

# Japanese Art—Gallery Partial Rotations, August 2018

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## Upcoming in Japanese and Korean Art

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## Galleries 224 and 225: Art of the Japanese Tea Ceremony

In the 1190s, a Japanese monk returned from a journey to China with tea seeds and new ideas about the preparation of matcha, powdered green tea whisked into a hot, frothy drink that was first drunk for medicinal and religious purposes and, later, for pure enjoyment. In the 1400s and 1500s, Japanese tea masters began to formalize the service of matcha, a communal practice that was widely adopted in the following centuries. The tea ceremony, or chanoyu, as it is known in Japanese, is still widely practiced, and its cultural and artistic influence is felt in everything from painting, calligraphy, and ceramics to garden design, flower arranging, and food preparation.

Tea masters strive to make each gathering a singular experience, carefully arranging every detail and remaining ever mindful of the time of day, the season, and the interests of the guests. Beyond the fluid grace of their ritualized movements in preparing tea, masters demonstrate artistry through their choice of tea utensils and decorations for each ceremony. This careful selection and combination of objects for the tearoom is known as toriawase, a vital part of the tea ceremony that reveals a master's knowledge of art and its history, as well as sensitivity to the guests' interests and tastes.

Momoyama period (1573–1603)

**“Burst Bag” freshwater jar**, late 16th–early 17th century

Iga ware; stoneware with natural ash glaze; lacquer on wood (lid)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.293a,b

A mizusashi is a jar that holds the fresh water needed at different times during a tea ceremony. The first utensil to enter the room and the last to leave at the end of the ceremony, the mizusashi is perhaps the most important piece a tea master selects when preparing for a gathering—often, it is the star of the show.

The power of this mizusashi is in its seeming ability to shape-shift. From one angle it appears brown and relatively stable despite its irregular, bulging shape, marks created by the revolving potter's wheel, and incisions made by the potter, all of which combine to enhance the jar's sense of movement. Another vantage point reveals a partially green, far less stable jar that appears so full of energy that it may collapse, or implode, at any moment. The distorted beauty of this jar, with its unusual glaze effects, cracks, and scorch marks, is an excellent example of the aesthetic spirit of the late 1500s.



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**Abe Anjin**, Japanese, born 1938

**Water Jar (*mizusashi*)**, 2014

Bizen ware; glazed stoneware

Lent by Carol and Jeffrey Horvitz



Edo period (1603–1868)

**Tea bowl**, 17th century

Ko-Satsuma ware; stoneware with slip and glaze decoration

Gift of the Friends of the Institute 2001.132

Korean potters first founded the Satsuma kilns on the southern Japanese island of Kyushu in the late 1500s. Catering to the tastes of tea masters of the time, potters in Satsuma produced a variety of tea wares, most notably tea bowls and caddies. This bowl was decorated with thick irregular swathes of black and white clay slip and green glaze. Its somber tones and irregular shape accord well with the wabi (imperfect or rustic) aesthetic championed by Japan's most renowned tea master, Sen no Rikyū (1522–1591).



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Edo period (1603–1868)

**“Clog-shaped” tea bowl**, c. 1614–24

Takatori ware; glazed stoneware

Gift of the Friends of the Institute 2002.141.3

This tea bowl combines a thick, whitish glaze with a translucent amber one on a triangular-shaped form, known in Japanese as a kutsugata chawan, or “clog-shaped tea bowl.” This was a name given to peculiarly shaped tea bowls, which were thought to resemble footwear worn by some Buddhist priests. The combination of this glazing technique and distorted shape is unique to a single kiln, Uchigaso, which was active only between 1614 and 1624. This kiln was one of several in the northeastern area of the island of Kyushu that produced Takatori wares, so called for Mount Takatori located nearby. Early Takatori wares were created primarily by Korean potters who had been relocated to Kyushu by powerful local warlords during two Japanese invasions of the Korean peninsula in the 1590s. These potters’ tea wares, which were quite different from styles prevalent in their native Korea, made a huge splash among Japanese tea aficionados in the distant cities of Kyoto and Sakai.



Momoyama period (1573–1603)

**Tea caddy**, late 16th century

Bizen ware; glazed stoneware; ivory (lid)

The Putnam Dana McMillan Fund 2000.29.1a,b

Beginning in the 1300s, Japanese potters in and around Imbe village in the old province of Bizen produced a variety of sturdy utilitarian vessels using the local, iron-rich clay. The unglazed, rich reddish brown clay later appealed to tea masters like Sen no Rikyū (1522–1591), who is credited with profoundly shaping the Japanese tea ceremony in the late 1500s and is known to have prized accidental kiln effects. This small, finely crafted tea caddy exhibits the gomayū (sesame seed glaze) effect in which small yellowish beads of natural ash glaze form in the firing process. This caddy was once owned by Sotsutaku-sai (1744–1808), eighth-generation head of the Omotesenke, one of the three schools of the tea ceremony that carry on the tradition of Sen no Rikyū.



China, Southern Song dynasty (1127–1279)

**Tea caddy named “Tamamizu,”** 13th century

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Glazed stoneware; ivory (lid)

Gift of funds from the Friends of the Institute 2003.28.1

(no photo)

In the 1200s and 1300s, Chinese Zen monks visiting Japan and Japanese Zen monks returning to Japan from trips to China, carried with them many prized Chinese artworks like this tea caddy. Small, finely crafted containers originally created to store spices and medicines, tea caddies were used in Japan to hold powdered tea during the tea ceremony. Tea caddies and other tea utensils were often handed down with assorted boxes, silk wrappings, and various kinds of documentation. Sometimes these items were treasured alongside the object itself, because they were associated with a previous owner. An earlier owner assigned this caddy a poetic name reflecting its unique shape—Tamamizu, or “Drop of Water.”

Momoyama period (1573–1603)

**Tea caddy**, late 16th–early 17th century

Seto ware; glazed stoneware; ivory (lid)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.321a–e

Potters active in the regions of Seto and Mino in central Japan produced tea caddies in great numbers in imitation of imported Chinese examples. By the 1500s, however, Japanese potters began to stray from accepted Chinese forms. While this caddy still reflects the overall katatsuki (straight shoulder) style, the gentle ripples of the surface more readily suggest the potter’s touch, in contrast to more precisely geometric Chinese examples.



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Momoyama period (1573–1603)

**Tea caddy**, late 16th century

Seto ware; stoneware with iron-rich glaze; ivory (lid)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.320a,b

This tea caddy (a vessel for powdered tea), with its short neck, rounded rim, and sharply angled shoulder, was modeled on Chinese examples first brought to Japan in the 1300s. However, it differs from more precisely crafted Chinese prototypes in important ways that are in keeping with the prevailing wabi (imperfect or rustic) aesthetic of Japan's tea culture in the late 1500s. For example, the potter's hand is revealed in the slight modulation of the body and the eye-catching pattern created through variations in the brown glaze. Although this tea caddy has traditionally been associated with kilns in the Seto region of central Japan, it was more likely produced at a kiln in neighboring Mino, an area to which many Seto potters moved in the late 1500s.

**Nonomura Ninsei**, active c. 1646–94

Edo period (1603–1868)

**Tea caddy**, after 1657

Kyoto ware; glazed stoneware; ivory (lid)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.308a–c

Nonomura Ninsei remains one of Japan's most renowned potters and was one of the first to mark his works with his name. Ninsei learned his craft at kilns in Seto—an important center of pottery production at which several other works on view in this gallery were made—before moving to Kyoto and setting up his own kilns near the temple Nin'naji in the western part of the city. Ninsei's highly refined works include colorful pieces decorated with overglaze enamel, as well as more subdued works such as this tall katatsuki (straight shoulder) shape tea caddy that includes two shades of brown glaze covering the neck and body, giving way to unglazed clay at the bottom.



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Edo period (1603–1868)

**Tea caddy**, 18th–19th century

Banko ware; glazed stoneware; ivory (lid)

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.281a,b

In the 1730s, a wealthy merchant and tea practitioner named Nunami Rōzan (1718–1777), in the town of Kuwana in Ise Province, began fashioning his own stoneware tea utensils inspired by the wares he saw coming from potters in Kyoto and farther afield. He stamped each of his works with one of two seals, one that read banko, meaning “eternal,” and another that read banko fueki, meaning “eternal, constant.” He had no students of his own, but, several generations later, other local potters in Kuwana rediscovered Nunami Rōzan’s work and began creating their own pottery in his style. Their creations, like this tea caddy, came to be called “Banko ware” after Nunami’s seals.



Shōwa period (1926–89)

**Tea scoop**, mid-20th century

Bamboo

Gift of Mr. and Mrs. Muro 2002.54

Tea masters use small scoops, known as chashaku, to measure and draw powdered green tea from delicate tea caddies. Tea enthusiasts prize these humble objects because they are often crafted by tea masters themselves, rather than by professional artisans. While scoops of precious metals, iron, and ivory are sometimes used, bamboo is preferred because of the natural beauty of its surface variations and because there is little chance that a scoop fashioned from bamboo will damage the delicate mouths of ceramic and lacquer tea caddies.



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Edo period (1603–1868)

**Red tea bowl with fisherman**, 18th century

Raku ware; glazed stoneware

Gift of Charles L. Freer 17.109

Raku tea bowls were first created by Chōjirō (d.1589), a maker of earthenware tiles, under the direction of the great tea master Sen no Rikyū (1522–1591). The light clay, thick black or red glaze, and hand-built forms combined to suggest the simplicity and rustic quality desired by Rikyū. The slightly exaggerated surface treatment of this bowl, as well as the roughly incised image of a fisherman trolling his boat, suggests that it was created later in the Edo period when tea enthusiasts and potters began to venture beyond the conservative and somber wabi aesthetic preferred by Rikyū.



Edo period (1603–1868)

**Tea leaf storage jar**, 17th century

Tanba ware; glazed stoneware

Gift of Bruce B. Dayton 79.4

After tea leaves are picked and dried in spring, they are placed in tightly sealed stoneware jars and stored in cool, dry places (such as in the mountains or underground) to protect the tea from the heat and humidity of summer. The high neck of such storage jars was designed to receive a stopper, which would have been lashed to the vessel with a cord threaded through the four lugs (loops). During special mid-autumn tea gatherings called kuchikiri no chaji (mouth-cutting tea gathering), the jar's seal is broken, and guests are invited to enjoy the marvelous fragrance of the freshly opened tea. While guests then eat a formal, multicourse meal, the tea is ground into a fine powder using small stone mills set up in the preparation areas (mizuya) adjoining the tearoom.





## Japanese Art—Gallery Partial Rotations, August 2018



A tea leaf storage jar, sealed and wrapped in silk brocade and silk cords

Momoyama period (1573–1603)

**Tea leaf storage jar**, late 16th century

Bizen ware; stoneware with natural ash glaze and straw fire marks

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.282

This sturdy jar was used to store dried tea leaves before they were ground into powder for use in the tea ceremony. Its high neck was designed to accommodate a stopper that would have been lashed to the vessel with a cord threaded through the four lugs (loops). In the kiln, ash from the fire landed on the shoulders of the vessel and liquefied in the intense heat, creating natural glaze. The high iron content of Bizen clay determines the reddish-brown color of the jar and also causes the naturally greenish glaze to turn yellow, an effect known as gomayū or “sesame seed glaze.”



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**Kondō Hiroshi**, Japanese, born 1936  
**Water jar with design of grapes**, 2009  
Glazed stoneware

Lent by Carol and Jeffrey Horvitz



**Nakazato Taroemon XII**, Japanese, 1895–1985  
**Water jar (*mizusashi*)**, 1970  
Karatsu ware; glazed stoneware; lacquer lid

Lent by Carol and Jeffrey Horvitz



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**Yamamoto Izuru**, Japanese, born 1944

**Water jar (*mizusashi*)**, 2017

Bizen ware; glazed stoneware; lacquer lid

Lent by Carol and Jeffrey Horvitz



**Imaezumi Imaemon XIV**, Japanese, born 1962

**Water jar (*mizusashi*)**, 2016

Porcelain with polychrome enamel

Lent by Carol and Jeffrey Horvitz



## Japanese Art—Gallery Partial Rotations, August 2018

Japan, Kamakura period (1185–1333)

**Vase in meiping shape**, 13th century

Seto ware, Ko-Seto type; stoneware with ash glaze

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation  
2015.79.280

The shape of this vase, with its wide body and shoulder and narrow neck, is modeled on earlier Chinese examples called *meiping* (literally, “plum vase”). Stoneware pottery decorated with light green or yellow-green ash glazes was first produced at kilns in the Seto area of Owari Province (modern-day Aichi Prefecture) in the 1200s. Many early examples of Seto ware, called “Ko-Seto” (literally, “old Seto”), echo light green celadon-glazed porcelains made earlier in China and Korea.

**Ōhi Toshio**, Japanese, born 1958

**Tea bowl**, 1991

Ōhi ware; glazed stoneware

Gift of Joan Mondale 2009.15.12



## Japanese Art—Gallery Partial Rotations, August 2018

**Suzuki Gorō**, Japanese, born 1941

**Tea bowl**, 1996

Yellow Seto (*Ki-Seto*) ware; glazed stoneware

Gift of funds from the Asian Art Council 97.27



**Unryūan Kitamura Tatsuo**, Japanese, born 1952

**Black Raku style tea bowl**, before 2006

Wood substrate, *kanshitsu*, *kawarinuri*, black and red lacquer

Gift of the Clark Center for Japanese Art & Culture; formerly given to the Center by Kaneko Gallery 2013.29.1310



This wood and lacquer tea bowl echoes the shape and texture of prized Raku ware stoneware tea bowls formed by hand, so each unique bowl conforms to the user's grip. As lacquer is a far less pliable substance than clay, Unryūan Kitamura Tatsuo mimicked the contoured shape of the ceramic bowl by carving a wooden core and using the dry lacquer technique (*kanshitsu*) to give the bowl its subtle form. Dry lacquer involves soaking a piece of cloth in lacquer, then molding it over the substrate. Finally, the artist used *kawarinuri*, the application of dry, ground up dustings of lacquer to create the bowl's mottled surface.

## Japanese Art—Gallery Partial Rotations, August 2018

**Tsujimura Shirō**, Japanese, born 1947

**Ido-style tea bowl**, 2002

Glazed stoneware with slip

Gift of the Friends of the Institute 2003 New York Trip members 2003.135



Momoyama period (1573–1603)

**Serving plate with grapevines, trellis, and geometric design**, late 16th century

Mino ware, Nezumi-Shino type; stoneware with underglaze iron oxide

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.311

Formal tea gatherings are accompanied by *kaiseki*, multicourse communal meals at which dishes would be served on plates like this one, which was created by a potter in the Mino region of central Japan. Mino potters in the late 1500s produced a wide variety of innovative ceramic styles in quick succession, with each style swiftly arousing interest, but then just as quickly dying out—wares that included the now celebrated Black Seto, Yellow Seto, Oribe, and Shino styles. This plate represents a substyle of Shino ware known as *Nezumi*, or “mouse-gray” Shino. Potters created these wares by applying a coat of iron-rich slip (liquid clay) to the formed vessel, allowing it to dry, and then using a sharp tool to etch a design into the coating, revealing the white clay below. This and other Mino vessels from the late 1500s were fired in partially underground kilns known as an *ōgama*.



## Japanese Art—Gallery Partial Rotations, August 2018

Momoyama (1573–1603) or Edo (1603–1868) period

**Serving dish with bridge and water**, 17th century

Karatsu ware; glazed stoneware

Gift of the Friends of the Institute 2002.144.1

Japanese tea masters prized the simple, unpretentious beauty of everyday wares produced by Korean potters at the Karatsu kilns on the southernmost Japanese island of Kyushu. This small cup-shaped dish, called mukōzuke, was used to serve an appetizer of raw fish or marinated vegetables. The term mukōzuke describes their placement (zuke) on the far side (mukō) of the serving tray—away from the guest. Bowls for rice and soup were placed closer to the guest on the tray. Typical of wares from the Karatsu kilns, this mukōzuke is decorated with casual, rapidly painted designs in iron-oxide brown—in this case a simple bridge over flowing water.



Edo period (1603–1868)

**Set of food dishes (mukōzuke)**, early 18th century

Utsutsugawa ware; glazed stoneware with underglaze slip decorations

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.334.1–4

In a formal tea gathering, a meal precedes the preparation and service of tea. The meal usually consists of soup and rice accompanied by two or three side dishes featuring grilled, simmered, raw, and/or pickled seasonal ingredients. Grilled dishes would be served on large plates and simmered dishes in individual lidded bowls. A third type of side dish, often sashimi (slices of raw fish), was served in small individual dishes placed farthest from the guest. For this reason, this type of side dish and the bowls in which they were served were called mukōzuke, which literally means “placed on the far side.” This set of four mukōzuke dishes were produced at Utsutsugawa, a kiln site in Nagasaki that specialized in dishes, bowls, and incense containers for the tea ceremony.



## Japanese Art—Gallery Partial Rotations, August 2018

Edo period (1603–1868)

**Set of leaf-shaped food dishes (mukōzuke), 1660s**

Ko-imari ware; porcelain with overglaze enamels

The Louis W. Hill, Jr. Fund 2000.80.1–5

The Chinese porcelain industry began to collapse in the early 1600s. In response, Japanese potters started creating porcelain wares, decorated in the Chinese manner, for the European market. By the 1660s and '70s, however, Japanese-style shapes and designs, like leaves and folding fans, became popular among both foreign and domestic buyers. Tea masters of the time prized elegant plates such as these for use in kaiseki, meals served in conjunction with a tea gathering.



Edo period (1603–1868)

**Tobacco tray, 18th century**

Kyoto ware, Ko-Kiyomizu type, Seikanji kiln; stoneware with underglaze enamels and gold

Gift of the Friends of the Institute 2002.141.4

Portuguese traders first introduced tobacco to Japan in the 1500s. After repeated attempts to ban its use, the government legalized its cultivation in 1625. Throughout the Edo period, Japanese used long pipes with small bowls, which, when filled with finely shredded tobacco, afforded the smoker only a puff or two. Tobacco trays held a hi'ire, a small container with hot ashes—used to light the pipe—and a container half filled with water into which the exhausted contents of the pipe could be safely emptied. Tea masters placed tobacco sets in the waiting areas used by their guests prior to tea gatherings. This ceramic example imitates the construction of wooden tobacco boxes but is richly decorated with trailing calabash gourd vines rendered in blue, green, and gold enamels and reticulated (cut out) gourd shapes.





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Momoyama period (1573–1603)

**Ash container with three birds**, late 16th century

Karatsu ware; glazed stoneware with underglaze iron

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

2015.79.288

A container like this one, called a hi'ire (literally, “fire container”), would have held hot ashes and been placed in a tobacco tray like the one displayed here. Guests to a tea gathering would use the hot ashes to light their pipes.

Typical of wares from the Karatsu kilns, this mukōzuke is decorated with casual, rapidly painted designs in iron oxide brown.



Edo (1603–1868) or Meiji (1868–1912) period

**Pipe with design of autumn flowers**, 19th century

Bamboo, metal, and gold appliqué

Gift of Mrs. Stanley Hawks 78.69.6.3a-c

Guests to a tea gathering were invited to smoke tobacco in a pipe like this one. Smoking usually took place in the anteroom of the teahouse or in the garden between the major parts of the gathering. Occasionally, though, a host would invite his guests to smoke within the tearoom itself, particularly during the less formal service of usucha, or “thin tea.”

The illegible signature of a metal artist appears on the underside of this pipe's mouthpiece. He decorated these metal portions of the pipe with a delicate design of butterflies flitting among autumn flowers such as chrysanthemums and bush clover.



## Gallery 225, Period Room: Zenshin'an Teahouse

Constructed in 2001 by Yasuimoku Koumuten Co., Ltd.

Gift of the Friends of the Institute, the Mary Livingston Griggs and Mary Griggs Burke Foundation, the Commemorative Association for the Japan World Exposition (1970), the James Ford Bell Foundation, Patricia M. Mitchell, Jane and Thomas Nelson, and many others 2001.204.1

## Japanese Art—Gallery Partial Rotations, August 2018

Practitioners of the Japanese tea ceremony designed teahouses, or chashitsu, for the purpose of hosting special gatherings for the ceremonial preparation and service of tea. This teahouse, known as the Zenshin'an (Hermitage of the Meditative Heart), is a replica of the Sa'an (Straw Hat Hermitage), a teahouse on the grounds of the Zen monastic complex Daitokuji in Kyoto. A merchant named Kōnoike Ryōei built the Sa'an in 1742, designing it in the rustic (wabi) style preferred by Sen no Rikyū (1522–1591), Japan's most famous tea master. With subdued colors, walls made of a mixture of mud and rice straw, roughly hewn wood pillars, and few windows, the teahouse is simple and restrained. Beyond the utensils used to prepare and serve the tea, the only decoration might be a single hanging scroll or a flower arrangement. In such a modest structure, meant to echo a "grass hut" (sōan) or a monk's retreat in the wilderness, guests took part in intimate, contemplative, and meticulously orchestrated tea gatherings that made the workaday world seem very far away.

Japan, Edo Period (1603 – 1868)

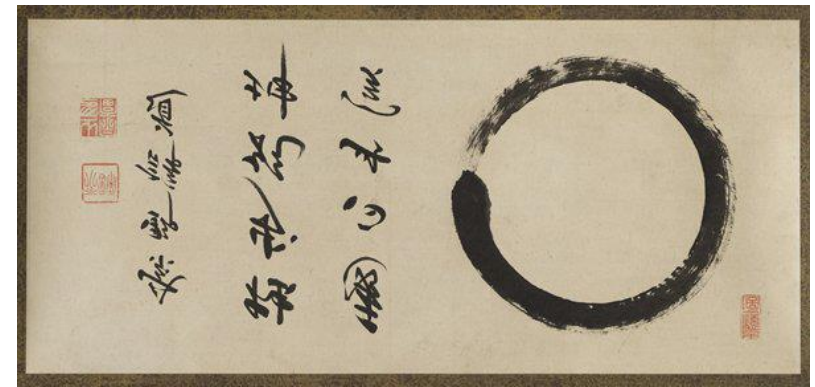
**Taidō Shūfū**, 1776 – 1836

**Ensō**, 19th century

Hanging scroll; ink on paper

Gift of the Friends of the Institute's Teahouse Fund 2001.267.2

Zen masters have long drawn circles (ensō) in the air, scratched them in the sand, and painted them on silk and paper as symbols of perfection and the enlightened mind. Taidō was a Rinzai Zen priest and abbot of Daitokuji, an important monastery located in Kyoto. Here, he brushed a perfectly round ensō with the following couplet: With a heart permeated with innocence The virtuous dragon walks alone. According to Sen Rikyū (1522-91), Japan's most famous tea master, calligraphy by Zen priests is the most appropriate decoration for the tea ceremony.



Japan, Edo Period (1603 – 1868)

**Vase with Rin Nasei (Ch. Lin Hejing) and crane**, 18th-19th century

Bronze

Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation  
2017.146.7



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