

JAPANESE 20TH CENTURY DESIGN

in wood, lacquer, bamboo and ceramic

Joost van den Bergh & Ben Janssens Oriental Art



JAPANESE 20TH CENTURY DESIGN

in wood, lacquer, bamboo and ceramic

Joost van den Bergh & Ben Janssens Oriental Art

Japanese 20th century design in wood, lacquer, bamboo and ceramic

This exhibition concentrates on Japanese 20th century design in wood, lacquer, bamboo and ceramic.

Political change under the ruling of emperor Meiji (1852–1912) brought a new era of Japanese craft. The Meiji government helped drive the modernisation of Japan by actively sponsoring programmes that included sending missions abroad to learn from the newly industrialised nations of Europe and America. The world fairs such as Vienna’s World Fair in 1873 and the Philadelphia Centennial Exhibition in 1876 were chosen by the government to promote Japanese exports and awareness of Japanese craft, such as woodcarving, metalwork, ceramics and lacquer. These proved to be a huge success and as a result the government began supporting and improving the production of craft by employing artists as well as sponsoring competitive exhibitions to encourage and find new talent. The first of these exhibitions took place in 1907 and was called *Bunten*, renamed *Teiten* in 1919 and again in 1937 as *Shin-Bunten*. After the war in 1946, still under the auspices of the Ministry of Education, it was restarted as the *Nitten*, which was then privatised in 1958. The Technical Art School in Tokyo was founded in 1876, and classes were revolutionary with students being exposed and taught western art techniques. Several artists exhibited and travelled to the 1900 Exposition *Universelle* in Paris where their craftsmanship was greatly admired though their style was viewed as somewhat old-fashioned. As a result of their European travel experiences and emerging new styles, such as Art Nouveau (and later Art Deco and Modernism), Japanese artists developed new, more modern styles. A successful marriage of traditional craft, often inspired from early Chinese bronzes, and mixed with the clean lines of European modernism resulted in a unique avant-garde aesthetic.

1.
Carved wood sculpture inscribed
NANGOKU 1968
Showa period, 1926–1989
Height: 34 cm, 13 ³/₈ inches
Width: 23 cm, 9 inches

The inscribed word ‘*Nangoku*’ means
‘A tropical country’



2.
Earthenware *tamba-yaki* globular vase
Edo period, 17th–18th century
Height: 15 cm, 5 ⁷/₈ inches
Diameter: 26.5 cm, 10 ³/₈ inches

Tamba-ware (also known as Tanba) has been produced in the village of Tachikui, Hyogo prefecture for over 800 years and is considered one of the six major kilns particularly well known for producing everyday ceramics dating to the Muromachi period (1392–1573), the others being: Seto, Tokoname, Shigaraki, Bizen, and Echizen. Their wares tend to be simple and rustic in style, but they can also exude a powerful sense of beauty achieved through their natural glaze resulting from the glassification of ash falling from the walls of the kilns. Tanba has a lighter, more refined feel, attributed in part to the fact that the glaze has a faint greenish tinge which sets it apart from the other kilns.



3.
Bamboo vessel
Showa period, 1926–1989
Length: 99 cm, 39 inches

4.
Carved and polished wooden bowl
signed: AOMINE with a tree shaped
logo design
Showa period, 1926–1989
Height: 14.5 cm, 5 ¾ inches
Length: 59 cm, 23 ¼ inches



5.
Carved wood bowl
Signed: Hakkodo
Showa period, 1926–1989
Height: 11 cm, 4 ¼ inches
Diameter: 28.5 cm, 11 ¼ inches

With the original wood box, *tomobako*
inscribed: 'Kamakura carving bowl'

The Kamakura-bori workshop originated about 800 years ago at a time when Zen Buddhism was being introduced to Japan from China. At this time Zen Temples were constructed in Kamakura and Buddhist statues and artifacts were carved by skilled craftsmen who refined and developed the techniques for what would become Kamakura-bori. Today, descendants of the early carvers continue the tradition and produce items such as boxes and trays.



6.
Circular, lobed, carved and polished
wood dish
Showa period, 1926–1989
Height: 4 cm, 1 ½ inches
Diameter: 33 cm, 13 inches

With the original wood box, *tomobako*
inscribed: 'Tray made of *Cassia siamea*
wood' (also known as Bombay black wood)



7.
Ceramic flower vase by Kiyomizu Rokubei
Showa period, 1926–1989
Signed: Kiyo
Height: 21 cm, 8 ¼ inches
Diameter: 6.5 cm, 2 ½ inches

With the original wood box, *tomobako*.

Kiyomizu Rokubei is the head of the Kyoto-based Kiyomizu family of ceramists. With over 240 years of history, the studio is still active and is currently led by the eighth generation Kiyomizu Rokubei. The family were influential in the development and survival of *Kyo-yaki* or Kyoto ware. Today wares from Kyoto are called *Kiyomizu-yaki* instead of *Kyo-yaki* because of their contribution in history to Kyoto ware. The present vase is probably produced by Kiyomizu Rokubei V (1875–1959)



8.
Circular carved and polished wood tray
Showa period, 1926–1989
Height: 4.5 cm, 1 ¾ inches
Diameter: 28 cm, 11 inches



9.
Circular carved and polished wood tray
Showa period, 1926–1989
Height: 6 cm, 2 ¾ inches
Diameter: 32 cm, 12 ¾ inches



10.
Large carved wood bowl
Showa period, 1926–1989
Height: 5 cm, 2 inches
Width: 43 cm, 17 inches
Length: 72 cm, 28 ¾ inches



11.
Rectangular carved wood dish
Showa period, 1926–1989
Height: 4 cm, 1 ½ inches
Width: 30 cm, 11 ¾ inches
Length: 30 cm, 11 ¾ inches



12.
Square carved wood dish
Showa period, 1926–1989
Height: 6 cm, 2 ¾ inches
Width: 25 cm, 9 ⅞ inches
Length: 34.5 cm, 13 ½ inches

13.
Pair of white porcelain bamboo-shaped cups
Arita (Imari) ware, Meiji period,
1868–1912
Height: 6 cm, 2 $\frac{3}{8}$ inches
Diameter: 5 cm, 2 inches

14.
White porcelain blossom-shaped cup
Arita (Imari) ware, Meiji period,
1868–1912
Height: 7 cm, 2 $\frac{3}{4}$ inches
Diameter: 10 cm, 4 inches

15.
Porcelain flower vase by Kawase Takeaki
(1958–)
Showa period, 1926–1989
Height: 29 cm, 11 $\frac{1}{2}$ inches
Diameter: 10.5 cm, 4 $\frac{1}{8}$ inches

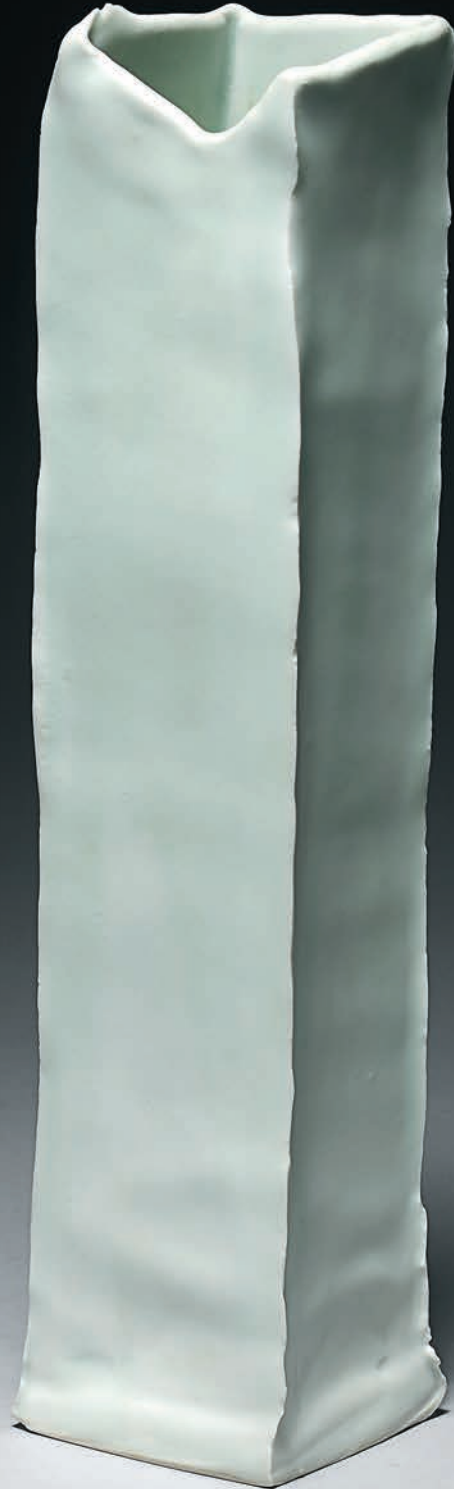
Kawase Takeaki was born in 1958 in Kyoto. His father, Kawase Mitsuyuki (1933–), was also a potter as was his grand father, Kawase Takeharu. He is a member of the *Nihon Dento Kogeikai* (Japan Crafts Association).



16.
Porcelain flower vase by Miyakoshi Tokuji
(b. 1973)
Showa period, 1926–1989
Signed: Toku
Height: 31.5 cm, 12 $\frac{3}{8}$ inches
Width: 7 cm, 2 $\frac{3}{4}$ inches

With the original wood box, *tomobako*,
inscribed: 'Blue-white glaze flower vessel,
titled 'Contorted' Made by *Tokuji* with
the seal *Toku*'

Miyakoshi Tokuji was born in 1973 in
Komatsu City, Ishikawa Prefecture.
He is known for practising the *Katauchi*
technique which is the procedure of
forming a ceramic vessel by tapping or
beating the clay over a mould.



17.
Bronze begging bowl
Edo period, 18th–19th century
Height: 11 cm, 4 $\frac{3}{8}$ inches
Diameter: 21.5 cm, 8 $\frac{1}{2}$ inches



18.
Bamboo flower basket by Suga Chikujinsai
(b. 1940)
Showa period, 1926–1989
Signed: Chikujinsai
Height: 38 cm, 15 inches
Width: 17 cm, 6 ¾ inches

Suga Chikujinsai (Suga Hironori) was born in Oita Prefecture in 1940. In 1995 he won a prize at the *Nihon Dento Kogei Bijutsu ten* (Japan Traditional Art Crafts Exhibition). He exhibited at the Nitten exhibitions several times. In 2000, he was appointed as a *Dento kogeishi* (a traditional craftsman).

19.
Bamboo flower basket by Takahashi Isshunsai
(1899–1958)
Showa period, 1926–1989
Signed: Isshunsai
Height: 53 cm, 19 7⁄8 inches
Width: 19 cm, 7 ½ inches

Takahashi Isshunsai (1899–1958), his original given name was Hajime. He was a friend of the famous poet Santoka Taneda (1882–1940). Work by Takahashi Isshunsai can be found in the Lloyd Cotsen collection, now in the Asian Art Museum, San Francisco.

20.
Bamboo flower basket by Wada Waichisai III
(1899–1975)
Showa period, 1926–1989
Signed: Waichisai saku
Height: 37.5 cm, 14 ¾ inches
Width: 15 cm, 6 inches

Wada Waichisai was the third generation from an illustrious Osaka basket-making family. His grandfather, Waichisai I was active during the Meiji period. He was highly regarded in his day and won prestigious national prizes in 1881 and 1885 at the Exhibit for Promotion of Domestic Industry (created by the Meiji government to promote opportunities for foreign trade). He was extremely influential in the Kansai region. Bamboo baskets by Waichisai III can be found in the Lloyd Cotsen collection, now in the Asian Art Museum, San Francisco.

21.
Bamboo flower basket
Showa period, 1926–1989
Height: 48 cm, 18 7⁄8 inches
Width: 24 cm, 9 ½ inches

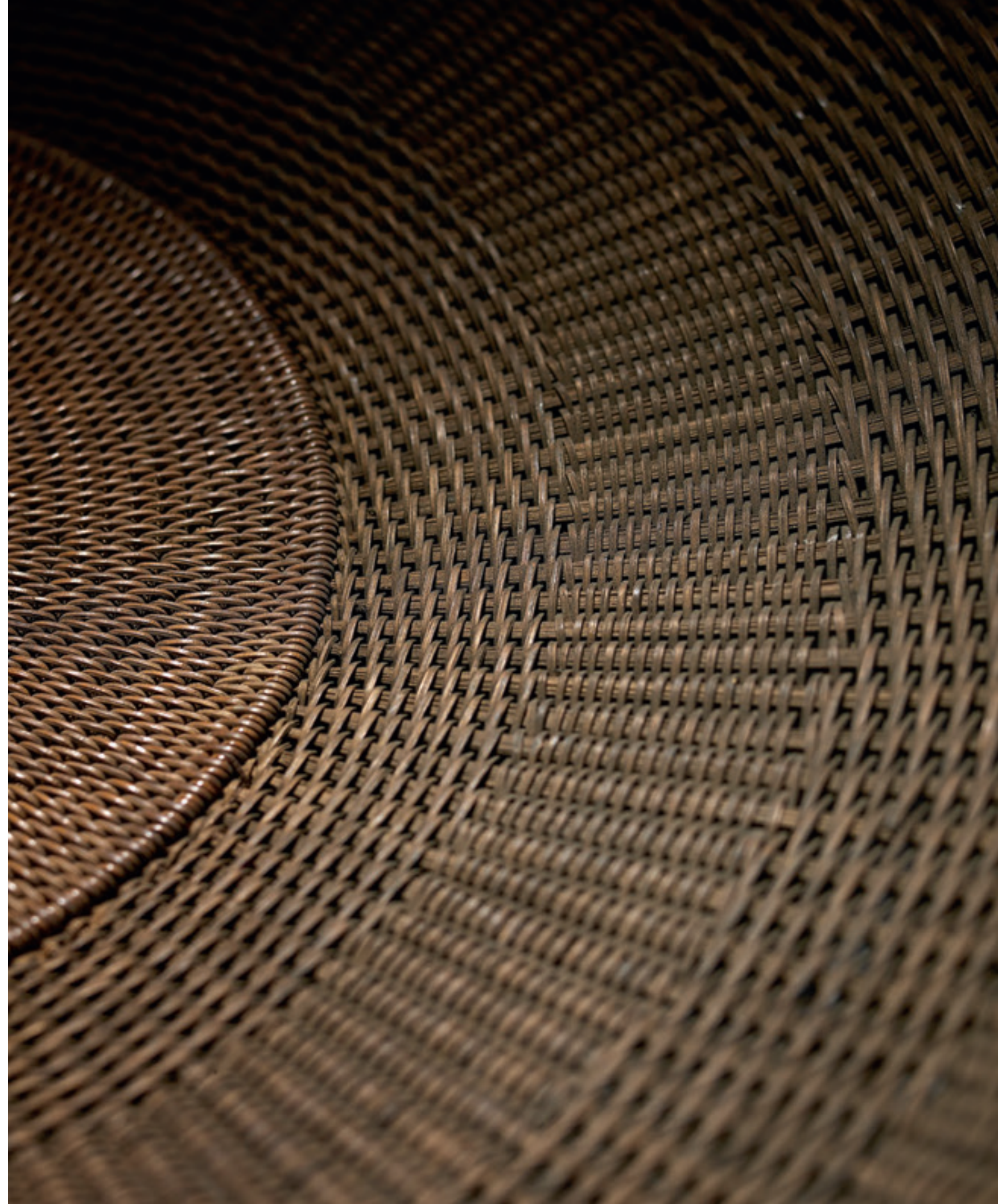
22.
Bamboo flower basket by Hatanaka Hōzan
(1904–1991)
Showa period, 1926–1989
Signed: Hōzan saku
Height: 45 cm, 17 ¾ inches
Width: 10 cm, 4 inches

Hatanaka Hōzan was born and lived in Kyoto; he was a student of Iizuka Hosai II (1872–1934).





23.
Large bamboo basket
Showa period, 1926–1989
Height: 16 cm, 6 ¼ inches
Diameter: 52 cm, 20 ½ inches



24.
Set of five lacquer tea sets
Showa period, 1926–1989
Height: 9 cm, 3 ½ inches
Width of tray: 19.5 cm, 7 ¾ inches
Length of tray: 24 cm, 9 ½ inches





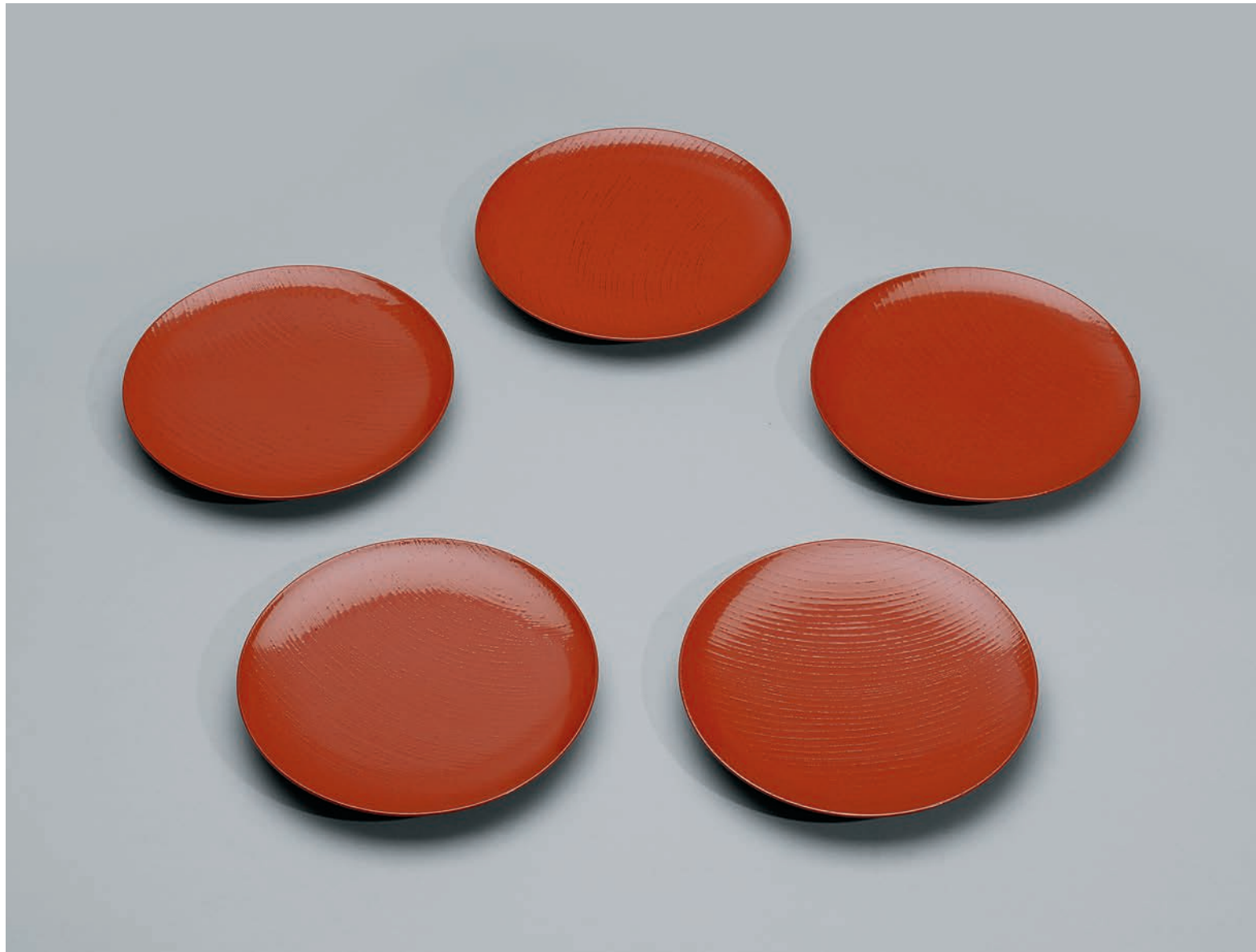
25.
Black lacquer scroll shaped stand
Showa period, 1926–1989
Height: 13.5 cm, 5 ¼ inches
Width: 34.5 cm, 13 ⅝ inches
Length: 61 cm, 24 inches

With the original wood box, *tomobako*,
inscribed: Makimono-gata, kadai
(A scroll design, base for flower
arrangement display)

The word ‘makimono’ means ‘a scroll’ of
a Buddhist sutra, a hanging scroll, a picture
scroll etc. The ‘makimono’ is one of the
auspicious attributes and motifs associated
with the Seven Lucky Gods.

26.
Set of five red laquer plates made by the
Ebisugawa Miyazaki Heiando Studio
Showa period, 1926–1989
Height: 2 cm, ¾ inches
Diameter: 17.5 cm, 6 ¾ inches

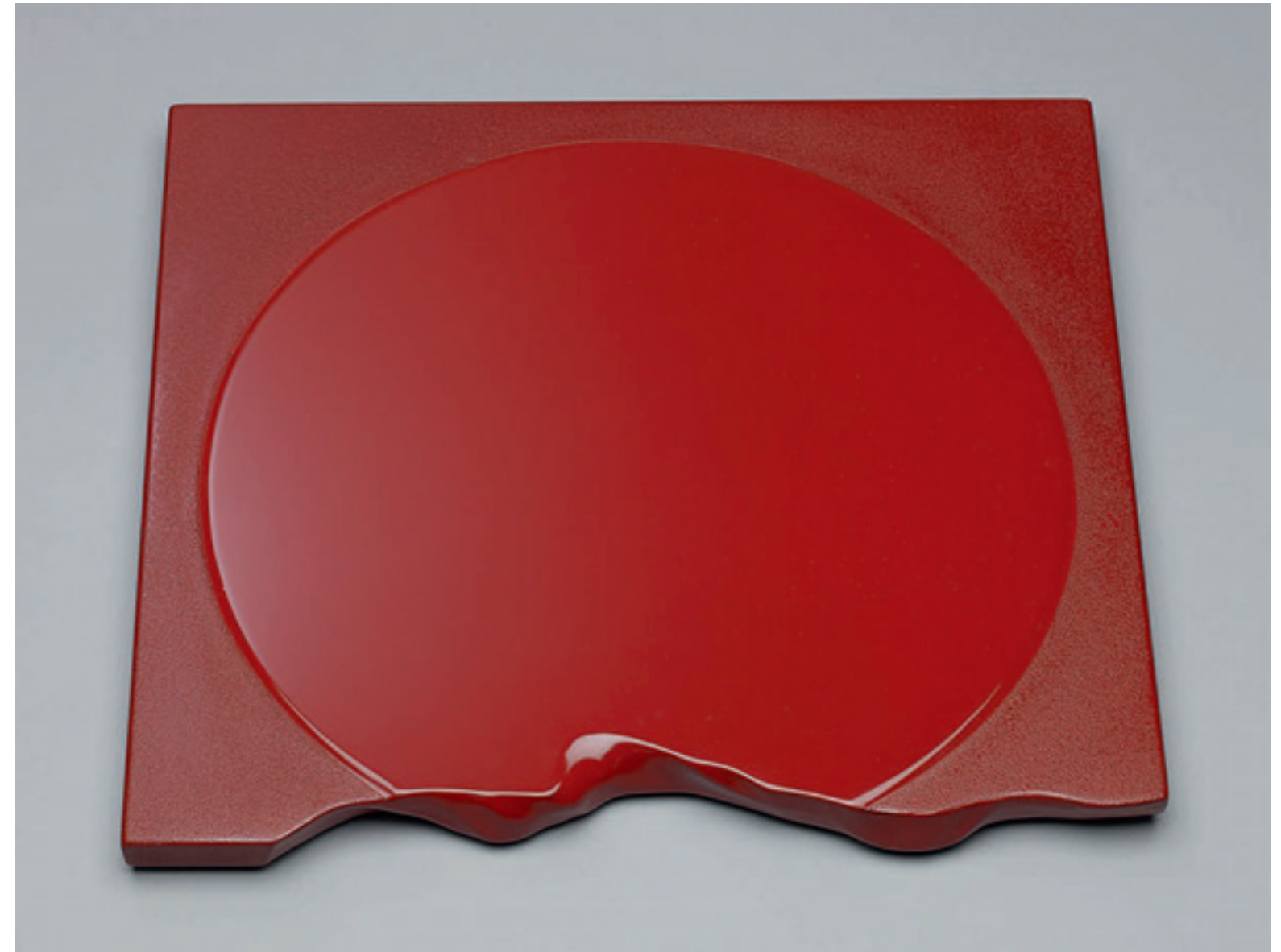
Miyazaki Heiando was established by
Miyazaki Yasubei ago in Kyoto in 1856.
The studio is still active today and they
have a museum in Kyoto called the
‘Traditional Furniture Museum’.



27.
Red lacquer base
Hara Wataru (1948–)
Height: 2 cm, ¾ inches
Width: 37 cm, 14 ½ inches
Length: 40 cm, 15 ¾ inches

With the original wood box, *tomobako*,
inscribed: ‘red base, Hara Wataru’

Hara Wataru was born in 1948. After
dropping out of his studies in engineering
he continued his studies at the Department
of Design at Musashino College of Art
and Crafts. After graduating he opened
a workshop in Tokyo. Hara Wataru also
worked with the Johoku wood processing
company in Matsumoto, Nagano
Prefecture from 1976 to 1981. He moved
his workshop to Asahi village where he
produced furniture as well as small objects.
He also worked as an architect. Between
1989 and 2001, Hara Wataru held five solo
exhibitions in Tokyo and in 2004 he had
a solo exhibition at the Tokyo Daikanyama
Hillside Terrace.



28.
Lacquer kimono tray
Showa period, 1926–1989
Height: 7.5 cm, 3 inches
Width: 43 cm, 17 inches
Length: 64 cm, 25 ¼ inches



29.

Black lacquer *hibachi*

Showa period, first half of the 20th century

Height: 27 cm, 10 ⁵/₈ inches

Diameter: 38 cm, 15 inches

The *hibachi*, literally meaning 'fire bowl', was used in traditional Japanese households mostly for heating and sometimes for boiling water. The copper-lined, heatproof container was designed to hold burning charcoal and thus served to heat a room, at the same time it could also be fitted with a small metal grille on which a kettle could be placed to heat water. Although *hibachi* were originally used exclusively by the samurai classes and aristocrats, their use gradually spread among the general population. Most traditional *hibachi* are executed either in natural wood or are covered in black or brown lacquer.



30.

Red lacquer chrysanthemum-form *hibachi*

Showa period, first half of the 20th century

Height: 29.5 cm, 11 ⁵/₈ inches

Diameter: 50 cm, 19 ⁵/₈ inches



31.
Lacquer and mother-of-pearl inlaid plate
by Wakajima Ryohei (died 1986)
Showa period, 1926–1989
Height: 4 cm, 1 5⁄8 inches
Diameter: 33.5 cm, 13 1⁄4 inches

With the original wood box, *tomobako*,
inscribed: ‘Wajima lacquer. *Hakke* design
tray. Lacquer master Ryohei with the
seal: Ryohei.

Wakajima Ryohei’s father and grandfather
were both lacquer artists. Wakajima
Ryohei worked in the *Wajima* lacquer
tradition. *Wajima* is a traditional technique
mixing a finely powdered mineral, *jinoko*,
while the lacquer is in the early stages of
production, adding extra durability. The
rougher, earlier layers are then coated
with more layers of finer lacquer, which is
subsequently polished to a lustrous shine,
and often decorated with designs made
of gold and other precious materials. In
1969 Wakajima Ryohei set up the ‘Wajima
Lacquer Taigado Company’; currently
his son is the 5th generation in running
the studio. The term ‘Hakke’ refers to the
mother-of-pearl inlay on this dish, which
represents the eight Daoist symbols, the
unbroken line represents *yang* whilst the
broken line represents *yin*. The succession
of combinations represents a symbolic
expression of the creation of the cosmos.



32.
Set of 20 black and gold lacquer dishes
Showa period, 1926–1989
Height: 2 cm, 3⁄4 inches
Diameter: 14 cm, 5 1⁄2 inches

With the original wood box, *tomobako*,
inscribed: ‘Morita’ (previous owner of
the set of dishes)



33.
Lacquer lozenge-shaped tray by Suzuki Hyōsaku
Signed: Hyōsaku
Showa period, 1926–1989
Height: 2 cm, ¾ inches
Width: 33 cm, 13 inches
Length: 46 cm, 18 ½ inches

With the original wood box, *tomobako*, inscribed: ‘Floral-lozenge-shaped tray’. Entitled ‘A large plum blossom flower at the Daitokuji Temple (Murasakino), Kyoto’. With the seal ‘A plum tree at the Daitokuji Temple (Murasakino)’. Made by Lacquer Master Hyosaku, with the seal Hyosaku.



34.
Set of five *mino* ware ceramic plates by Kōbei-gama kiln studio
Heisei period, *circa* 1990–2000
Signed: Kō of Kōbei
Height: 2 cm, ¾ inches
Diameter: 15 cm, 5 ¾ inches

With the original wood box, *tomobako*, inscribed: ‘A set of dishes with a unique painted design. Kōbei Kiln. With the seal Kōbei’

The Kōbei-gama kiln was founded in 1804, supplying painted ceramic dishes to the Edo castle. The company has a long history of preserving the tradition of *oribe* ware – a style of Japanese pottery characterized by its distinctive green glazes – while always embracing innovative changes. Currently the seventh Kato Kobei, a Nitten exhibition artist, continues to run the Kōbei-gama kiln. His father, Kato Kobei 6th (Kato Takuo 1917–2005), was designated a Living National Treasure for re-creating the *Sancai* colour technique based on his studies of Persian and Chinese pottery. This set can be dated to 1990–2005 when the Kobei 6th was still active.





35.
Set of five ceramic *mino*-ware plates
by Nakajima Masao (1921–2014)
Signed: Gatōjin
Height: 3 cm, 1 ⅞ inches
Diameter: 21.5 cm, 8 ½ inches

With the original wood box, *tomobako*,
inscribed: ‘Ogawa Kenzan style. A set
of dishes. Made by Gatōjin, with the
seal Gazan’

Nakajima Masao studied pottery under
Hineno Sakuzo in 1947 and with Sawada
Yonezo in 1953. He also studied Japanese
style painting under Hayashi Unpo. In
1956 he exhibited at the *Nitten* exhibition
for the first time. In 1959 he went to
Hawaii to teach pottery at the University
of Hawaii. He was awarded many prizes
throughout his career and held several solo
exhibitions. In 1972 he set up a group called
Grippe Deijin to promote contemporary
Mino ware. He was the first president of the
Mino ware traditional art crafts co-op. His
family still continues pottery production as
Mino Gazan-gama Kiln.

36.
Inlaid wooden box
Inscribed: *Motokazu saku*
(Made by Motokazu)
Showa period, 1926–1989
Height: 13 cm, 5 ⅞ inches
Width: 15 cm, 6 inches
Length: 21 cm, 8 ¼ inches

With the original wooden box, *tomobako*,
inscribed: *Yudachi* (Evening showers)
Motokazu saku (Made by Motokazu.
Design entitled Evening Showers)

The dark wood inlay design on this storage
box is based on a visual image of a dark cloud
anticipating a sudden deluge of Evening
Showers. In Japanese poetry and cultural
tradition, *Yudachi* is associated with the
summer and reminiscent of a cooling-down
sensation following evening showers.



37.
Lacquer Makie miniature screen,
decorated with pine, bamboo, and prunus
Edo period, 18th–19th century
Height: 37 cm, 14 ½ inches
Width: 64.5 cm, 25 ¾ inches

With the original wood box, *tomobako*,
inscribed: 'antique, nashiji background
makie small screen, decorated with the
pattern of Pine, Bamboo, and Prunus'

38.
Wood tea ceremony screen
Showa period, 1926–1989
Height: 96.5 cm, 38 inches
Width: 88 cm, 34 ⅝ inches





40
Lacquer table
Showa period, 1926–1989
Height: 25 cm, 9 ½ inches
Depth: 33 cm, 13 inches
Length: 54.5 cm, 21 ½ inches



41
Wooden stand with drawer
Showa period, 1926–1989
Height: 17 cm, 6 $\frac{3}{4}$ inches
Depth: 43 cm, 17 inches
Length: 85 cm, 33 $\frac{3}{8}$ inches



42
Ledger cabinet (*cho-todana*)
Showa period, 1926–1989
Height: 78 cm, 33 $\frac{1}{4}$ inches
Depth: 56 cm, 22 inches
Length: 104.5 cm, 41 $\frac{1}{8}$ inches



Joost van den Bergh Ltd & Ben Janssens Oriental Art Ltd
91c Jermyn Street
London SW1Y 6JB

+44 (0)20 7839 8200
www.joostvandenbergh.com

+44 (0)20 7976 1888
www.benjanssens.com

Research: Mieke Gray & Joost van den Bergh
Design: Zoë Bather
Photography: Matt Pia
Colour reproduction: Dawkins Colour
Printed in Belgium
Copyright © 2016 Joost van den Bergh Ltd & Ben Janssens Oriental Art Ltd

All rights reserved

No part of the contents of this catalogue may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying or otherwise, without the written permission of Joost van den Bergh Ltd and Ben Janssens Oriental Art Ltd.

Joost van den Bergh & Ben Janssens Oriental Art
91C Jermyn Street, London, SW1Y 6JB

info@benjanssens.com
+44 (0)20 7976 1888

joost@joostvandenbergh.com
+44 (0)20 7839 8200

