

Chad Morris

ANTH 444:

Technology of Cultural Materials –
Ceramics and Glass

18 November 2003

Ceramic Annotated Bibliography

Topic: Japanese Ceramics

Addiss, S. with A. Y. Seo. 1996. *How to look at Japanese art*. New York: Harry N. Abrams, Inc.

This work contains chapters on many Japanese arts from ceramics to gardens. All of the chapters act as good introductions to the arts of Japan. The chapter on ceramics follows the sequence of Japanese traditional ceramics from the prehistoric to modern day and explains major movements and styles. Addiss also provides a list of properties that should be looked at when viewing Japanese ceramics such as balance, texture and color.

Baird, M. 2001. *Symbols of Japan: thematic motifs in art and design*. New York: Rizzoli International Publications, Inc.

Although this work is not specifically about ceramics, it is a very useful book for those who are looking at ceramics. This work covers major symbols in Japanese art, both their occurrence and their significance. Baird breaks the chapters up into major symbol groups and the text is easy to read with great color photographs and illustrations that get the point across. She also provides a glossary of major terms and individuals in the history of Japan, and some in China (because she explains the relationship of influence between these two countries).

Cort, L. A. 1992. *Seto and Mino ceramics*. Washington: Smithsonian Institute.

This work is meant to be a detailed catalogue of the ceramics of the Seto and Mino areas of Japan that are in the collection of the Freer Gallery of Art. Cort presents an introduction to the Seto-Mino region as well as to this oldest of high-fired glaze ware traditions in Japan. The catalogue that follows is broken down by styles and time periods with each section containing a short introduction to the period or style in question and a catalogue of representative pieces. Each piece has a black and white photograph and a short discussion of its themes and production. Overall, the work is fairly comprehensive in scope and easy to read

<http://employees.oxy.edu/mpitelka> (accessed [14 November 2003]).

This website is a great resource. It contains information about the history of Japanese ceramics as well as the effect of the tea ceremony on the production of ceramics. There are many links to other resources, both websites and electronic forms of printed materials. This website also contains a helpful glossary of terms

that are related to Japanese ceramics. Overall, a great introduction and research starting point.

Kenrick, D. M. 1995. *Jomon of Japan: the world's oldest pottery*. London: Kegan Paul International Ltd.

This work is very archaeological in nature. It provides a good introduction and discussion of the beginnings of ceramics in various regions of Asia. It moves on to discuss the phases of ceramics during the Jomon Period. Having differentiated six time periods within the Jomon, Kenrick looks at different factors that affected the production of ceramics within each of these periods – not only production methods of the pottery itself but also cultural factors that might affect its production. This text also contains a section on the interesting ceramics masks of this period. Many quality black and white photographs of pieces are also presented.

Morean, B. 1987. The art world of contemporary Japanese ceramics. *Journal of Japanese studies* 13(1): 27-50.

This article is very interesting. In it, Morean attempts to explain the unique Japanese art world specifically through the example of ceramics, including its department store art shows and the nature of competition between Japanese potters. He discusses the difference between traditional and experimental ceramics also. I found this article easy to read and it was intriguing.

Moeran, B. 1997. *Folk art potters of Japan: beyond an anthropology of aesthetics*. Honolulu: University of Hawai'i Press.

This book presents a fairly comprehensive account of the life of potters in a community in Sarayama who produce Onta ware. The book covers many aspects of the culture of this community including its social organization and their organization of production. Moeran explains the effects that the folk-art, or *mingei*, movement in Japan had on this traditional community. Although rough at times, this would definitely be a delightful read for any anthropologist.

Wilson, R. L. 2001. *The potter's brush: the Kenzan style in Japanese ceramics*. Washington: Smithsonian Institute.

This book was produced to accompany an exhibit at the Freer Gallery of Art from December 9, 2001 to October 27, 2002. The exhibit featured pieces by Japanese master ceramic artist Ogata Kenzan, many collected by Charles Lang Freer himself. Wilson presents very comprehensive discussion and clear, color photographs of the objects from the exhibit. There is also fairly lengthy discussion of the debate over whether one potter or many produced the pieces considered Kenzan as well as the 1962 scandal that launched Kenzan style ceramics into the limelight of the international art world.

www.asia.si.edu/exhibitions/current/noguchi.htm# (accessed [14 November 2003]).

This website is meant to accompany the exhibit of Isamu Noguchi's ceramics at the Arthur M. Sackler Gallery from May 3 to September 7 2003. It provides a nice history of Noguchi's ceramics as well as a link two interactive sections. One of these is an online exhibit of the pieces that made up the exhibit. The photos are clear although the backgrounds are a little busy and each photo is accompanied by concise and comprehensive descriptions. The other consists of a timeline of Noguchi's life and work, exploring the experiences that shaped his work.

www.lacma.org/art/perm_col/japanese/ceramics/ceramics.htm (accessed [14 November 2003]).

This website is basically a catalogue of objects. The photos are crisp and clear and the descriptions accompanying each piece are interesting and informing. There are also links to related information. These provide style and production information as well as historical facts. This website is organized well and is easy to understand.