

## **Kyoto Artisans and their Worlds**

Fall 2018 Wed 13:10-16:25

Instructors: Douglas Woodruff, Kyoko Mimura

Ever since its founding in 794, Kyoto has been at the forefront of traditional Japanese crafts. The variety and unparalleled quality of fine and applied arts remains a constant source of pride for the city as a whole, and for the entire country. Neighborhoods, and even streets, were often defined by the various artisanal guilds that prospered throughout different parts of the city, from the famed textile workshops of Nishijin to the coveted ceramics coming out of the workshops around Kiyomizudera. We will be exploring these unique sections of the city to experience the breadth and depth of Kyoto's artisanal and artistic culture first hand: papermakers, gold leaf craftsmen, weavers, dyers, carpenters, printers, bamboo workers, metalsmiths, sculptors, potters and as many more as you own time permits. Through exclusive visits to private studios, the course will seek to give students first-hand experience of not only the abundance of crafts, but also their makers' changing roles in supporting the lifeblood of Kyoto as an increasingly global city.

This year in the fall semester we will focus on materials—bamboo, wood, clay, cloth, metal and paper—and the processes by which they turn into objects of beauty—splitting, smoothing, shaping, dyeing, casting, carving and printing. We will look at blinds and archery bows, architectural and interior accents, tea bowls and vases, kimono and obi, screens, scrolls, even artisanal foodstuffs. Classes are focused around weekly fieldtrips backed by brief lectures and readings providing historical, cultural, and technical background for each topic. In lieu of a final exam, students will be expected to freely choose a personal focus to explore for a class presentation as well as a final paper on the same subject. This is a rare opportunity to experience just some of the finest artisans and applied arts of Japan.

Due to the space restrictions of many of the workshops, enrollment will be limited to 10 KCJS students.

Requirements: no previous knowledge is required, but commitment and consistent class attendance is imperative. This is a class where each student is expected find his or her own meaning from varied first-hand experiences, not a course where the teachers present a theory and require the students to apply it to specific examples.

Project presentations and a final paper of around 10 pages should support research, fieldwork and/or hands-on projects.

Assessment will be based on class participation (10%), weekly worksheets (30%), presentations (30%), and final paper (30%). Absences, unless supported by medical medically excused

## Schedule

Class 1: Introduction. A fun and compelling overview of Kyoto's craft world will pave the way for a better grasp of the multiple arcs of innovation in the world of crafts and the reverence for materials and techniques that can help elucidate the merits and remarkable staying power of these mostly multi-generational enterprises. With the exception of the final presentations, this is the only fully classroom week in an otherwise fully experiential course.

Class 2: Bamboo~ from the raw material for interiors, teahouses, garden landscapes to basketry, tea utensils to screens and bow making. The finest bamboo retail shop in the city, the much sought-after Birendo screen maker and a 21<sup>st</sup> generation bow maker by appointment to the Imperial family are the three destinations scheduled for our first outing. We'll also be introducing you to a hilariously gregarious golden labrador retriever at our last stop... just for some comic relief.

### Read before class:

\*Nancy Moore Bess. *Bamboo in Japan*. (Kodansha International, 2001.) p. 15-51. Bamboo in the Home p. 114-125, Bamboo and Martial Arts p. 182-186

\*Robert T. Coffland. *Contemporary Japanese Bamboo Arts*. Art Media Resources. Ltd., 2000. 7 – 15, 30-34, 48-53

\*Hisako Sekijima. *Basketry: Projects from Baskets to Grass Slippers*. Kodansha International. 1986. P. 44-49; p. 115-118..

Class 3: *Machiya*...traditional merchant houses: their construction, maintenance and furnishings. This is your first introduction to traditional architecture and a chance to view an environment that encapsulates many of the artisanal crafts in a residential and commercial context. This will be followed by a visit to one of the last remaining kettle foundries in a neighborhood, one that once boasted over 70 such enterprises.

Read before class:

\*Kyomachiya Council. *Kyoto Machiya Revitalization Project*. 2011.  
(whole book)

\*Fujioka Ryoichi, "The Kettle and Lid Rest" in *Tea Ceremony Utensils*  
(Weatherhill) pp. 59-71.

\*Cram, Ralf Adams. *Japanese Houses: A Classic Look at Japanese  
Architecture*. Tuttle. P. 11-21, 85-103, 104-114.

\* S. Azby Brown. *The Genius of Japanese Carpentry*. P. 20-24, 55-  
58, 59-65, 69-78.

\*Engel, Heinrich. *The Japanese House, a Tradition for Contemporary  
Architecture*. Tuttle, 1964. P. 410-450 + section on tools and materials  
passed out in class.

\*General/ Optional): Kazuo Nishi and Kazuo Hozumi, *What is  
Japanese Architecture?* Kodansha International. 1983. P. 74-7, 80-87

\* Background culture: Tanizaki Jun'ichiro, *In Praise of Shadows*.

Class 4. (SATURDAY OUTING) Clay, wood, and straw~ a full day outing to  
Shiga prefecture to investigate the historic pottery village of Shigaraki, view an  
exquisitely restored country house (*minka*) and stop by the world-reknowned  
Miho museum. This will be followed by a visit the studio of internationally known  
potter and good friend, Sawa Kiyotsugu. The opportunity for some to try  
throwing pots is a added perk.

\_\_\_\_\_ \*Carver, Norman F. *Japanese Folkhouses*. Documan Pr Ltd.  
1984/2006 p. 7-15, 50-55.170-174.

\*Cort, Louise Allison. *Shigaraki Potter's Valley*. Kodansha  
International 1979. p. 6-18, 104-5, 183-5, 302-307.

Class 5. Paper, papermaking, paper products. The hugely successful and  
innovative washi artist and producer, Eriko Horiki, is a force to be reckoned  
with. Her midtown showroom and excellent presenter, Ms. Hosoo, will redefine  
your perception of *washi* forever. This will be followed by a hands-on  
experience in traditional book-binding.

Read before class:

\*Barret, Timothy. *Japanese Papermaking; Traditions, Tools, and  
Techniques*.

\*Hunter, Dard. *Papermaking: The History and Technique of an Ancient  
Past*.

\*( optional) Salter, Rebecca. *Japanese Woodblock Printing*

Class 6. Patterning cloth: *shibori* and indigo dyeing. This week is a visit to Fukumoto Shiho's indigo dyeing studio. Ms. Fukumoto is a hugely talented and prolific international artist. As with Mr Sawa, you will have another opportunity to consider the sometimes wavering line between arts and crafts. Until the late 19<sup>th</sup> century, there wasn't even a Japanese word for what we Westerners often refer to as fine arts.

Read before class:

\* Ando Hiroko. *Japanese Tie-dyeing*. Nihon no Senshoku 11. Kyoto Shoin, 1993.

\*Sandberg. *Indigo Textiles: Technique and History*. (p. 13-29), & (p. 71-76) & (p. 93-97)

\*Wada. *Shibori: The Inventive Art of Japanese Shaped Resist Dyeing*: (p 7-52)

\* Dusenbury, Mary, ed. *Color in Ancient and Medieval East Asia*. Spencer Museum of Art, U. of Kansas, 2015. "Substance of Color" (a short introduction to major dye stuffs Pp. 236-251; and Goulong Lai, "Colors and Color Symbolism in Early Chinese Ritual Art" pp. 24-43.

\*Brandon. *Country Textiles of Japan: The Art of Tsutsugaki*. "Indigo" (p. 43-52)

Class 7. Printing on cloth: stencil dyeing. Our visit to the Daiwa Senko *kata yuzen* workshop is, perhaps, a visit to the precariously positioned craft of stencil dyeing. We'll be looking forward to your own insights regarding this fascinating and fragile workplace.

Read before class:

\*Kiriata Ken, "Yūzen Dyeing: A New Pictorialism" in *When Art Became Fashion*. (p 115-131)

\*Brandon. *Country Textiles of Japan: The Art of Tsutsugaki*. (p 3-20)

\*Yoshioka, Sachio. *Ryūkyū Bingata*. (Kyoto Shoin, 1995). P. 1-95 (much is photographs)

\*(Optional) Nakano. *Japanese Stencil Dyeing: Paste-Resist Techniques*. (p 3-19)

Class 8: Nishijin area textiles... from gold thread to obi to Buddhist weavings. We'll be visiting a total of three places to get a better idea of the extensive division of labor within the textile community and experience the exceptional quality of goods emanating from this rarified enclave.

Read before class:

\*Hareven Tamara. "A World within a World" in *The Silk Weavers of Kyoto; Family and Work in a Changing Traditional Industry*. (p 25-50)

\*Bethe, Monica. "Historical Survey of Gold on Fabric." Unpublished

\*Kiriata Ken. *Noh Costumes*. Kyoto Shoin's Art Library of Japanese Textiles. Shikosha, 1993. P. 8-95 (lots of photos)

\*Kiriata Ken. *Meibutsugire*. Kyoto Shoin's Art Library of Japanese Textiles. Shikosha, 1994. P. 3-24, 62-70, 92-95

\*(Optional): weaving vocabulary Bethe and Yamakawa. "Textile Terminology" in *Transmitting Robes, Linking Minds* (Kyoto National Museum, 2010) p 204-215

\*(Optional): Textile glossary in *When Art Became Fashion*, (LACMA) for reference.

Class 9: Buddhist altar items: implements and statue making. We will be making a trip to the Matsuhisa Buddhist statuary studio to take in the eye-poppingly intricate delicacy of religious statuary carving at its very best.

Read before class.

\*Bethe, "Worship Sanctuary; Altars and their Surrounding" in *Amamonzeki; A Hidden Heritage* (Tokyo Geidai Catalog, 2009) P. 148-151)

\*Nara National Museum. *Viewing Buddhist Sculpture*. P. 3-19.

\**Masterworks from the Nara Buddhist Sculpture Hall*. Nara National Museum, 2016. P 142-147.

Class 10: The direction of craft in the wake of Japan's modernization: the *mingei* (folk craft) movement. A visit to the former home of potter, calligrapher, essayist and designer, Kawai Kanjuro, will offer students a special look into the heart and soul of one of Japan's most influential 20<sup>th</sup> century artists. One of your instructors for this course is also one of Japan's foremost authorities on the *mingei* movement and its practitioners. There would be no better time to dive into the readings early and get your questions ready.

Read before class

\*Leach, Bernard and Yanagi Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty*. (The entire book is recommended, but you're free to select readings that most interest you.)

\*Robert Moes, *Japanese Folk Art*. Art Services International, 1995. P 1-30.

\* (Wilson. *Inside Japanese Ceramics* )

Class 11: Tea and Wagashi: Our final outing will be to the well-known Tsuruya Yoshinobu confectionary establishment where we will experience why even many purveyors of foodstuffs are counted as members of the artisanal and crafts world.

We end our journey by sampling a handmade traditional sweet and imbibing a cup of *matcha*, Japan's frothy powdered green tea.

#### Read before class

\*Richie, Donald, *A Taste of Japan*, 1992. P. 92-96, 104-109.

\*Hosking, Richard, *A Dictionary of Japanese Food*, 1996. Appendix 12-13.

Class 12: Student presentations

Class 13: Student presentations

Depending on the calendar, an additional class may be added prior to presentations. Final papers due to be handed in during exam time.

### Reference books for further study.

#### General

Mason, Penelope. *History of Japanese Art*. Harry N. Abrams, Inc. 1993.

Mizoguchi Saburo. Louise Cort, tr. *Design Motifs*. Weatherhill, Shinbundo, 1973

Paine, Robert and Alexander Soper. *The Art and Architecture of Japan*.

Penguin Books. 1955, 1981.

The Japan Craft Forum. *Japanese Crafts*. Kodansha International, 2001.

#### Bamboo

Bess, Nancy Moore. *Bamboo in Japan*. (Kodansha International, 2001.) Robert

T. Coffland. *Contemporary Japanese Bamboo Arts*. Art Media Resources.

Ltd., 2000.

Rinne, Melissa. ***Masters of Bamboo: Artistic Lineages in the Lloyd Cotsen Japanese Basket Collection***. Asian Art Museum. 2008.

Sekijima, Hisako. *Basketry: Projects from Baskets to Grass Slippers*. Kodansha International. 1986.

### Carpentry and architecture

- Brown, S Azby. *The Genius of Japanese Carpentry*. Kodansha Inter. 1995.
- Carver, Norman F. *Japanese Folkhouses*. Documan Pr Ltd. 1984/2006
- Cram, Ralf Adams. *Japanese Houses: A Classic Look at Japanese Architecture*. Tuttle.
- Cram, Ralf Adams. *Impressions of Japanese Architecture and the Allied Arts*. Tuttle, 1982.
- Engel, Heinrich. *The Japanese House, a Tradition for Contemporary Architecture*. Tuttle, 1964
- Kyomachiya Council. *Kyoto Machiya Revitalization Project*. 2011.
- Ludvik, Catherine. Michiru Kanade, et al. *Chūgūji Imperial Convent*, Yashiro Asano pub. 2009
- Roderick, John. *Minka, My Farmhouse in Japan*. Princeton Architectural Press, 2007.
- Seike Kiyosi. *The Art of Japanese Joinery*, Weatherhill, 1977, 81.
- Kazuo Nishi and Kazuo Hozumi. *What is Japanese Architecture? A survey of Traditional Japanese Architecture*. Shokokusha pub., 1983

### Papermaking and printing

- Barrett, Timothy. *Japanese Papermaking: Traditions, Tools, and Techniques*. Weatherhill, 1992, 2004.
- Design Exchange. *Karacho: Karakami Paper in Kyoto*. Design Exchange, 2004.
- Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft*. Dover Pub, 2011
- Needham, Joseph. *Science and Civilization in China: Vol 5, Chemistry and Chemical Technology, Part 1, Paper and Printing*. Cambridge University Press, 1985.

### Textiles

- Kyoto Shoin's Art Library of Japanese Textiles –20 volumes
- Benjamin, Betsey Sterling. *The World of Rozome: Wax-Resist Textiles of Japan*. Kodansha International. 1996.
- Bethe and Yamakawa. *Transmitting Robes, Linking Minds: the World of Buddhist Kasaya*. Kyoto National Museum. 2010
- Bethe, "Reflections on *Beni*: Red as a Key to Edo-Period Fashion" in *When Art Became Fashion*. (p. 133-151)
- Brandon, Riko Mochinaga. *Country Textiles of Japan: The Art of Tsutsugaki*. Weatherhill, 1986.

- Hareven Tamara. *The Silk Weavers of Kyoto; Family and Work in a Changing Traditional Industry*. University of California Press. 2002.
- Kirihata Ken, "Yūzen Dyeing: A New Pictorialism" in *When Art Became Fashion*. Murashima, Kumiko. *Katazome, Japanese Paste-Resist Dyeing for Contemporary Use*. Lark Books, 1993
- Nakano Eisha with Barabara Stephan. *Japanese Stencil Dyeing: Paste-Resist Techniques*. Weatherhill, 1982.
- Noma Seiroku. Armins Nikovskis tr. *Japanese Costume and Textile Arts*. Weatherhill. The Heibonsha Survey of Japanese Art. Weatherhill, 1974.
- Sandberg. *Indigo Textiles: Technique and History*.
- Stinchecum, Amanda. *Kosode: 16<sup>th</sup> to 19<sup>th</sup> Century Textiles from the Nomura Collection*. Japan Society and Kodansha International. 1984
- Takeda, Sharon, et al. *When Art Became Fashion*. Los Angeles County Museum, 1992
- Wada Yoshiko, et al. *Shibori: The inventive Art of Japanese shaped Resist dyeing: Tradition, Techniques, Innovation*. Kodansha International. 1983.

### Ceramics

- Cort, Louise Allison. *Shigaraki Potter's Valley*. Kodansha International, 1979
- Cort, Louise Allison, et al. *Isamu Noguchi and Modern Japanese Ceramics: a Close Embrace of the Earth*. Smithsonian Institute, Washington, 2003
- Fujioka Ryoichi. Louise Cort, tr. *Tea Ceremony Utensils*. Weatherhill/ Shibundo, 1973
- Honolulu Academy of Arts, *Yakimono: 40000 Years of Japanese Ceramics*. 2005
- Kawahara Masahiko. *The Ceramic Art of Ogata Kenzan*. Japan Arts Library. Kodansha International, 1985
- Leach, Bernard and Yanagi Soetsu. *The Unknown Craftsman: A Japanese Insight into Beauty*. Kodansha Amer. 1990
- Pitelka, Morgan. *Handmade Culture: Raku Potters, Patrons, and Tea Practitioners in Japan*.
- Wilson, Richard. *Inside Japanese Ceramics*. Weatherhill, 1995,1999
- Lee Anthony. *Japanese Tea Ceremony*. Robson Books, 2008.
- Sadler, A. L. *Cha-no-yu The Japanese Tea Ceremony*. Tuttle, 2001.

### Food

- Yoshio Tsuchiya *A Feast for the Eyes*. (Kodansha International. 1985.
- Eric Rath. *Food and Fantasy in Early Modern Japan*. U. of California Press, 2010.
- Ishige: *History of Japanese Food*. Routledge.