

HISTORY AND ART OF JAPANESE CHINA

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It is no need to say that an earthenware was born to be daily life tools as other art works. Thus, in each era they are made according to the change of life styles and focused on functionality as tools. But when we talk about art works made in former times nowadays, concerning works' beauty as much as functionality is pretty important point of view. We desire not only the facility as life tools but also beauty to art works. These earthenwares, I'm going to describe about, are always sought after both utility and beauty on each period. It was Momoyama era (later 17th century) that this way of thinking was well-established. In this period Japanese unique aesthetic feeling which is lead up to modern times was born. Japanese culture has been always evolving under the mixture of endemic culture and exotic one. It is the same on the history of ceramics, earthenwares were influenced by China or Korea in the past and by European technique and beauty in modern times. Although they were influenced by techniques of various countries in the past, Japanese basic aesthetic feeling has never changed and we have been digesting imported technique.

This time, through introducing Japanese ceramics history, I would like to make a report about how Japanese thought and aesthetic feelings toward ceramics was born, how ceramics was come into being under exchange between Japan and the Asia continent, and at last how Japanese ceramists think about old tradition and how they are trying to create new tradition.

1. JAPANESE AESTHETIC FEELING TOWARD CERAMICS

Development of Tea Wares

The first Japanese aesthetic feeling toward ceramics was for the tea wares which was made for "tea-ceremony" during Muromati era and Momoyama era (from 16th to 17th century). It is said that the Japanese ceramics history is the oldest in the world. The history began 12,000 years ago and the first ceramic is called "Jomon-doki" (Figure 1). As the matter of course there were no potter's wheel and also no kiln-like thing at that time, so they were mainly fired in field. Deep boiling pots are popular and they typically have cable stitch.

But "Jomon-doki" was gradually disappeared and "Yayoi-doki" (Figure 2) was given a birth from B.C. 2nd to 3rd century when agrarian civilization was brought into Japan from the continent. Generally speaking, "Yayoi-doki" have less decoration than "Jomon-doki" and its shapes are mild.

In the middle of 5th century, manufacturing process of new ceramic "Sueki" (Figure 3) was introduced from Korean peninsula. "Sueki" descended from "Yayoi-doki". It was made into shape with potter's wheel and fired in hole kiln which was bored on a hill bevel.

They were spread all over Japan and made till 11th century .

"Sueki" was began to decayed from Kamakura era around 12th century, and new characterized kilns were appeared all over Japan.

The main producing centers were where unglazed earthen ware were made, such as "Bizen" (Figure 4), "Shigaraki" (Figure 5), "Iga" (Figure 6), "Tokoname" (Figure 7), "Echizen" (Figure 8) and "Tanba" (Figure 9) and where glazed ceramics are made, such as "Seto" (Figure 10) and "Mino".

During this long ceramic history, tea wares were born after becoming Momoyama era. The custom of tea ceremony was introduced from China in Muromachi era. Mainly upper-classed people like aristocrat or Buddhist monks did that custom. At the first time, tea wares were mainly from China, they used to hang Chinese paints on a wall, and used "Seiji" vases and black glazed (Tenmoku) (Figure 12) bowls. On the other hand, tea ceremony was spread into rich citizens in Kyoto, Nara and Sakai. The New tea mode "Wabicha" was began in 16th century. This custom has deep correlation with the thought of Zen. New tea culture was born in the Buddhism idea, which are naturality of changing "Shogyomujou" and harmony with nature which is thought of Zen. There are three coordinators who created these new tea mode. They are Tamamitsu Murata, Shouou Takeno and Rikyu Senno. They were people of culture and also tea producers.

They began to use their taste of Japanese ceramics such as pots, jars and earthenware which was made all over Japan at that time instead of imported Chinese Celadon or Tenmoku glazed ceramic. But, of course they accepted the goodness of Chinese ceramics. High temperature fired ceramics ware such as Bizen and Shigaraki were mainly used for fresh and waste water pot (Figure 13), and Iga wares were made for vases and waterpot. In Seto or Mino which were the only production distincts of glazed ceramics, they made various kinds of bowls, water pots and cassollette with copying Chinese ceramics.

Japanese tried to imitate Chinese Celadon, but they could not get reduced firing and only in oxidation condition and made yellow Seto (Figure 14). They copied Tenmoku bowls and made Seto black (Figure 15). There were no white glaze, but they made Shino glaze (Figure 16). More over they

created Oribeyaki (Figure 17), which is expressive ceramic with green and white glaze and has emphasized distortion.

Not all ceramics made tea wares but made daily life tools in Momoyama era. But Chyojiro ceramics which was raised out in Kyoto at that time specialized in making tea bowls for tea-ceremony under direction of Rikyu. So called Rakuchawan began in that era.

As I described above, tea wares for Chanoyu which is completed in Momoyama era were born one after another, and Japanese aesthetic feeling for ceramics became established.

2. BIRTH OF CHINA - IMARIYAKI

Technique installation from the continent

Although Japanese ceramics was always improved with impulse from the continent, the production of porcelain was much later for Chinese or Korean. Blue and white China (Figure 18) was introduced in 14th century when it was accomplished in China. In 16th century a lot of blue and white China was imported from China to Japan. The reason why Japan could not produce China till 17th century is because there was no technique which applied for that.

Many ceramists were brought into Japan from Korea in Bunroku or Keityou era which is 17th century. Sanpei Lee who is one of them started porcelain production in Japan for the first time. He found ceramics stone in Arita, in 1616, and could produce China with that material. The blue and white porcelain (Figure 19) whose production started in Arita were transported to all over Japan from Imari port. The cobalt which was used for this blue and white China was imported from China.

Later they created over-glazed enamel in Arita. There are two kinds of style of overglaze enamel. One is old-Kutani style (Figure 20) and the other is Kakiemon style (Figure 21). Kakiemon Sakaida learned facture of Akae from Chinese in Nagasaki, and Kakiemon style was established. Technique of Aritayaki was improved from middle of 17th to 18th century. New technique of gold decoration called "Somenishiki" (Figure 22) was started and Aritayaki were exported for European countries more and more. Especially Europe imported a lot of China in Min era, but the import was stopped because of change of Chinese administration in 17th century when Min changed into Sei. Taking this opportunity Japanese exportation for Europe became bigger.

At that time Japan had national isolation policy to all foreign country except Dutch as European countries. Dutch company, East India Corporation, bought in Arita China. Export started in 1646 and its amount became over

50,000 pieces per year in 1660 to 1670. During 17th to 18th century more than 700,000 pieces were exported to Europe. But after China production was started in Germany, Mitten in the first of 18th century, and porcelain was began to manufacture in Europe, Japanese export was gradually decreased.

Technique of China production were spread to Kutani, Seto, Kyoto and they started production of porcelain in each place. Especially in Kyoto, Ninsei (Figure 23) started overglaze enamel ware, which made the basic of Kyoto ceramic ware.

3. MODERN CERAMISTS

Movement in Meiji, Taishou, first of Showa era

Meiji Imperial restoration, the movement of the period, gave huge influence to Japanese China.

Exchange with foreign countries especially with European ones brought new techniques such as new pigment and colors into Japan. And European technicians came to Japan to introduce European techniques in universities or laboratories which are opened at that time.

On the other hand in Meiji era they made presentations of Japanese China at world expositions in various countries as a national policy and generated new techniques and new works. Famous ceramists of modern ceramics in Meiji era are Kouzan Miyagawa, Tomotarou Katou, Jinmatu Uno, Hazan Itaya (Figure 24), Shimizu Rokuwa, Yoichi Kusube (Figure 25). Old China researchers did an active research in Taishou era. They pursued Chinese or Korean technique and expressed their own character and technique in the next beneath to make a new wave of China. From the same time, folk-art movements started by Kenkichi Miyamoto (Figure 26) and others. Kenkichi Miyamoto, Burnerd Reach, Kenjirou Kawai, Hamada Shouji (Figure 27) are the typical ceramists who created the world of China art from Meiji to Showa era.

Japanese China which was developed with tea wares in Momoyama era, saluted one of the peak. But Bizen, Shigaraki, Hagi, Karatsu which were conventionally used as tea wares were decayed because there was formidable quality difference between other ceramics which have origin in Arita.

In Showa era the movement which revitalized these old ceramics started, and the works were done by Toyozou Arakawa, Kyuuwa Miwa, Touyou Kaneshige (Figure 29), Tokurou Katou (Figure 30) and so on.

The conventional ceramic arts were developed on the base of Chinas of Japan or China. But after World War II, ceramics arts which were made under new idea started to being. That leads new-traditional ceramic arts which were



FIGURE 1 - Jomon-style Earthen ware BC 7000.



FIGURE 4 - Bizen Earthen ware 16th century Muromachi era.



FIGURE 2 - Yayoi-style Earthen ware BC 2000-3000.



FIGURE 5 - Shigaraki Earthen ware 15th century Muromachi era.



FIGURE 3 - Sueki Earthen ware AC 7th century.



FIGURE 6 - Iga Earthen ware 17th century Momoyama era.

