

# Related Voices

HAMADA: Three Generations



PUCKER  
GALLERY  
BOSTON



Tomoo Hamada  
*Bottle*  
 Black and kaki glaze with akae decoration  
 12 x 8 ¼ x 5"  
 HT132



Shoji Hamada  
*Obachi (Large Bowl)*, 1960-69  
 Ame glaze with poured decoration  
 4 ½ x 20 x 20"  
 H38\*\*



Shoji Hamada  
*Obachi (Large Bowl)*, ca. 1950s  
 Black glaze with trailing decoration  
 5 ½ x 23 x 23"  
 H40\*\*



Shinsaku Hamada  
*Vase*  
 Ji glaze with tetsue and akae decoration  
 9 ¾ x 5 ¼ x 5 ¼"  
 HS36

\*Box signed by Shoji Hamada  
 \*\*Box signed by Shinsaku Hamada

# Three Voices

*“To work with clay is to be in touch with the taproot of life.”*

—Shoji Hamada

When one considers ceramic history in its broadest sense a three-generation family of potters isn't particularly remarkable. Throughout the world potters have traditionally handed down their skills and knowledge to their offspring thus maintaining a living history that not only provided a family's continuity and income but also kept the traditions of vernacular pottery-making alive. The long traditions of the peasant or artisan potter are well documented and can be found in almost all civilizations where the generations are to be numbered in the tens or twenties or even higher. In Africa, South America and in Asia, styles and techniques remained almost unaltered for many centuries. In Europe, for example, the earthenware tradition existed from the early Middle Ages to the very beginning of the 20<sup>th</sup> century. Often carried on by families primarily involved in farming, it blossomed into what we would now call the 'slipware' tradition. The Toft family was probably the best known makers of slipware in Staffordshire. It was here, near the rich reserves of good red clay and the coal to fire the kilns that Thomas Toft made his slipware dishes in the latter part of the 17<sup>th</sup> century. Then came Ralph Toft, possibly Thomas Toft's brother or son, who is thought to have worked around 1675. There was also a Cornelius Toft and James Toft.

In Japan there are many such families. The Matsubayashi family of potters, for example, are currently in the 15<sup>th</sup> generation. From father to son, from son to grandson, the Matsubayashi family has passed on the traditional techniques of Asahi for fifteen generations since the Momoyama Period (1573-1615). Indeed, it was Tsuronosuke Matsubayashi, born during the last decade of the 19<sup>th</sup> century, who came to England and helped Bernard Leach rebuild the kiln at St Ives while at the same time injecting some much needed practical and technical common sense into the workshop practices at the fledgling Leach Pottery.

The Raku family from Kyoto has another long tradition of making low temperature fired vessels for the tea ceremony since the 16<sup>th</sup> century. Whilst the lineal traditions of Japan may, to the outsider, appear suffocating and creatively limiting – a role inherited – it is also true that the responsibility of keeping a tradition alive is one borne with dignity and is seen as an honour that one bestows upon the next generation.

In more recent times the Hamada family is not alone in the longevity of their heritage. Kawai Kanjiro was, with Leach and Yanagi Soetsu, a founder of the Mingei or the 'Folk Craft' Movement. Mingei was seen as a reaction to what they saw as the increasing threat of industrialization upon traditional, handmade crafts. Espousing many of the beliefs expressed by William Morris, they observed modern society enjoying the fruits of industry and economies of scale, while losing something in its soul as its eye for beauty in the simplest of utensils – a cup, a chair, or a basket – became more and more blinded by low cost and standardization. Kawai Kanjiro became recognized as a very important figure in Japanese ceramics and both Kawai Takeichi and Kawai Toru became potters working in a style not dissimilar from Kawai Kanjiro.

Another obvious comparison is that of the Leach family. When Bernard Leach returned to England in 1920 he was accompanied by Hamada Shoji and together they established the Leach Pottery in St Ives, Cornwall. Their collaborative association and close friendship



was to last until 1978 and the passing of Hamada. Bernard Leach had five children and amongst them was David born in 1911 and Michael in 1913; both became potters having learnt their craft largely at the Leach pottery. David's son John and his brother Simon, Bernard's grandsons, are also potters (Simon in Pennsylvania), as is Philip, the son of Michael. Like many artists who choose to carry the banner of a family legacy and, some might say, the cross of a famous father, both David and Michael were faced with the difficult balancing act of preserving tradition and, at the same time, establishing their own artistic identities. Incidentally, Michael's daughter Allison married Clive Bowen, the renowned slipware potter from Devon.

All of this brings us to the three generations of the Hamada family and the exhibition we see before us. Here we can see the fundamental difference between the modern studio potter and the "families" of potters I talked of earlier. There is, in these three generations, a clear unifying bond while at the same time one can see three distinctly different voices. Indeed, it is the constant seeking of artistic expression and the collective desire to move forward rather than to perpetuate a static tradition which is the significant difference here and what makes the Hamada three generations so extraordinary.

Let's face it: Hamada Shoji must have been a hard act to follow. Shinsaku must have fully realised that he needed to find his own way even if "his own way" meant just a minor detour to the left or right. I can remember well David Leach telling me of his own struggles to break away from his father's style. For David, having worked so close to the hot flame that was Bernard, it meant moving away geographically and forging his own creative environment. David never really shook off the burden of being Bernard's son and while he achieved a huge amount in his own right he was always aware of the comparison. There is a distinct comparison here with Shinsaku because David's style was crisper, more technically proficient than his father, and I see that in Shinsaku's work, too (HS40). Shinsaku worked very closely with his father and, like David, masterminded much of what went on in the workshop. Indeed, Shinsaku accompanied his father on teaching tours acting as assistant and generally right-hand man, as did David for his father.

Hamada Shinsaku's pieces have a more predestined feel to them than Shoji's. There is a more obvious plan and less is left to chance. Maybe this is due to his training in Industrial Arts at Waseda University before apprenticing to his father. Interestingly, David Leach, much to his father's disgust, also studied industrial ceramics in Stoke on Trent. I suppose one might say that Shinsaku's style is calmer, less spontaneous, but nonetheless impressive for that. One can see his character in pieces such as HS27 and HS37. All of the fundamental elements of the Hamada workshop are there but the pots have a much greater nearness to the original concept that created them. Hamada Shoji's work came close to improvisation sometimes (H60) but I don't think improvisation is something that Shinsaku would entertain. This very different attitude of approach is what divides their work even though the root, the place and the materials are all common to both.

It has been said many times but nevertheless it is true: there is naturalness in Shoji's work that springs from his holistic approach to a chosen way of life that not only includes his pottery-making but incorporates the whole of the waking day.



Tomoo Hamada  
*Bottle*  
Ash glaze with akae decoration  
11 ¼ x 6 x 6"  
HT134

Hamada Shoji once said:

*Take, for instance, eating an apple. The primitives took it right off the tree and ate it, skin, seeds, and all. But today we seem to think that peeling it looks better, and then we cut it up and stew it and make a jam of it and prepare it in all kinds of ways. In preparing the apple, quite often we commit many errors on the way. But in just taking it off the tree and eating the whole thing, there are no mistakes to be made.*

I take this to mean that over-refinement and over-intellectualizing the making of pottery is a mistake. He felt that pottery-making should come from the gut and from the heart and not so much from the head. Once, he was asked by Leach how he could manage to glaze several hundred pots in a day without seeming to need any notes or planning ahead. To this he said, “I simply look at the pot and ask what it wants.”

That was his genius – a seemingly infinite stream of ideas that came from his subconscious. An innate and wholly intuitive sense of pattern and placement (H41) coupled with a total confidence in his glazes and pigments. Hamada wasn't concerned with being innovative and yet he was. In his own way he revolutionized ceramics in Japan. His assimilation of influences from a myriad of sources into a distinct and personal style was quite unheard of in a country that placed so much importance on the maintenance of tradition. Hamada had an intimate relationship with a limited palette of materials and he knew that repetition didn't mean exactness; he reveled in the minor or subtle differences each time his hand and arm made the sugar cane motif (H48 and H52). He also loved the controlled exuberance of the pouring ladle where the arm often lent spontaneity and greater success than the brain alone could ever bring about – what Michael Cardew called the “incidental or the accidental” (H17 and ML20). Hamada gave the kiln and the fire its due reverence for their contribution to his work. He had a relaxed attitude to the variance that a very large kiln offered and mused for hours over the vagaries of the fire. Watching him work I, as a potter, wonder at his calmness and serenity; the relaxed and unfettered way he decorated, for instance, is quite remarkable and that he could do that as part of a team while often watched and scrutinized by outsiders is something few could do. He said, “Making pottery should not be like climbing a mountain; it should be more like walking down a hill in a pleasant breeze.”

I think that the following quote following a visit to Korea with Yanagi provides us with real insight into the thought processes behind Hamada Shoji's working ethos:

*The Koreans don't mind anything; they are casual and are not concerned at all about how they do things. They know what the pot needs and they do it... Whether the pot is crooked or not is not important to the Koreans; they turn off large chunks of clay – sometimes the foot is uneven, and often the bowl is better because of it... The clay is still extremely soft when they turn the footring. They are making very cheap ware and they work so quickly that often the pot is not perfectly centred or level for turning. Sometimes this results in one side of the footring being thinner than the other.*

(This is the quarter-moon footring that the Japanese admire so much.)

Hamada was also acutely aware that imitation without the deepest understanding and feeling for what is being done sets up the work for failure:

*The Japanese are able to do the Chinese style and do the Korean style – in fact they are very proud of this skill – but this becomes their only Japanese style. This is not just true of the potting world, it is true in every direction of Japanese development.*

I used the word genius earlier and I do believe that Hamada Shoji was a genius in the true sense of the word. The breadth, quantity and quality



Shoji Hamada  
Bowl, ca. 1970  
Tetsue brushwork  
4 ¼ x 8 ¼ x 8 ¼"  
H48

of his work throughout his lifetime is truly extraordinary. It is difficult to find a bad pot by Hamada and through his friendship with Leach and the workshop tours they made in the 50s both in the USA and in the UK, he came to be seen as the iconic or archetypal Oriental potter. Often dressed in traditional garb, incidentally made from cloth woven in England by Ethel Mairet, while sitting at his stick wheel, Hamada presented a portrait of someone many people aspire to. His influence was immense both in Japan, particularly Mashiko, and in the West, where his pots found an appreciative and emulative audience. Few of the world's major museums are without a piece by Hamada Shoji and, speaking for myself, I have no hesitation in proclaiming him as the foremost and therefore, without doubt, the most influential studio potter of the 20<sup>th</sup> century. When I look at Hamada Shoji's works I am constantly aware of a man "keeping things simple" but with the control and sensitivity of someone totally at one with materials and with himself. There is, for me at least, a great sense of adventure in his work born out of supreme confidence.

Hamada Tomoo trained initially as a sculptor at Tama Art University. He once told me that he had decided to become a potter very early in his life but that he needed to get away from Mashiko and the Hamada compound to experience new approaches and a different view of life and art. Coming back to the family home and workshops and to the life of a potter felt like a natural step despite his fine art education. Tomoo has integrated a modernist view, a form of constructivism seen in architecture where lines and angles are employed to provide areas or planes that carry colour or pattern.

"I decided to be a potter when I was three," Tomoo wrote in an exhibition catalog at the Kanoya Gallery in Mashiko. "My family allowed me to choose of my own free will. I was interested in art in general, so I often spent time in my grandfather's and father's studio." Indeed there is a well-known photograph reproduced in the late Susan Peterson's book *Shoji Hamada: Potter's Way and Work* that shows the very young Tomoo decorating a press-moulded bottle with a brush and pigment. Hamada Shoji encouraged his grandson saying, "He's quite an artist because he's a child! No one can do better than children."



Tomoo Hamada  
*Bottle*  
Black and white glaze with akae decoration  
10 ¼ x 9 ¾ x 4 ¾"  
HT96

The sculptural background is obvious when one looks at Tomoo Hamada's pieces. The shapes are quite complicated, often angular in form and don't rely upon the relaxed throwing style of Hamada Shoji or the classical, technically competent throwing of Shinsaku. The shapes are designed to provide a canvas for his enamel decoration and are cleverly orchestrated to perform that function (HT130). This kind of premeditated construction rather than the more nonchalant throwing style of his forebears is a dangerous path to walk. There is required a very good eye for what is right and what doesn't work proportionally. Tomoo has recognized that as a third-generation potter he needed to rejuvenate the family "brand", to find a voice, and he has found an avenue of expression quite unlike either his grandfather or father. He is bringing to Mashiko a new kind of originality which was very much needed and, in return, has caught the attention of many in Japan as an emerging and significant talent. Once asked about his view of his own position within the dynasty that is the Hamada family he said:

*Comparing my family to mountains, there is a mountain called Shoji in the Hamada mountains. There is also a mountain called Shinsaku and I am creating a mountain called Tomoo near Shinsaku. They are all in the same [mountain range] so they influence each other.*

Tomoo can throw though and he throws very well with a sense of orchestration that has been absorbed from a lifetime of proximity to two masters (HT77). The relaxed style of his throwing and trimming in combination with the relatively recent addition of the seductive salt-glazed surface to his repertoire creates pieces with a soft skin but with the "bones" of a considered structure beneath. I own a yunomi very similar to HT152. It is lightly thrown, trimmed loosely and faceted almost with abandon. I once stood and watched Tomoo faceting tea bowls. His approach is very different than mine. While I use a wire, he uses the blade of a knife in a similar way that someone else might peel an apple or whittle a piece of wood. The effect is not precise – the line wanders and the facets are not necessarily the same width – but the effect is very natural, organic and in sharp contrast to his angular, constructed pieces.

A third enamel firing has played a significant role in all three of the potters here. Hamada Shoji's use of enamel was typically free and expressive. He very cleverly partially decorated pots



Shinsaku Hamada  
Vase  
White glaze with tetsue brushwork  
7 x 5 ¼ x 5 ¼"  
HS30

in the second firing leaving areas, perhaps alternate squares or roundels, blank to receive the freely painted enamel later. Often the enamel related to, and complemented, a brush pattern already in place. Shinsaku's use of enamel is in keeping with his overall approach – that is to say organised, rhythmic patterns that often encompass a form lending to pattern and form a unity in the same way that string ties a parcel and traces the silhouette (HS30). Tomoo's repeated patterns in enamel are complex, studied and quite unlike Shoji's. His very considered roundels and panels appear like the patterns one sees in textiles but glimpsed behind a screen creating surfaces with a very clear spatial, almost three-dimensional effect (HT96). Tomoo's exposure to other sources of reference for his decoration are very apparent: textiles I have already mentioned but also Art Nouveau and Art Deco influences are represented too (HT129). Tomoo Hamada also cleverly combines the structured enamel patterns with gentle organic sculptural forms (HT104 and HT134).

In this exhibition we hear three very different voices. All are singing the same tune, each is using different words. Lineage can be a cross to bear as well as a helping hand up a very difficult ladder. Amongst these pots there is ample evidence that both Shinsaku and Tomoo have, to paraphrase the words of William Blake, “driven their cart and plow over the bones of the dead” – while Hamada Shoji, a pioneer, a master, a total one-of-a-kind, continues to remind us of the power of clay and glaze and the depth of his own artistry and vision. Each of the Hamadas has forged a unique footprint in the history of the family while maintaining tradition and communication between the generations.

—Phil Rogers  
February 2011

Phil Rogers' interest in the art of pottery began while he was a student in Wales. Largely self-taught, he was determined to pursue the craft further and after five years of teaching art and pottery in England he moved to the small, Welsh town of Rhayader, where he opened his first pottery studio and shop in 1978. Rogers has since had numerous international solo exhibitions and his works are included in over fifty museums and public collections. He is a fellow of the Craft Potters Association of Great Britain, a full member of the Royal Cambrian Academy and an elected member of the International Academy of Ceramics. He has written four books: *Ash Glazes* (1992), *Throwing Pots* (1995), *Salt Glazing* (2002) and *Phil Rogers: Potter* (2007), and is a popular lecturer and teacher in workshops around the world.



Shoji Hamada  
*Square Bottle*, ca. 1965  
Kaki glaze with wax resist brushwork  
8 ¼ x 5 ¾ x 3"  
H41  
*Alternate view on back cover*





Shoji Hamada  
*Plate*, ca. 1970  
Black and kaki glaze  
2 x 10  $\frac{3}{4}$  x 10  $\frac{3}{4}$ "  
H17\*



Shoji Hamada  
*Plate*, ca. 1965  
Black and kaki glaze with trailing decoration  
2  $\frac{1}{4}$  x 10  $\frac{3}{4}$  x 10  $\frac{3}{4}$ "  
ML20



Shoji Hamada  
*Square Bottle*, 1963  
 Tetsue brushwork  
 8 ¾ x 6 x 3"  
 H60\*



Shinsaku Hamada  
*Bottle*  
 Ji glaze with hakeme and tetsue brushwork  
 8 x 6 ¼ x 4"  
 HS29 *Alternate view on front cover*

Shinsaku Hamada  
*Vase*  
 Ji glaze with hakeme and tetsue brushwork  
 6 ½ x 3 x 3"  
 HS37



Shoji Hamada  
*Square Plate*, ca. 1960  
Kaki glaze with tetsue brushwork  
2 ½ x 11 x 11"  
H52\*



Shoji Hamada  
*Square Plate*, ca. 1955  
Black and nuka glaze  
3 x 13 x 13"  
H29\*\*



*Plate*, ca. 1960  
Ash glaze  
2 x 10  $\frac{3}{4}$  x 10  $\frac{3}{4}$ "  
CC2



*Large Bowl*, ca. 1953  
Tetsue brushwork  
5 x 17 x 17"  
GA1\*\*



*Square Plate*, ca. 1970  
Kaki glaze with trailing decoration  
3  $\frac{1}{4}$  x 12  $\frac{1}{2}$  x 12  $\frac{1}{2}$ "  
H33\*\*



*Bowl*, ca. 1960  
Green glaze with poured decoration  
4  $\frac{1}{2}$  x 18 x 18"  
H42



# Shoji Hamada

## BIOGRAPHY

Shoji Hamada was born 9 December 1894, in Tokyo, Japan. At the age of eighteen, he enrolled in Tokyo Technical College, where he met Kanjiro Kawai (1890-1966). Hamada first became interested in Mashiko pottery when he saw a teapot at the home of his colleague, Hazan Itaya (1872-1963). In 1916, Hamada graduated from Tokyo Technical College and enrolled at Kyoto Ceramics Research. There, he came to know Kenkichi Tomimoto (1886-1963). At this time, he and Kawai began 10,000 glaze experiments.

During the years 1919-1923, Hamada traveled to Korea, Manchuria, England (after meeting Bernard Leach in Japan the year before), France, Italy, Crete and Egypt. While in England, he built a climbing kiln at St Ives. Hamada moved to Mashiko in 1924 and married. A year later, Hamada had his first solo exhibition in Japan; and thereafter, he would exhibit worldwide. In the 1930s, Hamada moved a farmhouse from a neighboring village and rebuilt it as his home in Mashiko, and traveled through Korea, North China and Okinawa collecting old and new folk crafts.

In 1952, Hamada traveled with Soetsu Yanagi and Leach throughout the United States to give demonstrations. After receiving the Tochigi Prefecture Culture Award and Minister of Education Award for Art, Hamada was designated a Living National Treasure in 1955. Thereafter, Hamada was appointed Director of the Japan Folk Art Museum and awarded the Okinawa Times Award and Order of Culture from the Emperor. In 1961, *Shoji Hamada: Collected Works*, edited by Asahi Shimbun, was published. And in 1973, Hamada received an honorary Doctor of Art degree from the Royal College of Art in London, England.

Shoji Hamada died in 1978, four years after the completion of the Mashiko Sankokan Museum built in his home.



*Set of Six Tea Cups*, ca. 1955  
Tenmoku glaze  
2 ½ x 3 ½ x 3 ½" each  
CC5



*Set of Six Tea Cups*, ca. 1955  
Tenmoku glaze  
2 ½ x 3 ½ x 3 ½" each  
CC6



*Pourer*, ca. 1960s  
Tetsue brushwork  
4 1/4 x 7 1/4 x 8 3/4"  
H5



*Plate*, ca. 1950  
Trailing decoration  
2 1/4 x 11 3/4 x 11 3/4"  
H16\*



*Plate*, 1950  
Kaki glaze with wax resist brushwork  
2 x 9 3/4 x 9 3/4"  
H27\*\*



*Oval Dish*, 1937  
Tetsue brushwork  
1 3/4 x 9 3/4 x 5"  
H14\*\*



*Bowl*, ca. 1957-60  
 Ash glaze with poured decoration  
 3 x 9 ½ x 9 ½"  
 H2



*Square Bottle*, ca. 1965  
 Tetsue brushwork  
 9 x 6 ¼ x 3"  
 H31\*



*Square Bottle*, ca. 1967  
 Black and nuka glaze  
 9 ¼ x 4 x 4"  
 H39\*



*Textured Bottle*, ca. 1935  
 Black glaze  
 10 ½ x 5 ½ x 5 ½"  
 H36\*



*Yunomi*, ca. 1950  
Tetsue brushwork  
3 ½ x 3 x 3"  
H57\*



*Small Vase*, ca. 1955-1960  
Black and nuka glaze  
5 x 3 ¾ x 3 ¾"  
H6\*



*Lidded Bowl*, ca. 1930s  
Poured decoration  
6 x 7 ¾ x 7 ¾"  
H11\*



*Square Bottle*, ca. 1955  
Kaki glaze with wax resist brushwork  
8 x 4 ¾ x 2 ¾"  
CC18



*Hexagonal Vase*, 1970  
Black and kaki glaze  
8 x 3 ¾ x 3 ¾"  
H26\*\*





*Square Bottle*, ca. 1955  
Tenmoku and kaki glaze  
8 x 4 ¾ x 2 ¾"  
CC17



*Set of Five Plates*, 1972  
Tetsue brushwork  
1 ¾ x 7 ½ x 7 ½"  
Nu1303-3\*



*Plate*, ca. 1960  
Ash glaze  
2 x 10 ¾ x 10 ¾"  
CC3



*Plate*, ca. 1960  
Ash glaze  
2 x 10 ¾ x 10 ¾"  
CC4



*Small Vase*, ca. 1950  
Black and nuka glaze  
5 x 3 ¾ x 3 ¾"  
H58\*



*Faceted Vase*, ca. 1965  
Kaki glaze with wax resist brushwork  
5 x 3 ¾ x 3 ¾"  
H51



*Bottle*, ca. 1950  
Natural ash glaze  
9 ¼ x 7 x 5 ¾"  
H44



*Faceted Vase*, ca. 1960  
Salt glaze with wax resist brushwork  
10 ¼ x 5 ¼ x 5 ¼"  
H43



*Square Bottle*, ca. 1963  
Kaki glaze with trailing decoration  
9 x 6 x 3 ¼"  
H54\*\*



*Jar with Handles*, ca. 1970  
Kaki glaze with wax resist brushwork  
5 ¾ x 7 x 6"  
H45



*Yunomi*, ca. 1955  
Tetsue brushwork  
3 ¾ x 3 ½ x 3 ½"  
ML11



*Plate*, ca. 1960  
Black and kaki glaze with trailing decoration  
1 ¾ x 9 ¾ x 9 ¾"  
ML17



*Rectangular Dish*, ca. 1950  
Kaki glaze with wax resist brushwork  
2 ½ x 9 x 7"  
H50



*Vase*, ca. 1950  
Tetsue brushwork  
6 ¾ x 4 ¾ x 4 ¾"  
H56\*



*Set of Six Tea Bowls*, ca. 1947  
Ame glaze  
2 ¾ x 4 x 4"  
H55\*





Vase, ca. 1970  
 Hakeme and tetsue brushwork  
 8 ¼ x 3 ¾ x 3 ¾"  
 H53\*



Jar with Lugs, 1945-48  
 Tetsue brushwork  
 9 x 8 ½ x 8 ½"  
 MJ2



Vase, 1953  
 Tetsue brushwork  
 10 ¼ x 5 ½ x 5 ½"  
 HF3\*\*





Plate, ca. 1970  
Black and kaki glaze  
2 ¼ x 11 x 11"  
H46



Pourer, ca. 1970  
Hakeme brushwork  
5 x 9 ½ x 7 ½"  
H59\*



Oval Dish, ca. 1945  
Kaki glaze with wax resist brushwork  
3 x 11 x 3 ¾"  
H49



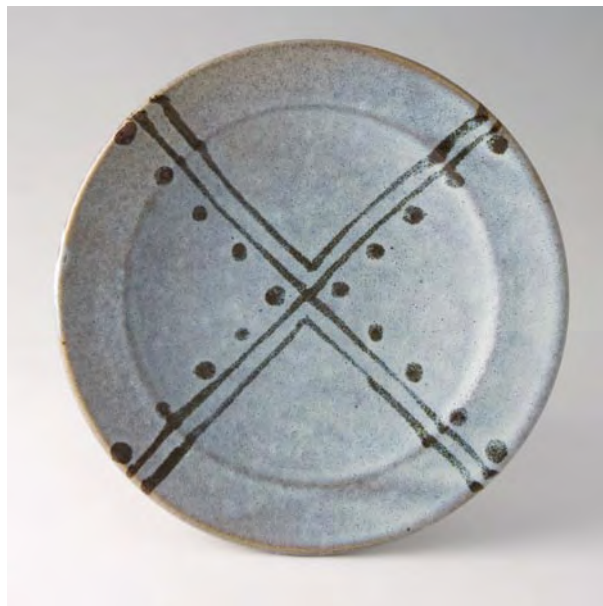
Plate, ca. 1970  
Black and kaki glaze with trailing decoration  
2 x 10 x 10"  
ML21



Plate, ca. 1960  
Ash glaze  
2 x 11 x 11"  
ML16



*Jar*  
Kaki glaze with akae decoration  
7 ¼ x 8 ¾ x 8 ¾"  
HS27



*Plate*  
White glaze with tetsue brushwork  
1 ½ x 11 x 11"  
HS38



*Vase*  
Kaki and celadon glaze  
14 x 7 ½ x 7 ½"  
HS26

# Shinsaku Hamada

## BIOGRAPHY

Shinsaku Hamada was born in Tokyo, Japan, in 1929, as the second son of Shoji Hamada. A year later, the Hamada family moved to Mashiko in Tochigi Prefecture. Shinsaku Hamada decided in middle school that he, too, wanted to become a potter. He studied industrial art at Waseda University in Tokyo and began to travel with his father to assist him during his demonstrations and lectures. Hamada held his first solo exhibition at the Mitsukoshi Department Store in 1970, and held landmark exhibitions there in 1999 and 2004 to celebrate 30 and 35 years of making ceramics, and in 2006 had an 80<sup>th</sup> birthday exhibition there. In 1978, Hamada became a Kokugakai National Art Association member and was named Director of the Mashiko Sankokan Museum. Hamada's work was purchased for the Prefectural Governor's residence in 1980 and for the Brooklyn Museum of Art in 1986. In 1990, he conducted demonstrations during Japan Week in Indonesia at the invitation of the Japanese Foreign Ministry and the Japan Foundation. Hamada continues to exhibit internationally and work alongside his son in the original compound his father built.



*Plate*  
Kaki and ji glaze with akae decoration  
1 ½ x 9 ¾ x 9 ¾"  
HS39



*Set of Five Plates*  
Tetsue brushwork  
1 ½ x 7 ¾ x 7 ¾"  
HS40



*Vase*  
Ji glaze with tetsue brushwork  
8 ¼ x 4 ¼ x 4 ¼"  
HS34



*Square Bottle*  
Kaki glaze with akae decoration  
8 ½ x 6 ¼ x 3 ¾"  
HS28  
*Alternate view on back cover*



*Yunomi*  
Tetsue brushwork  
3 x 3 x 3"  
HS41

*Yunomi*  
Tetsue brushwork  
3 ¼ x 3 ¼ x 3 ¼"  
HS42

*Yunomi*  
Tetsue brushwork  
3 ¼ x 3 ¼ x 3 ¼"  
HS43





*Yunomi*  
Salt glaze  
3 ¼ x 3 ¼ x 3 ¼"  
HS45



*Yunomi*  
Salt glaze  
3 ¼ x 3 ¼ x 3 ¼"  
HS46



*Yunomi*  
Kaki glaze with akae decoration  
3 x 3 x 3"  
HS44



*Vase*  
Ji glaze with tetsue and akae decoration  
7 x 3 ½ x 3 ½"  
HS35



*Jar*  
Salt glaze  
5 ¾ x 6 ¼ x 6 ¼"  
HS31

*Bottle*  
Salt glaze  
6 x 5 x 5"  
HS32

*Jar*  
Salt glaze  
5 x 5 ¾ x 5 ¾"  
HS33



*Large Platter*  
 Black and white glaze with akae decoration  
 4 x 20 ¼ x 20 ¼"  
 HT125



*Chawan*  
 Kaki glaze with akae decoration  
 3 ½ x 5 x 5"  
 HT78



*Yunomi*  
 Kaki glaze with akae decoration  
 3 ½ x 3 ¼ x 3 ¼"  
 HT87



*Yunomi*  
 Kaki glaze with akae decoration  
 3 ½ x 3 ¼ x 3 ¼"  
 HT88

*Signed boxes are available for all works by Tomoo Hamada.*

# Tomoo Hamada

## BIOGRAPHY

Tomoo Hamada was born in 1967 in Mashiko, Tochigi, Japan, as the second son of Shinsaku Hamada and a grandson of Shoji Hamada. In 1989 and 1991, Tomoo Hamada received his B.A. and M.A. from the sculpture department at Tama Art University, in Tokyo. Starting in 1995, Hamada exhibited and was invited to give lectures and demonstrations in Japan, the UK, Germany and the US. He currently lives in Mashiko on the original compound his grandfather built, and he works alongside his father.



*Dish with Stand*  
Salt glaze  
2 ½ x 7 ¾ x 7 ¾"  
HT144



*Vase*  
Kaki glaze with akae decoration  
4 ¾ x 3 x 3"  
HT81



*Vase*  
Black glaze with akae decoration  
8 ½ x 10 ¼ x 5 ¾"  
HT131



*Faceted Chawan*  
Salt glaze  
3 ½ x 4 ¼ x 4 ¼"  
HT80





*Large Platter*  
 Kaki glaze with akae decoration  
 3 ¾ x 21 ¾ x 21 ¾"  
 HT124



*Vase*  
 Kaki glaze with akae decoration  
 9 ½ x 10 x 6 ¾"  
 HT129



*Bottle*  
 Kaki glaze with akae decoration  
 2 ¼ x 13 ¼ x 13 ¼"  
 HT104





*Bottle*  
Kaki glaze with akae decoration  
2 ¼ x 12 ½ x 12 ½"  
HT105



*Set of Five Plates*  
Tetsue and akae decoration  
1 ¼ x 6 ¾ x 6 ¾"  
HT151



*Vase*  
Kaki glaze with akae decoration  
8 ½ x 10 ½ x 5 ¾"  
HT130



*Chawan*  
Salt glaze  
3 ½ x 4 x 4"  
HT152



*Chawan*  
Kaki glaze with akae decoration  
3 ¾ x 5 x 5"  
HT77



*Plate*  
White glaze with akae decoration  
1 ½ x 10 ¾ x 10 ¾"  
HT106



*Vase*  
Black and kaki glaze with akae decoration  
8 ½ x 8 ½ x 8 ¼"  
HT100



*Plate*  
Salt glaze  
1 ½ x 10 ¾ x 10 ¾"  
HT107



*Vase*  
Kaki glaze with akae decoration  
3 ½ x 3 ½ x 3 ½"  
HT127



*Bottle*  
Salt glaze  
11 ¼ x 8 x 4 ½"  
HT98



*Yunomi*  
Kaki glaze with akae decoration  
3 ½ x 3 ½ x 3 ½"  
HT86



*Jug*  
Kaki glaze with akae decoration  
5 ¼ x 6 ¾ x 4 ½"  
HT74



*Vase*  
Salt glaze  
9 ½ x 10 ½ x 6 ½"  
HT128



*Plate*  
Black and white glaze with akae decoration  
1 ½ x 10 ¾ x 10 ¾"  
HT109





*Plate*  
Black glaze with akae decoration  
1 ½ x 10 ¾ x 10 ¾"  
HT108



*Bottle*  
Black glaze with akae decoration  
7 ¼ x 8 ½ x 3 ¾"  
HT102



*Dog-shaped Incense Container*  
Salt glaze  
5 x 3 x 2"  
HT154

*Cat-shaped Incense Container*  
Salt glaze  
5 x 3 x 2"  
HT155



*Chawan*  
White glaze with akae decoration  
3 ½ x 4 ½ x 4 ½"  
HT153



*Plate*  
Black and white glaze with akae decoration  
1 ½ x 9 ¾ x 9 ¾"  
HT150





*Square Dish*  
Kaki glaze with akae decoration  
1 x 14 x 14"  
HT148



*Plate*  
Black glaze with akae decoration  
1 ¼ x 9 ¾ x 9 ¾"  
HT149



*Sake Bottle*  
Salt glaze  
5 x 3 ½ x 3 ½"  
HT84



*Vase*  
Kaki glaze with akae decoration  
7 ¼ x 8 ½ x 3 ¾"  
HT101



*Sake Cup*  
Kaki glaze with akae decoration  
2 x 3 x 3"  
HT180

*Sake Cup*  
White glaze with akae decoration  
1 ¾ x 3 x 3"  
HT181



Plate  
Salt glaze  
1 ½ x 11 x 11"  
HT146



Plate  
Kaki glaze with akae decoration  
2 ½ x 14 ¼ x 14 ¼"  
HT145



Plate  
Kaki, white and celadon glaze with akae decoration  
2 ¼ x 14 x 14"  
HT147



*Bottle*  
Black glaze with akae decoration  
8 ¼ x 6 ¾ x 2 ¼"  
HT136



*Bottle*  
Ji glaze with akae decoration  
7 ½ x 9 ¼ x 9 ¼"  
HT137



*Yunomi*  
Salt glaze  
3 ¾ x 3 ¼ x 3 ¼"  
HT167



*Vase*  
Kaki glaze with akae decoration  
7 ¼ x 6 ¼ x 6 ¼"  
HT138

*Vase*  
Salt glaze  
7 ¼ x 5 x 5"  
HT140

*Vase*  
Celadon glaze with akae decoration  
7 ½ x 5 ¼ x 5 ¼"  
HT139



*Bottle*  
Celadon glaze with akae decoration  
6 ¾ x 5 x 3 ¾"  
HT142

*Bottle*  
Salt glaze  
6 ¾ x 5 x 3 ¾"  
HT141





*Bowl with Feet*  
Salt glaze  
4 ¾ x 10 x 10"  
HT143



*Vase*  
Salt glaze  
8 ¼ x 8 ¾ x 8 ¾"  
HT133

CLOCKWISE FROM TOP:

*Tea Cup and Saucer*  
Salt glaze  
3 x 6 x 6"  
HT114

*Tea Cup and Saucer*  
Kaki glaze with akae decoration  
3 x 6 x 6"  
HT110

*Tea Cup and Saucer*  
Salt glaze  
3 x 6 x 6"  
HT113

*Tea Cup and Saucer*  
White glaze with akae decoration  
3 x 6 x 6"  
HT112

*Tea Cup and Saucer*  
Ji glaze with akae decoration  
3 x 6 x 6"  
HT111



*Yunomi*  
Salt glaze  
3 ¾ x 3 ¼ x 3 ¼"  
HT118

*Yunomi*  
Salt glaze  
3 ½ x 3 ¼ x 3 ¼"  
HT119

*Sake Cup*  
Salt glaze  
3 x 3 x 3"  
HT120





*Bottle*  
White glaze with akae decoration  
8 x 8 x 7 ¼"  
HT99



*Sake Bottle*  
Kaki glaze with akae decoration  
5 ¾ x 3 ½ x 3 ½"  
HT178

*Sake Cup*  
Kaki glaze with akae decoration  
2 x 3 ¼ x 3 ¼"  
HT179



<i>Beaker</i>	<i>Beaker</i>	<i>Beaker</i>	<i>Beaker</i>	<i>Beaker</i>
Salt glaze	Salt glaze	Salt glaze	Salt glaze	Salt glaze
4 x 3 ¼ x 3 ¼"	4 x 3 ¼ x 3 ¼"	4 x 3 ¼ x 3 ¼"	4 x 3 ¼ x 3 ¼"	4 x 3 ¼ x 3 ¼"
HT174	HT172	HT173	HT176	HT175



*Yunomi*  
Salt glaze  
3 ¼ x 3 x 3"  
HT165

*Yunomi*  
Salt glaze  
3 ¼ x 3 x 3"  
HT166

*Yunomi*  
Salt glaze  
3 ½ x 3 ¼ x 3 ¼"  
HT168



*Yunomi*  
Ji glaze with akae  
decoration  
3 ½ x 3 ¼ x 3 ¼"  
HT162

*Yunomi*  
Kaki glaze with akae  
decoration  
3 ¼ x 3 ¼ x 3 ¼"  
HT164

*Yunomi*  
Ji glaze with akae  
decoration  
3 ½ x 3 ¼ x 3 ¼"  
HT163



*Sake Bottle*  
Salt glaze  
6 x 3 ¼ x 3 ¼"  
HT177

*Goblet*  
Salt glaze  
3 x 3 x 3"  
HT183

*Goblet*  
Salt glaze  
3 x 3 ¼ x 3 ¼"  
HT182



*Beaker*  
Black glaze with  
akae decoration  
4 x 3 ¼ x 3 ¼"  
HT171

*Beaker*  
Kaki glaze with  
akae decoration  
4 x 3 ¼ x 3 ¼"  
HT170

*Beaker*  
White glaze with  
akae decoration  
4 x 3 ¼ x 3 ¼"  
HT169



*Jug*  
Kaki glaze with akae decoration  
5 1/2 x 7 x 3 3/4" "  
HT75



*Yunomi*  
Kaki glaze with akae decoration  
4 x 3 1/4 x 3 1/4" "  
HT89



*Chawan*  
Kaki glaze with akae decoration  
3 1/2 x 6 1/2 x 6 1/2" "  
HT79



*Tea Cup and Saucer*  
Celadon and white glaze with akae decoration  
3 1/4 x 6 x 6" "  
HT161

*Tea Cup and Saucer*  
Salt glaze  
3 1/4 x 6 x 6" "  
HT156

*Tea Cup and Saucer*  
Kaki glaze with akae decoration  
3 1/4 x 6 x 6" "  
HT159



*Tea Cup and Saucer*  
Celadon glaze with akae decoration  
3 1/4 x 6 x 6" "  
HT158

*Tea Cup and Saucer*  
Salt glaze  
3 1/4 x 6 x 6" "  
HT157

*Tea Cup and Saucer*  
Kaki glaze with akae decoration  
3 1/4 x 6 x 6" "  
HT160

# Related Voices

## HAMADA: Three Generations



Shoji Hamada  
*Square Bottle*, ca. 1965  
Kaki glaze with wax resist brushwork  
8 ¼ x 5 ¾ x 3"  
H41



Shinsaku Hamada  
*Square Bottle*  
Kaki glaze with akae decoration  
8 ½ x 6 ¼ x 3 ¾"  
HS28



Tomoo Hamada  
*Bottle*  
Kaki glaze with akae decoration  
8 ¼ x 6 ¾ x 2 ¼"  
HT135

Dates:

**18 June through 18 July 2011**

Opening Reception:

**18 June 2011, 3:00 to 6:00 PM**

The public is invited to attend.  
Tomoo Hamada will be present.

*Credits:*

*Design:* Maritza Medina

*Editors:* Destiny M. Barletta and

Justine H. Choi

*Photography:* Keith McWilliams and

Will Chiron

**COVER IMAGES:** Shinsaku Hamada  
*clockwise Bottle*  
Ji glaze with hakeme  
and tetsue brushwork  
8 x 6 ¼ x 4"  
HS29

Shoji Hamada  
*Obachi (Large Bowl)*, ca. 1957  
Ame glaze with trailing  
decoration  
6 ¼ x 23 x 23"  
H61\*

Tomoo Hamada  
*Vase*  
White glaze with  
akae decoration  
11 ¼ x 9 ½ x 9 ½"  
HT126

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