

## WORKS IN THE EXHIBITION

All works in the exhibition are from the permanent collection of the Mills College Art Museum.

### Yuko Abe

Cup for soba (buckwheat noodle) sauce with blue underglazed and blue decoration, circa 1945-58  
Porcelain

*Gift of Dr. Herbert H. Sanders*

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### Shin Fujihira (1922-)

Glazed covered bowl, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

### Yu Fujiwara (1932-2001)

Bizenyaki plate with rounded corners. Moon with rice straw mark design, circa 1945-58

*Gift of Mr. William S. Picher*

### Shoji Hamada (1894-1978)

Glazed bowl, circa 1945-58  
Stoneware, Mashiko kiln

*Gift of Dr. Herbert H. Sanders*

Salt glazed bottle, circa 1945-58  
Stoneware, Mashiko kiln

*Gift of Dr. Herbert H. Sanders*

Rectangular mold made vase with wax resist, circa 1945-58  
Stoneware, Mashiko kiln

*Gift of Dr. Herbert H. Sanders*

Salt glazed cup with iron underglaze, circa 1945-58  
Stoneware, Mashiko kiln

*Gift of Dr. Herbert H. Sanders*

Glazed cup with painted decoration in iron and copper, circa 1945-58  
Stoneware, Mashiko kiln

*Gift of Dr. Herbert H. Sanders*

### Kiyoshi Hara (1936-)

Vase with glazed upper half, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

### Hajime Kato (1900-1968)

Glazed bowl, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

### Koheiji Miura (1933-2006)

Plate with African landscape with blue and white underglaze, circa 1945-58

*Gift of Mr. William S. Picher*

### Gen Murata (1904-1988)

Oblong, rectangular bottle with beige, green body with green and brown splashes, circa 1945-58

*Gift of Mr. William S. Picher*

### Seiko Nomato

Glazed cup with decoration, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

Glazed cup, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

### Kitaoji Rosanjin (1883-1959)

E-Shino type plate, circa 1945-58  
Stoneware, Kamakura kiln

*Gift of Dr. Herbert H. Sanders*

### Tatsuzo Shimaoka (1919-2007)

Tall vase with short, narrow neck with green/beige, diagonal rolled lines from shoulder, circa 1945-58

*Gift of Mr. William S. Picher*

### Suemasa Suemasa

Glazed Chawana (tea bowl), circa 1945-58  
Stoneware, Karatsu kiln

*Gift of Dr. Herbert H. Sanders*

### Kura Suzuki (1934-)

Glazed Shino sake cup white with pink and red-brown decorations, circa 1945-58

*Gift of Mr. William S. Picher*

### Togen

Shudei (tea bowl) with impressed trimming

Stoneware, Tokoname Kiln

*Gift of Dr. Herbert H. Sanders*

### Kenicki Tomimoto (1886-1963)

Plaque with red enamel and gold decoration, circa 1945-58

Porcelain

*Gift of Dr. Herbert H. Sanders*

### Toshu Yamamoto (1906-1993)

Chawan (tea bowl), circa 1945-58  
Stoneware, Bizen kiln

*Gift of Dr. Herbert H. Sanders*

### Unknown Artists

Glazed Chawan (tea bowl), with raku glazed black with brown flash, circa 1945-58

Earthenware

*Gift of Dr. Herbert H. Sanders*

Glazed Chawan (tea bowl), with raku glazed black with brown flash, circa 1945-58

Earthenware

*Gift of Dr. Herbert H. Sanders*

Glazed bottle with trailed calligraphy, "Kyoto-kagawaza", identifying owner, circa 1945-58

Stoneware, Tamba kiln

*Gift of Dr. Herbert H. Sanders*

Glazed sake bottle with trailed inscription, circa 1945-58

Stoneware, Tamba kiln

*Gift of Dr. Herbert H. Sanders*



Unknown artist;  
Oribe dish, landscape with trees

Glazed Chawan (tea bowl), circa 1945-58

Stoneware, Tamba kiln

*Gift of Dr. Herbert H. Sanders*

Glazed plate with landscape design, circa 1945-58  
Stoneware

*Gift of Dr. Herbert H. Sanders*

Glazed small bowl, Oribe type, circa 1945-58

Stoneware, Seto kiln

*Gift of Dr. Herbert H. Sanders*

Glazed oil plate, circa 1945-58  
Stoneware, Seto Kiln

*Gift of Dr. Herbert H. Sanders*

Blue and white Imari bottle, circa 1945-58

Porcelain, Arita kiln

*Gift of Dr. Herbert H. Sanders*

Glazed Chawan (tea bowl), circa 1945-58

Stoneware, Asahi kiln

*Gift of Dr. Herbert H. Sanders*

Horseshoe-shaped Oribe dish with three small feet, blue/green pooled at top and stone gray at bottom, landscape with trees, circa 1945-58

*Gift of Mr. William S. Picher*

Glazed sake cup with iron decoration, circa 1945-58

*Gift of Mr. William S. Picher*



Shoji Hamada;  
Rectangular mold made stoneware vase

The Chancellor's Committee on Art, Honors, and Recognition of the University of California, San Francisco (UCSF) and Lynne Baer, Art Advisor to the Committee, are pleased to present this exhibition, *A Journey from Earthenware to Porcelain: Early 20<sup>th</sup> Century Japanese Ceramics from the Mills College Art Museum, Oakland, California*. In the context of exploring the humanistic relationship between art and science, the Committee has as its mandate the enhancement of the public spaces of the campus, including the library.

The Chancellor's Committee on Art, Honors, and Recognition wishes to thank Patrisia Spezzaferro, curator of the exhibition, an Art History student intern under the guidance of Dr. Mary-Ann Milford, Professor of Art History and Carver Professor of Far East Studies; Dr. Stephanie Hanor, Director of Mills College Art Museum; and Stacie Daniels, Manager of Collections and Exhibitions at Mills College for contributing their expertise as well as loaning the objects to the exhibition.

Art exhibitions have become an integral part of the library both with large freestanding works on pedestals and smaller works displayed in museum quality cases. The library also has a growing permanent collection of paintings and sculpture including works by California artists Nathan Oliveira, Fred Reichman, Robert Cremean, and internationally recognized artists Bill Woodrow and George Mathieu.

Cover: Kitaoji Rosanjin;  
E-Shino type stoneware plate

*Photography: David W. Johnson*

# A Journey from Earthenware to Porcelain

Early 20<sup>th</sup> Century

Japanese Ceramics from the  
Mills College Art Museum  
Oakland, California



KALMANOVITZ LIBRARY  
UNIVERSITY OF CALIFORNIA,  
SAN FRANCISCO

December 2010 – December 2011

# A Journey from Earthenware to Porcelain

## EARLY 20<sup>TH</sup> CENTURY JAPANESE CERAMICS

*A Journey from Earthenware to Porcelain* features thirty-five ceramic objects from the early 20<sup>th</sup>

century, including works by the world famous Japanese potter, Kitaoji Rosanjin, and nine designated Living National Treasures recipients. The ceramic objects in this exhibition are drawn from the Mills College Art Museum in Oakland. The collection was a gift to Mills in the 1970s from William S. Picher, a prominent San Francisco patron of the arts, and from Dr. Herbert Sanders, a Bay Area teacher, writer, and collector. This exhibition



Tatsuzo Shimaoka; Tall vase with short, narrow neck

looks at Japan's ceramic journey from earthenware to porcelain demonstrating the technical brilliance, refined aesthetics, and feeling for nature that lies at the heart of Japanese ceramics.

## BRIEF HISTORY OF JAPANESE POTTERY

The production of unglazed earthenware in Japan goes back to the Neolithic Jomon period (10,000 to 300 B.C.E.). Wheel-turned pottery vessels



Unknown artist; Glazed stoneware small bowl, Oribe type

were produced in the following Yayoi Period (400 B.C.E. to 300 C.E.). Pottery became an art form in the 13<sup>th</sup> century with the introduction of Chinese and Korean ceramic techniques at Seto in Aichi by the artisan Toshihiro. In the 14<sup>th</sup> century, five more kilns were established in Tokoname, Shigaraki, Bizen, Echizen, and Tamba, and became known as the "Six Ancient Kilns."

Porcelain in contrast has a shorter history. In 1510, the potter Shonzui learned the craft at the Chinese imperial porcelain factory at Jing de Zhen; he also studied Korea's advanced technologies for glazing stoneware and porcelain. In 1616, a kaolin source discovered in Arita in Saga Prefecture on the southern island of Kyushu allowed Japan to produce its own Chinese style porcelain. Although Imari was produced in Arita, it derived its name from Imari, a port city from where porcelain was shipped to Europe that was later copied in Germany, France, and Britain.

Japanese pottery blossomed during the Momoyama Period (1575-1603), when it was developed as an art form due to the popularity of the tea ceremony. Oribe and Shinto tea

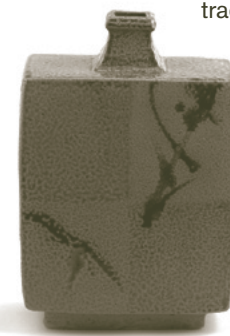
ceremony ceramics were made under the guidance of the tea masters Sen no Rikyo and Furuta Oribe. The master potter Chojiro developed the *raku-yaki* style of earthenware pottery that is fired, glazed and then immediately fired again leaving a darkened distinctively varied pattern.



Unknown Artist; Raku glazed Chawan (tea bowl)

## POTTERY MAKERS

During the Meiji period (1868-1912) interest in pottery declined. A rebirth occurred during the revival of *mingei*, the popular folk arts movement, led by Yanagi Soetsu (1889-1961), who is known for generating interest not only in pottery but all



Shoji Hamada; Salt glazed stoneware bottle

traditional crafts during the early 20<sup>th</sup> century. Resurrecting the craft after its near demise during the Industrial Revolution, the potter, Shoji Hamada, (1894-1978), along with the British potter, Bernard Leach, were by far the most famous and influential artists of the *mingei* movement in the 20<sup>th</sup> century, who influenced generations of artist-potters in England, the United States, and Japan. Using the local clay from Mashiko and available organic material such as salt and cinder for his glazes, Hamada produced utilitarian wares in strong, simple shapes brushed with abstract designs for ordinary use. The rectangular bottle by Hamada is coated with a thick glaze that produces the natural pebbled texture characteristic of salt glazing. His influence can be seen in the square bottle of his student Gen Murata (1904-88).

Kitaoji Rosanjin's (1883-1959) *shino* type stoneware plate combines traditional Momoyama aesthetics with refined modern sensibility. The warm, cream white bodied *shino* ware that is usually covered with a rich feldspathic glaze often with simple underglaze design in iron slip, is typical of the Momoyama period. The rosy tone of the body glows from beneath the glaze.



Unknown artist; Glazed sake cup with iron decoration

Kenkichi Tomimoto (1886-1963) was one of Japan's finest and most influential ceramic artists. In 1915,



Kenkichi Tomimoto; Porcelain plaque with red enamel and gold decoration

he built his own kiln in Yamato producing low-fired *raku* wares. Without a doubt, Tomimoto's greatest contribution to the art of pottery was his discovery of a way to combine gold and silver in decorative designs; by mixing silver with platinum, the melting point of silver was raised and allowed both gold and silver decorations to be fired at the same time. The wall plaque in gold on red enamel is an excellent example of his technical brilliance.

The Imari underglazes on blue and white porcelain represent the quiet, subdued side of the Imari production. True porcelain consists of a mixture of kaolin, silica and feldspar. Although porcelain is worked like clay, when fired it is like glass. Potter Abe Yuko's *soba* cups used for buckwheat noodles, display underglazes of blue decoration that are examples of Tobe ware from the Ehime Prefecture.



Unknown artist; Blue and white porcelain Imari bottle

*A Journey from Earthenware to Porcelain* highlights Japanese technical brilliance, refined aesthetics, and a feeling for nature in Japanese ceramics. This exhibition aims to ignite a desire to take a journey into the world of Japanese ceramics and hold in one's hands, the bowl, or the dish that speaks directly to the heart rather than the mind—for this sensitivity can be found only in the pottery of Japan.