing water island"
2015



77
Tokumaru Kyoko
"Shukuenjima - The blessing fire island"
2015



79
Hattori Makiko
"Nagare no Ato (Impression of flow)"
2014



80
Mihara Ken
"Kei (Mindscape)"
2015



81
Wada Akira
"AFTER RAINS COMES THE SUN"
2015



82
Yabe Shun'ichi
"Akatsuki (Dawn)"
2015

List of Works

No.	title	year	size (H×W×D)
Introduction			
1	Sueki Ware Sueki jar with ornaments	Kofun period (6c)	–
2	Sueki Ware Haso (Spouted pitcher)	Kofun period (5-6c)	–
3	Bizen Ware Jar with four lugs, Bizen type	Muromachi period (1444)	–
4	Suzu Ware Large jar with four tree design, Suzu type	Nambokucho or Muromachi period (14-15c)	–
5	Tokoname Ware Large jar with natural glaze, Tokoname type	Heian period (12c)	–
6	Echizen Ware Large jar with natural glaze, Echizen type	Muromachi period (15c)	–
7	Tamba Ware Large jar with natural glaze, four lugs, and autumn grasses design, Tamba type	Nambokucho or Muromachi period (14-15c)	–
8	Shigaraki Ware Square side dish, Shigaraki type	Edo period (17-18c)	–
9	Shigaraki Ware White-hipped tea jar	Edo period (18c)	–
10	Sueki Ware Wide-mouthed jar	Heian period	–
11	Bizen Ware Jar, Bizen type	Momoyama period	–
Section 1			
12	Iga Ware Fresh-water jar with lugs, Iga type, "Yaburebukuro"	Momoyama period	–
13	Shigaraki Ware Single-rim fresh-water jar, Shigaraki type, "Shiba no iori"	Muromachi or Momoyama period (16c)	–
14	Shigaraki Ware Tea bowl, Shigaraki type, "Mizu no ko"	Momoyama period (16c)	–
15	Bizen Ware Tea bowl, Bizen type, "Tadaima"	Momoyama period (16-17c)	–
16	Bizen Ware Tea caddy with fire-cord markings, Bizen type	Momoyama period (16-17c)	–
17	Bizen Ware Fresh-water jar, Bizen type, "Seikai"	Muromachi period (16c)	–
18	Bizen Ware Fresh-water jar with arrow-nock mouth, Bizen type	Momoyama period (16-17c)	–
19	Abe Anjin Vase	Unknown	24.0, diam. 12.8
20	Isezaki Koichiro Kakehana (Hanging vase), Bizen type	2014	50.0, diam. 3.0
21	Isezaki Jun Kaku Hanaike (Square vase)	2015	26.0×14.0×11.0
22	Uchida Koichi Fresh-water jar	2015	20.0, diam. 20.0
23	Uchida Koichi Tea bowl	2015	10.0, diam. 15.0
24	Kakurezaki Ryuichi Tea bowl, Bizen type	2014	10.0, diam. 15.0

No.	title	year	size (H×W×D)
25	Kato Tsubusa Vase “Kawakomaki <i>Shime</i> Jar”	1993	24.8×13.6
26	Kaneshige Toyo Water jar with two handles, Bizen type	c. 1955	22.3, diam. 18.0
27	Kaneshige Yuho Vase	2015	30.0, diam. 8.0
28	Kaneshige Yuho Tea bowl	2015	20.0, diam. 20.0
29	Kuroda Taizo Tea bowl	Early 2010s	10.0, diam. 15.0
30	Kuroda Taizo Fresh-water jar	Early 2010s	20.0, diam. 20.0
31	Koie Ryoji Tea bowl	c. 2007-08	7.4×9.5
32	Tsujimura Shiro Fresh-water jar	2015	20.0, diam. 20.0
33	Yamamoto Toshu Tea caddy, Bizen type	c. 1985	10.0, diam. 7.0
34	Ichino Masahiko Covered Caddy, Tamba type	2015	10.2×7.5
35	Wakasugi Seiko Incense container	2015	4.0, diam. 7.0
36	Wakasugi Seiko Tea bowl	2015	10.0, diam. 15.0
37	(For reference) Waste-water container	–	–
38	(For reference) Tea kettle and portable brazier	–	–
39	(For reference) Kettle stand	–	–
40	(For reference) Tea scoop	–	–
41	(For reference) Water scoop	–	–
42	(For reference) Tea whisk	–	–
43	(For reference) Lid rest	–	–
44	(For reference) Boundary marker	–	–
Section 2			
45	Kaneshige Kosuke Sake cup, Bizen type	2014	5.5, diam. 6.5
46	Kitaoji Rosanjin Imbe ware bowl with flared mouth	c. 1952-57	7.5×30.0
47	Shimizu Mayumi Bowl	2015	6.5, diam. 17.0
48	Shimizu Mayumi Cups	2015	left: 4.0, diam. 8.0 right: 3.0, diam. 8.5
49	Nikaido Akihiro Rice bowls	2015	left: 5.8, diam. 12.5 right: 5.6, diam. 13.0
50	Nikaido Akihiro Tea pot	2015	9.4×15.7×12.6
51	Harada Shuroku Bowl	Unknown	15.0×31.0×23.0
52	Fujiwara Kei Sake flask with <i>yohen</i> kiln effects, Bizen type	c. 1965-74	11.8, diam. 9.0
53	Fujiwara Kei Sake cup, Bizen type	c. 1965-74	7.1, diam. 6.5
54	Fujiwara Yu Vase with <i>ruiza</i> bossed decoration, Bizen type	c. 1985-88	37.0, diam. 31.6

No.	title	year	size (H×W×D)
55	Miyao Masahiro Rice bowls	2015	each 6.0, diam. 14.0
56	Murofushi Eiji <i>Nerikomi</i> marbled porcelain “Ryu no hako (Dragon Basket)”	2014	12.0×48.0×16.0
57	Murofushi Eiji White porcelain plates with translucent marbling “Asanoha (Hemp Leaves)”	2014	2.5×18.0×18.0
58	Yamada Jozan III Teapot	1990s	8.0×13.8×13.0
59	Yokoyama Naoki Square plate, Bizen type	2015	8.0×36.0×36.0
Section 3			
62	Ikura Takashi “Where Shadow Meets Form, 2015-01”	2015	21.7, diam. 20.6
61	Ikura Takashi “Where Shadow Meets Form, 2015-02”	2015	28.4, diam. 16.8
62	Izumita Yukiya “Ko”	2015	23.0×59.0×39.0
63	Ohno Yoshinori “Yui (Unison)”	2015	23.0, diam. 31.3
64	Ohno Yoshinori “Shunmei (Glimmer of Life)”	2015	34.0×23.0×22.0
65	Isezaki Koichiro “drops”	2014	14.0, diam. 18.0
66	Isezaki Jun Kurochohozara (Black rectangular dish)	2015	30.0×61.0×7.5
67	Ichino Masahiko “Tamba Dokai (A lump of Tamba earth)”	2015	29.0×17.0×21.5
68	Ito Sekisui V Large jar with <i>yohen</i> kiln effects, Mumyoi type	Unknown	39.0, diam. 38.0
69	Ito Tadashi “Umi no Shizuku (Drops in the Sea), 2014”	2014	24.0×38.0×35.0
70	Otani Shiro Fire-colored Shigaraki jar	Unknown	33.0, diam. 40.0
71	Kakurezaki Ryuichi “So (Pair)”	2015	20.0×28.0×68.0
72	Sago Michiko Objet	2015	40.0×10.5×12.5
73	Shimamura Hikaru Incense Burner “Ryu Issei”, Bizen type	2014	21.0×9.0×15.4
74	Tanaka Tomomi “core”	2006	26.0×27.0
75	Tsuji Seimei Platter with <i>yohen</i> kiln effects, Shigaraki type	Unknown	2.2×35.0×26.5
76	Tsuji Seimei Bowl with <i>yohen</i> kiln effects, Shigaraki type	Unknown	9.5×30.5
77	Tokumaru Kyoko “Shukuenjima - The blessing fire island”	2015	40.0×30.0×30.0
78	Tokumaru Kyoko “Shukusuijima - The blessing water island”	2015	40.0×30.0×30.0
79	Hattori Makiko “Nagare no Ato (Impression of flow)”	2014	30.0, diam. 40.0
80	Mihara Ken “Kei (Mindscape)”	2015	38.5×36.0×37.5
81	Wada Akira “AFTER RAINS COMES THE SUN”	2015	18.6×24.0×22.2
82	Yabe Shun'ichi “Akatsuki (Dawn)”	2015	23.5×48.5×21.0

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