

THE ART OF
**OGATA
KENZAN**

PERSONA AND PRODUCTION
IN JAPANESE CERAMICS



RICHARD L. WILSON

Art Of Ogata Kenzan Persona And Production In Japanese Ceramics

RC Schank

A decorative graphic element consisting of a light blue horizontal bar with a rounded right end, and a red circular shape partially visible behind it.

Art Of Ogata Kenzan Persona And Production In Japanese Ceramics:

The Art of Ogata Kenzan Richard L. Wilson, Kenzan Ogata, 1991 Ogata Kenzan 1663 1743 is Japan's most famous ceramic artist and his work has had a far reaching influence on the art of pottery not only in Japan but through Bernard Leach and his followers the West as well With his brother the painter Korin Kenzan was a member of the cultivated elite circle that transformed the world of Japanese design from the taste of a courtly few to a popular movement embracing every social class and encompassing all of the arts and crafts Richard Wilson illuminates Kenzan's life and work simultaneously tracing the phases of Kenzan's artistic and commercial development their relationship to Japanese culture and their bearing on the issues of authenticity and connoisseurship in Japanese art

Ogata Kōrin Frank Feltens, 2021-01-01 A lush portrait introducing one of the most important Japanese artists of the Edo period Best known for his paintings *Irises and Red and White Plum Blossoms* Ogata Kōrin 1658 1716 was a highly successful artist who worked in many genres and media including hanging scrolls screen paintings fan paintings lacquer textiles and ceramics Combining archival research social history and visual analysis Frank Feltens situates Kōrin within the broader art culture of early modern Japan He shows how financial pressures client preferences and the impulse toward personal branding in a competitive field shaped Kōrin's approach to art making throughout his career Feltens also offers a keen visual reading of the artist's work highlighting the ways Kōrin's artistic innovations succeeded across media such as his introduction of painterly techniques into lacquer design and his creation of ceramics that mimicked the appearance of ink paintings This book the first major study of Kōrin in English provides an intimate and thought provoking portrait of one of Japan's most significant artists

Potters and Patrons in Edo Period Japan Andrew L. Maske, 2011 *Potters and Patrons in Edo Period Japan* traces the development of one of Japan's best documented ceramic types Takatori ware from 1600 1871 Spanning cultural aesthetic economic and practical aspects this study explores the operation of Takatori as the official ceramic workshop of the Kuroda lords of one of Japan's largest domains The book includes illustrations of outstanding pieces from all seven workshop locations some which have never before been published

Master Potter of Meiji Japan Moyra Clare Pollard, 2002 This is the first book in a European language to make a comprehensive study of the life and works of the astonishingly versatile and accomplished Meiji potter Makuzu Kozan 1842 1916 who was acclaimed as one of the greatest ceramic artists of the Meiji period The Meiji period after the opening of Japan to the West in the mid nineteenth century was a time of momentous change for Japanese society and Kozan's Makuzu workshop makes an ideal case study to examine the effects of these changes on the Japanese ceramic industry This book tells the story of Kozan's Makuzu wares from their origins in a traditional workshop in Kyoto to their maturity in a prolific factory in the newly opened port of Yokohama where Kozan's ability to cater to the demands of a new Western export market and to incorporate new Western glaze techniques led to enormous success both in Japan and abroad at the international exhibitions that flourished from the 1850s Lavish illustrations highlight Kozan's remarkable and technical

and artistic achievements while ceramic marks and box inscriptions are analysed as a practical guide to dating Makuzu ware Clare Pollard discusses the role of later generations of the Miyagawa family in the running of the workshop and relates developments in Makuzu ware to the work of other major potters of the era both in Japan and in Europe and America Incorporating contemporary sources including previously unstudied archival material from the Makuzu workshop itself recent research and the study of a large corpus of Makuzu wares in museums and private collections all over the world the book examines the artistic political and commercial factors that influenced Kozan and his contemporaries as they strove to come to terms with shifting life styles and changing attitudes to the arts and moved towards the creation of a modern ceramic industry

Handbook to Life in Medieval and Early Modern Japan William E. Deal, 2007 This book is an introduction to the Japanese history culture and society from 1185 the beginning of the Kamakura period through the end of the Edo period in 1868

The Grove Encyclopedia of Decorative Arts Gordon Campbell, 2006-11-09 The Grove Encyclopedia of Decorative Arts covers thousands of years of decorative arts production throughout western and non western culture With over 1 000 entries as well as hundreds drawn from the 34 volume Dictionary of Art this topical collection is a valuable resource for those interested in the history practice and mechanics of the decorative arts Accompanied by almost 100 color and more than 500 black and white illustrations the 1 290 pages of this title include hundreds of entries on artists and craftsmen the qualities and historic uses of materials as well as concise definitions on art forms and style Explore the works of Alvar Aalto Charles and Ray Eames and the Wiener Werkstatte or delve into the history of Navajo blankets and wing chairs in thousands of entries on artists craftsmen designers workshops and decorative art forms

Craft Culture in Early Modern Japan Christine Guth, 2021-09-21 Crafts were central to daily life in early modern Japan They were powerful carriers of knowledge sociality and identity and how and from what materials they were made were matters of serious concern among all classes of society In *Craft Culture in Early Modern Japan* Christine M E Guth examines the network of forces both material and immaterial that supported Japan's rich diverse and aesthetically sophisticated artifactual culture between the late sixteenth and mid nineteenth centuries Exploring the institutions modes of thought and reciprocal relationships among people materials and tools she draws particular attention to the role of women in crafts embodied knowledge and the special place of lacquer as a medium By examining the ways and values of making that transcend specific media and practices Guth illuminates the craft culture of early modern Japan

Critical Perspectives on Classicism in Japanese Painting Elizabeth Lillehoj, 2004-01-01 In the West classical art inextricably linked to concerns of a ruling or dominant class commonly refers to art with traditional themes and styles that resurrect a past golden era Although art of the early Edo period 1600 1868 encompasses a spectrum of themes and styles references to the past are so common that many Japanese art historians have variously described this period as a classical revival era of classicism or a renaissance How did seventeenth century artists and patrons imagine the past Why did they so often select styles and themes from the court

culture of the Heian period 794-1185. Were references to the past something new or were artists and patrons in previous periods equally interested in manners that came to be seen as classical? How did classical manners relate to other styles and themes found in Edo art? In considering such questions, the contributors to this volume hold that classicism has been an amorphous, changing concept in Japan just as in the West. Troublesome in its ambiguity and implications, it cannot be separated from the political and ideological interests of those who have employed it over the years. The modern writers who first

The Potter's Art Henry Glassie, 1999. Coming into being, the work of art, this very pot creates relations between nature and culture, between the individual and society, between utility and beauty. Governed by desire, the artist's work answers questions of value: Is nature favored or culture? Are individual needs or social needs more important? Do utilitarian or aesthetic concerns dominate in the transformation of nature from the Introduction. *The Potter's Art* discusses and illustrates the work of modern masters of traditional ceramics from Bangladesh, Sweden, various parts of the United States, Turkey, and Japan. It will appeal to anyone interested in pottery and the study of folklore and folk art. Henry Glassie is College Professor of Folklore and Co-director of Turkish Studies at Indiana University. He has been a Guggenheim Fellow and a Fellow of the National Humanities Institute; he has also served as President of the Vernacular Architecture Forum and of the American Folklore Society. Material Culture. Henry Glassie, George Jevremovic, and William T. Sumner, editors. Note: there is an accent on the 'c' in Jevremovic. Contents: *The Potter's Art*; Bangladesh; Sweden; Georgia; Acoma; Turkey; Japan; Hagi. Work in the Clay. Acknowledgments. Notes. Bibliography. Index.

The Postwar Development of Japanese Studies in the United States Helen Hardacre, 2023-07-17. The present volume documents the postwar history of United States scholarship on Japan. A careful selection of North American scholars, under the general editorship of Helen Hardacre, Reischauer Institute Professor of Japanese Religions and Society at Harvard University, shows that a range of factors have directed Japanese studies in the United States since 1945. Among these factors are social and political change in Japan and the United States, shifts in dominant scholarly concerns about Japan, and changing evaluations of area studies. The work consists of twelve essays in a wide variety of fields: history, art, religion, literature, anthropology, political science, and law. Each essay chronicles postwar scholarship in its particular discipline and provides a useful bibliography to serve further reference. The general aim of the volume is to put current debates in historical perspective and to help assess the field's achievements. It identifies areas requiring more work and charts directions for the future.

Japanese Studio Crafts Rupert Faulkner, 1995. A beautiful presentation of outstanding works of craft being created in Japan today.

The Postwar Developments of Japanese Studies in the United States Helen Hardacre, 1998. This volume of twelve essays, with useful bibliographies in the fields of history, art, religion, literature, anthropology, political science, and law, documents the history of United States scholarship on Japan since 1945.

Handmade Culture Morgan Pitelka, 2005-10-31. *Handmade Culture* is the first comprehensive and cohesive study in any language to examine Raku, one of Japan's most famous arts and a pottery technique practiced around

the world More than a history of ceramics this innovative work considers four centuries of cultural invention and reinvention during times of both political stasis and socioeconomic upheaval It combines scholarly erudition with an accessible story through its lively and lucid prose and its generous illustrations The author s own experiences as the son of a professional potter and a historian inform his unique interdisciplinary approach manifested particularly in his sensitivity to both technical ceramic issues and theoretical historical concerns Handmade Culture makes ample use of archaeological evidence heirloom ceramics tea diaries letters woodblock prints and gazetteers and other publications to narrate the compelling history of Raku a fresh approach that sheds light not only on an important traditional art from Japan but on the study of cultural history itself

Tea of the Sages Patricia J. Graham, 1999-03-01 The Japanese tea ceremony is generally identified with chanoyu and its bowls of whipped powdered green tea served in surroundings influenced by the tenets of Zen Buddhism Tea of the Sages is the first English language study of the alternate tea tradition of sencha At sencha tea gatherings steeped green leaf tea is prepared in an atmosphere indebted to the humanistic values of the Chinese sages and the materialistic culture of elite Chinese society during the Ming and Qing dynasties Although sencha once surpassed chanoyu in popularity it is now overshadowed by chanoyu despite the existence of more than a hundred sencha schools throughout Japan This exceptionally well illustrated volume explores sencha s philosophy and arts from the seventeenth century to the present Introduced by Chinese merchants and scholar monks sencha first gained favor in Japan among devotees of the Chinese literati By the early nineteenth century it had become popular with a wide spectrum of urban and rural residents Some took up sencha as a subversive activity in opposition to the mandated protocol of chanoyu Others enjoyed sencha because of its connections with elite Chinese culture knowledge of which indicated intellectual and cultural refinement Still others relished it simply as a fine tasting beverage Sencha inspired painters and poets and fostered major advances within craft industries from ceramics to metalwork and basketry Sencha aficionados many of whom became serious connoisseurs of Chinese art and antiquities hosted some of the earliest public art exhibitions Tea of the Sages opens with a chronological overview of tea in China and its transmission to Japan before situating sencha within the rich milieu of Chinese material culture available in early modern Japan Subsequent chapters outline the multifaceted history of the formalization of the sencha tea ceremony drawing upon sources such as treatises and less formal writings as well as analysis of tea gathering records utensils and their prescribed arrangements paintings prints and sencha architecture

Clay Suzanne Staubach, 2013-09-03 More than a third of the houses in the world are made of clay Clay vessels were instrumental in the invention of cooking wine and beer making and international trade Our toilets are made of clay The first spark plugs were thrown on the potter s wheel Clay has played a vital role in the health and beauty fields Indeed this humble material was key to many advances in civilization including the development of agriculture and the invention of baking architecture religion and even the space program In Clay Suzanne Staubach takes a lively look at the startling history of the mud beneath our feet Told with verve and erudition this story will

ensure you won't see the world around you in quite the same way after reading the book **Arts of Asia** ,1997

Monumenta Nipponica ,1993 Includes section Reviews *Daisy Summerfield's Art* M. B. Goffstein,2019-01-27 Eleven cozy mystery stories in one volume featuring the sculptor turned sleuth brought to life by the award winning author and illustrator It's murder at the flea market Evildoers and crazed collectors beware Daisy Summerfield a crime fighting sculptor with a severe case of artist's block is on the case Will Daisy untangle the riddle of the missing Fiestaware the cute bear the flea market poisoner And will she get her art back on track In M B Goffstein's homage to art and artists and to light cozy lovable dimwitted mysteries you'll delight in the intrigue of whodunits and in the endless romance of finding treasure in boxes marked 1 Set in the years between 1989 and 2000 and ranging from New York City to Westchester County this series of stories includes A Little Cracked Death Goes Dutch The Little Notebook The Blue Glow The Chantilly Box The Cute Bear The Covered Jar The Best Art The Big Show An Evening Skirt and Farewell Mr Flea A special section bibliography lists the author's favorite books on china This is one of four volumes in the collected writing of M B Goffstein series Words Alone Twenty Six Books Without Pictures Art Girls Together Two Novels Daisy Summerfield's Art The Complete Flea Market Mysteries and Biography of Miss Go Chi Novelettos Poems *Designing Modern Japan* Sarah Teasley,2022-05-06 A revealing look at Japanese design weaving together the stories of people who shaped Japan's design industries with social history economic conditions and geopolitics From cars to cameras design from Japan is ubiquitous So are perceptions of Japanese design from calming carefully crafted minimalism to avant garde catwalk fashion or the cute Kawaii aesthetic populating Tokyo streets But these portrayals overlook the creativity generosity and sheer hard work that has gone into creating and maintaining design industries in Japan In *Designing Modern Japan* Sarah Teasley deftly weaves together the personal stories of people who shaped and shape Japan's design industries with social history economic conditions and geopolitics Key to her account is how design has been a strategy to help communities thrive during turbulent times and for making life better along the way Deeply researched and superbly illustrated *Designing Modern Japan* appeals to a wide audience for Japanese design history and culture *Directory of Japan Specialists and Japanese Studies Institutions in the United States and Canada: Japan specialists* ,2006

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