

世界に通じる ^{みやこ}京の職人
Kyoto Artisans and their Worlds

KCJS, Spring 2024, Tuesdays 13:10–16:25

Instructor: Melissa Rinne

Teaching Assistant: Sumin Chou

Since its inception in 794, the ancient capital of Kyoto has been a center for Japan's high-end artisanal industries. Neighborhoods, and even streets, were often defined by the various guilds that prospered throughout different parts of the city, from the famed weaving workshops of Nishijin to the hand-applied *yūzen* dyeing used for the finest kimono, from objects crafted for daily life in Kyoto *machiya* (townhouses) to the exclusive implements made for the court, elite warriors, and practitioners of chanoyu (tea) by hereditary family workshops dating back multiple generations. For centuries, decorative and applied arts made in "Miyako" have exemplified the pinnacle of refinement and quality.

This course will explore Kyoto's centuries-old artistic traditions in such areas as woven and dyed textiles, bamboo, paper, ceramics, and lacquer, through engagement with the city's living artists and craftspeople. In addition to learning about the production techniques used in various artistic mediums and the intricate divisions of labor within each industry, we will look how multigenerational businesses are reinventing themselves to meet the needs of the modern society, sometimes straddling the line between artisan and artist. When possible, we will also visit major art exhibitions, guided by leading artists in these craft (*kōgei*) genres. We will also learn about efforts to preserve traditional industries into the future.

During site visits to artist studios, workshops, and exhibitions, students will be expected not only make careful observations but also to ask questions reflecting their understanding of the readings, take detailed field notes, and consider approaches to the study of materials, techniques, contemporary craft, and intangible cultural heritage. Success in this class will require a high degree of initiative and proactive participation, a commitment to doing the readings and to submitting fieldwork reports (1000+ words per week) documenting these visits. In addition, students will be responsible for promptly writing thank you letters to the artists visited on a rotating basis (several letters per student per semester). Due to the size of the studios we will visit, this class will be limited to approximately ten students, chosen through essays written after the first class.

In lieu of a final exam, students will give a presentation on the research topic of their choice and write a final paper (approx. 2500–5000+ words) based on their own research and analysis on a traditional industry, artistic practice, or other area of choice. Assessment will be based on classroom participation and thank you letters (20%), fieldwork reports (40%), final presentation (15%), and final paper (25%). Class attendance is mandatory.

In preparation for the final presentation and paper, each student must identify a particular area of interest and engage in independent research, including some combination of interviews, site visits, and library and web research in Japanese and English. Students should discuss their plans for these reports with the instructor(s) as early as possible in the semester in order to jointly consider the resources that might be available.

***This syllabus is subject to change. The class will be limited to ten students.*

Schedule

CLASS 1, JANUARY 16:

Orientation Lecture and Nitten Exhibition

We will begin with an introductory lecture introducing the professors and describing the course and expectations for students. The class will be limited to 10 students, so those who wish to participate will be expected to write a personal essay describing why they wish to take the class. We will then go together to Okazaki We will then go to the nearby Kyoto City Kyocera Museum of Art to see the Nitten (Japan Fine Arts Exhibition), a prestigious annual exhibition founded in 1907, where contemporary artists working in traditional mediums present their work to a national audience.

We will first be given an introduction to the Calligraphy division by calligrapher Ishizuka Atsushi, who works as a professional calligrapher and teaches calligraphy at universities, high schools, and privately. There we will be given a special introduction to the Crafts division by artists whose works is being shown.

CLASS 2, JANUARY 23

Kawai Kanjiro's House and the Kyoto National Museum

This class will focus on ceramics and the *mingei* (folk craft) movement, beginning with a visit to the former home of potter, calligrapher, essayist, and designer, Kawai Kanjirō (1890–1966) for a special look into the heart and soul of one of Japan's most influential twentieth-century artists. We will then follow up with a visit to the Kyoto National Museum to see examples of ceramics, textiles, calligraphy, lacquer, painting, metalwork, and other artistic genres from premodern Japan, many of which were made in Kyoto.

Readings/Video:

*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.)

Watch all of this video on the Kyoto National Museum in preparation for the KNM visit: "Art for Breakfast 2022: An Insider's Introduction to the Kyoto National Museum" (1 hr., 13 min.)

<https://asiasociety.org/video/art-breakfast-2022-insiders-introduction-kyoto-national-museum>

Optional:

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

* Richard L. Wilson, *Inside Japanese Ceramics: Primer of Materials, Techniques, and Traditions*. Weatherhill, 1999

Robert Yellin's Website with Japan Times articles: <http://www.e-yakimono.net/>

CLASS 3, JAN 30:

Tea Gathering at the Kyoto National Museum

For this class, we will have a specially prepared tea gathering in the tearoom Tan-an at the Kyoto National Museum. Some of the utensils that will be used were made by artists whose studios we will visit during this class. After a brief introduction to chanoyu, the culture of tea appreciation in Japan, students will experience formal tea preparation inside a traditional tearoom, hosted by a tea master of the Urasenke tea tradition. All students must read *The Book of Tea* by Okakura Kakuzō (Tenshin) before class and come prepared to discuss it during sessions before and after the tea ceremony experience. Please dress very warmly with plenty of underlayers, as this tea experience will take place in a traditional tearoom surrounded by garden. There may be additional time to finish viewing galleries in the Kyoto National Museum.

CLASS 4, FEB. 6:

Lacquer

In this class, we will take an in-depth look at the world of lacquer through a visit to the Kyoto home and studio of a leading Kyoto lacquer artist Nishimura Keikō III, whose family has been engaged in lacquering for the past century. Their studio specializes in plain, undecorated lacquers, artisans of which have traditionally been known as “*nurishi*.” The studio has trained numerous young artisans in specific areas of lacquer making, including wood turning on a lathe and lacquering, and these apprentices continue to work with him even after going independent. The artist, who also produces contemporary abstract art objects, will tell us about the work of the studio and various initiatives, including the revival of historical lacquers and planting of lacquer trees in areas around Kyoto. We will also be able to view flower arrangements in lacquer vessels by his wife and manager, Nishimura Yōko.

Readings:

Haino Akio, “The Momoyama Flowering; Kōdaiji and Namban Lacquer,” in James C. Y. Watt and Barbara Brennan Ford, eds., *East Asian Lacquer: The Florence and Herbert Irving Collection* (New York, N.Y.: Metropolitan Museum of Art, 1991), 163–73.

Ann Yonemura, *Japanese Lacquer*. Washington DC: Smithsonian Institution Press, 1979), 1-106.

Handbook for the Appreciation of Japanese Traditional Crafts

<https://www.nihonkogeikai.or.jp/en/urushiwork> (Online publication, read “Urushi Work” chapter carefully for vocabulary)

CLASS 5, FEBRUARY 13

Uji and Asahi Ware

For this class, students will travel to the kilns of Asahi ware (Asahiyaki), which has been produced for over 400 years in Uji, south of Kyoto. Uji is also known as the center of tea culture in the region around Kyoto. After hearing from the potters about the history and use of this type of ceramic, students will have a hands on experience trying their hand at slab building, making a hand formed tea bowl or teacup out of a slab of clay. Students’ works will be fired in the kiln by the staff and sent back to KCJS before the end of this semester.

About Asahiyaki: <https://asahiyaki.com/about.php>

Readings: TBD

CLASS 6, FEBRUARY 20

From Artisan to Fiber Artist: GalleryGallery and National Museum of Modern Art Kyoto

For this class, we will first visit the Nishijin studio of Kawashima Keiko, long time director of the pioneering Kyoto fiber art space GalleryGallery (closed 2022), which was founded by artist Kobayashi Masakazu and others, many of whom began their careers working for Kawashima Textile Company (no relation; we will visit Kawashima Textiles in another class). She will lead a discussion about the significance of Kyoto as a leader in the realm of fiber art in the last three decades of the twentieth century. We will then travel to the National Museum of Modern Art Kyoto, for a tour of the exhibition *KOBAYASHI Masakazu and His Contemporaries – Beyond Fiber Art* (on view until March 10) by MoMAK deputy director and chief curator Ikeda Yuko. This is a rare opportunity to learn about Kyoto textile artists who rose to the top of the international art scene from key individuals at the source.

Readings/Video:

Before class sure to watch the entire video "Textile Magicians," a film by Cristobal Zanartu (56 min, 1997). <https://vimeo.com/139602030>

The creations of five Japanese contemporary fiber artists in the cedar forests near Kyoto, Japan. With: Masakazu Kobayashi, Chiyoko Tanaka, Jun Tomita, Naomi Kobayashi, Hiroyuki Shindo. Winner of the JURY PRIZE at the 40th TOKYO FILM FESTIVAL, GRAND PRIX at the 20th UNESCO FILM FESTIVAL OF FILM ON ART.

Ikeda Yuko, "Kobayashi Masakazu and Japanese Fiber Art –Between Tradition and Freedom" in KOBAYASHI Masakazu and His Contemporaries – Beyond Fiber Art (exhibition catalogue) Kyoto: National Museum of Modern Art, Kyoto, 2024, 32–43.

CLASS 7, FEBRUARY 27

***Yūzen* Dyeing at Chiso; Innovative Weaving at Hosoo Textiles**

Founded in 1555, Chiso is one of the oldest and most influential textile companies in Kyoto, commissioning the majority of handmade, bespoke *yūzen* dyed kimono produced in the ancient capital. We will visit the Institute for Chiso Arts and Culture, founded in 2017, where we will learn from director Kato Yuriko about the history of this company and the processes of producing *yūzen* dyed kimono, executed with paste-resist and hand-applied or stenciled dyes, sometimes embellished with embroidery. After that, we will visit Hosoo Textiles, founded in 1688 and now producing contemporary textiles inspired by historical prototypes but using cutting edge technology.

Readings:

Vivian Li and Christine Starkman, eds., *Kimono Couture: The Beauty of Chiso*. (Lewes, UK: GILES, 2020), 1–112.

CLASS 8, MARCH 12

Kawashima Selkon Textile Company

This class will focus on the weaving industry in Kyoto. We will visit one or two weaving companies. One of them, Kawashima Selkon is one of the largest luxury textile companies in Kyoto. Founded in Kyoto in 1843 and now headquartered in northern Kyoto, Kawashima Orimono was known for producing textiles for the imperial household and for international exhibitions in the nineteenth and early twentieth centuries. Today, it produces a range of textiles, from handwoven pattern weave and tapestry weave obi to massive handwoven tapestry stage curtains to industrially woven interior fabrics. The company also is in possession of a vast collection of rare Japanese historical textiles.

Readings

*Hareven Tamara. "A World within a World" in *The Silk Weavers of Kyoto; Family and Work in a Changing Traditional Industry*. (Univ of California, 2002), pp 25-50

*(Optional): Rinne Melissa, "Glossary," in Tokyo National Museum and Asahi Shimbun, eds., *Kimono: Fashioning Identities*. (Tokyo: Asahi Shimbun, 2020) p 371-375.

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

CLASS 9, MARCH 19

Kyoto Kimono Industry

For this class, we will welcome kimono producer Hara Naoki, president of Futaya. After graduating from the National Defense Academy and travelling the world as a member of the Maritime Self-Defense Force, Mr. Hara recognized the power of culture and entered the Kyoto kimono industry as a producer. He will share his experience and perspectives in a discussion with students. In addition, he will lead us on a tour of studios of three highly specialized kimono artisans, possibly including background dyeing (*hikizome*), crest making (*mon norioki*), and crest washing (*mon arai*). The kimono industry is highly segmented by specialty, and artisans often do only one limited part of the process, cultivating their skills and expertise over years and decades. Even Kyoto residents working in the kimono industry rarely get to visit such workshops, so this is an extremely special opportunity for our class.

Readings:

TBD

CLASS 10, MARCH 26

Bamboo

This class will focus on the various uses of bamboo. We will visit a multi-generational bamboo bow maker to see how bows are made for the Japanese traditional martial art of *kyūdō* (archery). We will then visit a traditional business in the heart of the city, which specializes in *sudare* blinds made from bamboo and reeds.

Readings:

Melissa M. Rinne, *Masters of Bamboo: Artistic Lineages in the Lloyd Cotsen Japanese Basket Collection*. (San Francisco: Asian Art Museum, 2007) pp. 14-42, 126-139.

*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

CLASS 11 April 2

Karakami Block-Printed Paper

For this class we have a lecture and hands on demonstration by Sugawara Fumiha, an artist of *karakami*, the mica-printed paper used for the most important fusuma sliding door panels in traditional Japanese architecture. This will be followed by a hands-on workshop for students.

Suggested Readings:

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

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

*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*.

Senda, Seiji, Erika Suzuki, Tetsuo Kikuchi, Mitsunori Suda, and Yuka Takai, "Process Analysis of Kyo Karakami Manufacturing," in Vincent G. Duffy (Ed.), *Digital Human Modeling: Applications in Health, Safety, Ergonomics and Risk Management: Human Modeling. 6th International Conference*,

DHM 2015. Held as Part of HCI International 2015, Los Angeles, CA, USA, August 2–7, 2015 Proceedings, Part I. New York: Springer, 2015, **368-378**.

CLASS 12 APRIL 9
Final Presentations I

CLASS 12 APRIL 16
Final Presentations II

Final papers due April 18 12:00 noon

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 and wood

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.
Mertz, Mechtild, *Wood and Traditional Woodworking in Japan*. Kaiseisha Press, 2011.

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.
Kyoto National Museum, ed. (Yamakawa and Bethe). *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.
Kiriata 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 Barbara 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: 16th to 19th 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: 4000 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.

Code of Conduct

As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity. Collaborative scholarship requires the study of other scholars' work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited. In practical terms, this means that, as students, all work submitted in this course, whether in draft or final form, must be your own. You must be responsible for the full citations of others' ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent. Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated.

The use of ChatGPT or any other AI tools for course assignments (with the exception of artificial neural networks like DeepL for machine translations, duly cited) is tantamount to plagiarism. Any cases of plagiarism or cheating will be reported to Columbia Undergraduate Global Engagement and the academic advisor at your home institution and are subject to the code of academic conduct there. In such cases, your final grade will be determined by your home institution and not by KCJS.