MINGEI POTTERY: 
The Works of Hamada, Shimaoka, Tsuchiya, Matsuzaki and Onda

PUCKER GALLERY | BOSTON
What is *mingei*, the “art of the people”? The term was coined in 1925 by the Japanese philosopher and aesthetician Yanagi Soetsu (1889-1961) as a contraction of the term *minshu kogei*, or “industrial arts of the people.” In creating the word mingei, Yanagi was building upon the work of the English thinkers John Ruskin (1819-1900) and William Morris (1834-1896), who abhorred the effects of industrialization on the quality and design of manufactured goods. Like Ruskin and Morris, Yanagi embraced the manual labor of handicraft as essential to the creation of useful items endowed with honesty and vigor. However, whereas the two Englishmen contrasted handwork with the machine-made products that they felt were changing society for the worse, Yanagi developed the concept of the “nameless craftsman” (sometimes referred to as the Unknown Craftsman), not only as a foil to the machine, but to the formally trained artist as well.

Through his ideas, Yanagi Soetsu elevated the work of the craftsman to a nearly unassailable level of aesthetic achievement. In Yanagi’s ideal world, workers created handicraft without desire for fame or monetary gain, maintaining simple work habits and working cooperatively in small communities. The purity of heart that resulted from such an environment, Yanagi asserted, enabled these artisans to give birth to works of solid craftsmanship and inspired design.

Yanagi was not a craftsman himself, and came from an elite family background. As a result, his view of craft and craftsman tended to be idealized, over-simplified, and sometimes even inaccurate. Though asserting the beauty of “common” objects, he included in his mingei “canon” works that were undoubtedly used only by the wealthy. At the same time, Yanagi omitted from his selections whole genres of utilitarian items that met his other criteria for folk craft, but apparently lacked sufficient aesthetic appeal. Even his concept of the “unknown” or “nameless” craftsman has been demonstrated to be erroneous in some cases, since many craftsmen were well-known to the people to whom they provided products, though they did not sign their work (Cort, p. 62).

Despite his apparent ambivalence about factual support for his aesthetic theories, Yanagi Soetsu did possess a keen ability to find beauty in unexpected places, and this enabled him to assemble an amazing array of handmade utilitarian products, including furniture, textiles, woodwork, metalwork, and especially ceramics. It is not surprising, then, that the close group of friends that he gathered around him included many potters who later became prominent advocates of the Mingei Movement, among them Hamada Shoji (1894-1978), Kawai Kanjiro (1890-1966), and the Englishman Bernard Leach (1887-1979). These men understood Yanagi’s vision, and his influence had a tremendous impact on their careers. Thus it came that the Mingei movement was transformed from an exercise of simply evaluating and appreciating what already existed in Japan’s folk culture to a process of creating new works that incorporated select aesthetic and practical elements of that culture. These men were studio potters who sold their work as their own, yet they sought to endow their works with the same spirit as that of the honest traditional handicraft they so admired.

Like Yanagi, Hamada Shoji was without a family background in crafts. Born in Tokyo in 1894, he was first interested in painting, but discarded it in favor of pottery, figuring, “Even a bad pot has some use, but with a bad painting, there is nothing you can do with it except throw it away” (Leach, p. 93). Hamada was trained not through a traditional apprenticeship, but at a technical school, Tokyo Industrial College, where he became good friends with Kawai Kanjiro. An admirer of Bernard Leach’s work since his youth, Hamada finally met the English potter in 1918. That meeting began a relationship of mutual respect and sometime collaboration that would last for sixty years. Over the course of his long career, Hamada became both the leading craftsman exponent of Yanagi Soetsu’s philosophy of the Unknown Craftsman and, ironically, perhaps the world’s...
most famous potter, Hamada’s work was influenced by a wide variety of folk ceramics, including English medieval pottery and Okinawan stonewares. His works were not merely copies of the styles he studied, but were unique products of his own creative energy. Hamada had no desire to become a folk potter, but his great respect for the artisan’s craft led him to draw as much as possible from folk traditions. Because he spoke English and traveled widely, Hamada’s influence on potters around the world is incalculable, and the village in which he settled, Mashiko, north of Tokyo, has become synonymous with Japanese folk ceramics.

Living today in that same village of Mashiko is Shimaoka Tatsuzo. Shimaoka’s experience of working with Hamada Shoji for three years helped him to understand the challenges for a studio potter working within a folk pottery context. Whereas a folk potter needs only to carry on the ceramic tradition that has been passed down to him, a studio potter must create his own style, his own identity. Shimaoka came upon the solution to the problem of developing a unique style by looking close to home: his father had been a cord maker, and Shimaoka found that by impressing cords into the soft, unfired surfaces of his ceramics, he could embellish his pots in an infinite number of ways. This technique may, in fact, be the world’s oldest form of ceramic decoration; the Neolithic Jomon peoples used impressed cords to decorate their earthenware vessels as early as 10,000 BC. Shimaoka added the innovation of using inlaid white clay slip to make the cord patterns more distinct. The decorative use of clay slip was first introduced to Japan by Korean potters in the sixteenth century. It was for the development and mastery of his version of cord-impressed decoration that Shimaoka was named “Holder of An Important Intangible Cultural Property” (also known as a “Living National Treasure”) in 1996.

Now two of Shimaoka’s foremost students have come into artistic maturity. Tsuchiya Noriyasu and Matsuzaki Ken both studied with Shimaoka Tatsuzo in Mashiko, but each has responded to the experience in his own way. Enjoying freedom that would be inconceivable for folk potters, Tsuchiya and Matsuzaki have selected clays, vessel shapes, and decorative techniques according to their own aesthetic predilections. The works of both men retain links to the mingei tradition – they create only vessels, no sculpture or free-form pieces, and they use mostly natural materials – but have tapped inspiration from sources far from what is considered to be the mingei mainstream. While Tsuchiya has concentrated on matching his elegant shapes with his fastidious glaze application, Matsuzaki has been consumed with harnessing the power of the kiln to transform his varied repertoire of forms into unique ceramic works.

At the other end of the contemporary mingei spectrum lie works made by potters of the village of Onda Sarayama. Onda stoneware was “discovered” by Yanagi Soetsu in 1927 and has been held up as ideal folk ceramics since that time. The Onda potters themselves could hardly have remained unaware of the scrutiny of mingei lovers, but have managed to remain remarkably focused in their quest to pursue their traditional livelihood on their own terms. In the interest of maintaining harmony among the ten or so potting households in the village, individual potters generally do not sign their works, and receive uniform sums for the works they produce. The community discourages radical innovation, or any other change that would set a particular potter apart from the others. Potters in the village work cooperatively in many of their tasks, just as they have for the past three hundred years. In this sense, Onda ware has remained the closest to the mingei pottery ideal that was promulgated by Yanagi nearly eighty years ago.

References:
SHOJI HAMADA
Biography

1894 Born in Tokyo, Japan, on December 9th.
1914 Became interested in Mashiko pottery after seeing a teapot at Hazan’s home.
1916 Graduated from Tokyo Technical College and enrolled at Kyoto Ceramics Research Center. Came to know Tomimoto Kenkichi (1886-1963). Began 10,000 glaze experiments with Kanjiro Kawai.
1919 Visited Bernard Leach’s (1887-1979) studio in Abiko and met Yanagi Muneyoshi (1889-1961). Traveled to Korea and Manchuria.
1920 Traveled to England with Leach. Built a climbing kiln at St. Ives.
1924 Moved to Mashiko. Married. Visited Okinawa with his wife, where he produced work at Tsuboya workshop.
1925 First solo show in Japan at Kyukyodo. Exhibited annually thereafter in Tokyo and Osaka.
1930 Moved a farmhouse from a nearby village and rebuilt it as his home in Mashiko.
1936-1943 Traveled throughout Korea, North China, and Okinawa. Collected old and new folk crafts.
1949 Received Tochigi Prefecture Culture Award.
1952 Traveled with Yanagi and Leach throughout the United States to give demonstrations.
1953 Received Minister of Education Award for Art.
1955 Designated as a ‘Living National Treasure.’
1962 Appointed Director of the Japan Folk Art Museum.
1968 Received Okinawa Times Award and Order of Culture from Emperor.
1973 Received honorary Doctor of Art degree from Royal College of Art, London, England.
1974 Completed museum in Mashiko for Hamada folk crafts collection.

SET OF SIX PLATES,
ASH SLIP Stoneware
71/2 x 73/4 x 1 1/8', each
U-57
ASH GLAZED VASE, IRON PAINT DESIGN
Stoneware
11 1/2 x 9 1/2 x 9 1/2"
N-148

SALT GLAZED VASE, IRON PAINT DESIGN
Stoneware
9 x 5 1/2 x 7 1/2"
N-14

SALT GLAZED SQUARE VASE
Stoneware
9 1/2 x 4 x 4"
TNA20

IRON GLAZED VASE
Stoneware
10 x 9 x 9"
BT1
WHITE ON BLACK GLAZED VASE
Stoneware
9 x 5½ x 7½"
N-7

SINGLE PLATE
Stoneware
1½ x 7¾ x 7¾"
U-88

TENMOKU AND NUKA FACETED BOTTLE
Stoneware
10 x 3¾ x 3¾"
PR-H2

SET OF FIVE PLATES, IRON BRUSHWORK DESIGN
Stoneware
7½ x 7¾ x 1½", each
Nu1303-3
TATSUZO SHIMAOKA

Biography

1919  Born in Tokyo, Japan.
1941  Graduated from Tokyo Institute of Technology (Tokyo Kogyo Daigaku) with a ceramics degree.
1946-1949  Studied at Shoji Hamada’s workshop.
1950-1953  Worked at Tochigi Prefecture Ceramic Research Center (Tochigi Ken Yogyo Shidosho).
1953  Built a kiln and established workshop in Mashiko.
1962  Received Japan Folk Art Museum (Nihon Mingei Kan) Prize for new works.
1964  Spent three months in America and Canada exhibiting and teaching. First solo exhibition at Matsuya Ginza Department Store in Tokyo, continues to exhibit annually.
1968  Taught summer session at Long Beach State College and San Diego State College, CA. Toured throughout Europe.
1971  By invitation, exhibited at the first Japan Ceramic Art Exhibition (Nihon Togei Ten). First solo exhibition at Osaka Hankyu Department Store, continues to exhibit annually.
1972  Spent two months teaching in Australia, by invitation of the Australian government.
1973  By invitation, exhibited at the first Chunichi International Ceramic Exhibition.
1980  Awarded the Tochigi Prefecture Culture Prize for distinguished work and contribution to traditional Japanese folk art.
1981  Invited to exhibit at the Hoechst One Hundred Year Memorial Museum, Frankfurt, Germany. Participated in the Mashiko Pottery exhibition at Rosenthal Studio House, Hamburg, Germany.
1982  By request of the International Exchange Fund, toured Canada and held five solo exhibitions.
1983  Solo exhibition, Jahn Gallery, Munich, Germany. Two man exhibition, Bank of Germany, Düsseldorf, Germany.
1984  Invited to show at the Contemporary Japanese Traditional Potters Exhibition, Deutsches Museum, Munich, Germany. Exhibition, Rosenthal Studio House, Hamburg, Germany.
1987  Solo exhibition, Mannheim City Art Museum, Mannheim, Germany.
1989  Invited to New Zealand by the Minister of Arts and Culture. Toured New Zealand and held four solo exhibitions and workshops. Solo exhibition, Galerie Pels-Leusden Jilla Erisebach, Berlin, Germany.
1990  Special exhibition to celebrate his 70th Birthday, Seibu Department Store, Tokyo, Japan.
1994  Held exhibition at Seibu Department Store, Ikebukuro and Utsunomiya. Received Gold Prize in Japanese Ceramic Association Awards.
1996  Designated a ‘National Living Treasure’ of Japan. Solo exhibition, Pucker Gallery, Boston, MA. Special exhibition to celebrate his 77th birthday, Matsuya Department Store, Tokyo, Japan.
1997  Retrospective exhibition to celebrate his designation as ‘National Living Treasure;’ Mashiko Ceramics Museum, Japan. Retrospective exhibition Hankyu Department Store, Osaka, Japan.
1998, 2000  Solo exhibitions, Pucker Gallery, Boston, MA.
PLATE
Stoneware
11/8 x 9 1/2 x 9 1/2
#215

PERMANENT COLLECTIONS

Art Complex Museum, Duxbury, MA
American Friends of the Israel Museum, Jerusalem, Israel
Asian Art Museum of San Francisco, CA
Brooklyn Museum, Brooklyn, NY
Deutsches Museum, Munich, Germany
Fogg Art Museum, Cambridge, MA
Hetjens Museum, Düsseldorf, Germany
Honolulu Academy of Arts, Honolulu, HI
Japan Folk Art Museum (Nihon Mingei Kan), Tokyo, Japan
Los Angeles County Museum, Los Angeles, CA
Massachusetts College of Art, Boston, MA
Metropolitan Museum of Art, New York, NY
Museum Fur Kunst and Gerwerbe, Hamburg, Germany
The Cleveland Museum of Art, Cleveland, OH
The Museum of Fine Arts, Boston, MA
Tokyo National Modern Art Museum, Tokyo, Japan
Rhode Island School of Design, Providence, RI
Royal Ontario Museum, Toronto, Canada
Victoria and Albert Museum, London, England

PLATE
Stoneware
2 1/2 x 12 1/4 x 12 1/4
#230
VASE
Stoneware
10 1/3 x 6 x 6'
#223

VASE
Stoneware
10 1/2 x 4 3/4 x 4 3/4''
#224

SQUARE BOTTLE
Stoneware
9 1/4 x 4 1/2 x 4 1/2''
#225

SQUARE BOTTLE
Stoneware
7 1/2 x 3 1/2 x 3 1/2''
#226
SQUARE PLATE
Stoneware
1½ x 7½ x 7½
#231

BOWL
Stoneware
3½ x 9½ x 9½
#228

SET OF SIX PLATES
Stoneware
5 x 8½ x 8½, each
#232

RECTANGULAR BOWL
Stoneware
2½ x 10½ x 5½
#218
**NORIYASU TSUCHIYA**

**Biography**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>Born in Meguro Ward, Tokyo, Japan.</td>
</tr>
<tr>
<td>1968</td>
<td>Graduated from Wasada University, with a Bachelor of Law degree. Began pottery apprenticeship with a Tatsuo Shimaoka in Mashiko, Japan.</td>
</tr>
<tr>
<td>1971</td>
<td>Established a pottery workshop and constructed a kiln in the town of Shimoda, Shizuoka Prefecture, where he presently lives.</td>
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<tr>
<td>1977</td>
<td>First solo exhibition at Seibu Department Store Gallery in Ikebukuro, Tokyo, Japan.</td>
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<tr>
<td>1983</td>
<td>Received emerging artist award at Kokugakai Arts Association exhibition.</td>
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<tr>
<td>1987</td>
<td>Studied porcelain at Wo-ILL Kiln in Korea.</td>
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<tr>
<td>1991</td>
<td>Received award at Kokugakai Exhibition. Became a member of Kokugakai Arts Association.</td>
</tr>
<tr>
<td>1993</td>
<td>Teacher and Studenta exhibition at Elysium Art, New York, NY.</td>
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<tr>
<td>2001</td>
<td><em>From Past to Future</em> solo exhibition at Pucker Gallery, Boston, MA.</td>
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<tr>
<td>2003</td>
<td><em>Beauty and Strength</em> solo exhibition at Pucker Gallery, Boston, MA.</td>
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</tbody>
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**EXHIBITIONS IN JAPAN**

- Seibu Department Store Gallery, Ikebukuro, Tokyo
- Daimaru Department Store Gallery, Umeda, Osaka
- Tomoedo Gallery, Shinjuku, Tokyo
- Fukunaga Gallery, Ibe, Kumanmoto

**PERMANENT COLLECTIONS**

- Arthur M. Sackler Gallery, Harvard University, Cambridge, MA
- Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC
- Mingei International Museum, San Diego, CA
- Museum of Fine Arts, Boston, MA
- Peabody Essex Museum, Salem, MA
- Tikotin Museum of Art, Haifa, Israel

**PLATE, UNDERGLAZED COPPER RED AND COBALT**

Porcelain  
$2\frac{1}{2} \times 12\frac{3}{4} \times 12\frac{3}{4}$  
NT233
PLATE, IRON OVER WAX RESIST BRUSHWORK
Stoneware
2\(\frac{3}{4}\) x 10\(\frac{3}{4}\) x 10\(\frac{3}{4}\)
NT234

SAKE BOTTLE, IRON OVER WAX RESIST BRUSHWORK
Stoneware
6\(\frac{1}{4}\) x 4 x 4
NT236

SAKE BOTTLE, SLIP DECORATION
Porcelain
5\(\frac{1}{2}\) x 3\(\frac{1}{4}\) x 3\(\frac{3}{4}\)
NT237

BEVELLED PLATE, SLIP DECORATION
Porcelain
2\(\frac{1}{4}\) x 10\(\frac{1}{2}\) x 10\(\frac{1}{2}\)
NT235
VASE, UNDERGLAZED COPPER RED AND COBALT
Porcelain
8 1/2 x 6 x 6
NT230

FLAT VASE, IRON AND COBALT BRUSHWORK
Stoneware
9 1/2 x 8 x 8
NT229

LIPPED BOWL, UNDERGLAZED COPPER RED
Porcelain
3 x 7 x 5 1/2
NT232

TEA POT, UNDERGLAZED WHITE POINTED DESIGN
Stoneware
8 x 8 x 5 1/2
NT231
**YUNOMI, UNDERGLAZED COPPER RED, SLIP DECORATION**
Stoneware
4 x 3 1/4 x 3 1/4
NT242

**SAKE CUP, UNDERGLAZED COPPER RED**
Stoneware
2 1/4 x 3 x 3
NT240

**YUNOMI, IRON OVER WAX RESIST BRUSHWORK**
Stoneware
3 3/4 x 3 1/2 x 3 1/2
NT243

**SAKE CUP, IRON OVER WAX RESIST BRUSHWORK**
Stoneware
2 x 2 3/4 x 2 3/4
NT238

**YUNOMI, STRIPED PATTERN**
Stoneware
4 x 3 x 3
NT241

**SAKE CUP, SLIP DECORATION, KOHIKI TYPE**
Stoneware
2 1/4 x 2 3/4 x 2 3/4
NT239
KEN MATSUZAKI
Biography

1950  Born in Tokyo, Japan, the third son of Nihonga Painter Matsuzaki Shuki.
1972  Graduated from Tamagawa University, School of Fine Arts, ceramic art major.
      Began a pottery apprenticeship with Tatsuzo Shimaoka in Mashiko (Tochigi Prefecture).
1977  Built a kiln and established a workshop in Mashiko, where he presently lives.
1980  Received the Kokugakai Arts Association Norima Award.
1982  Became an associate member of the Kokugakai Arts Association.
1984  Received the Prize of Excellence Award from Kokugakai Arts Association.
1986  Became a full member of the Kokugakai Arts Association.
1995  Group exhibition at Gallery Dsi Ichi Arts, New York, NY. *Six Master Potters of the Modern Age* 
      exhibition at Babcock Gallery, New York, NY.
2002  *Tradition Today* solo exhibition at Pucker Gallery, Boston, MA.
2003  *Turning Point: Oribe and the Arts of Sixteenth-Century Japan* exhibition at Metropolitan
      Museum of Art, New York, NY.
2004  *Elemental Force* solo exhibition at Pucker Gallery, Boston, MA.

EXHIBITIONS IN JAPAN

Fukuya Department Store, Hiroshima
Hanky Department Store, Osaka
Keio Department Store, Tokyo
Takashimaya Department Store, Yokohama
Group exhibitions with Tatsuzo Shimaoka
Matsuzaki Family Exhibitions with father and two brothers (Painting, Ceramics, Lacquer Ware)

PERMANENT COLLECTIONS

Cleveland Museum of Art,
Cleveland, OH
Peabody Essex Museum, Salem, MA
Sackler Museum of Art, Harvard University, Cambridge, MA

NATURAL ASH
GLAZE YOHEN VASE
Stoneware
17 x 17 x 17”
MK32
ORIBE BOWL
Stoneware
6 1/2 x 13 1/2 x 13"
MK71

NATURAL ASH GLAZE
YOHEN VASE
Stoneware
11 1/4 x 10 x 4"
MK38

NATURAL ASH GLAZE
INCENSE BURNER
Stoneware
7 1/2 x 5 x 3"
MK132

ORIBE HEAD
CORNER PLATE
Stoneware
1 3/4 x 19 1/2 x 10"
MK73
WATER CONTAINER
Stoneware
7 x 8\(\frac{3}{8}\) x 8\(\frac{3}{8}\)"
MK107

NATURAL ASH GLAZE YOHEN VASE
Stoneware
8\(\frac{1}{4}\) x 7\(\frac{1}{2}\) x 3\(\frac{1}{2}\)"
MK151

NEZUMI SHINO TEA POT
Stoneware
8 x 7\(\frac{1}{2}\) x 7"
MK58

NATURAL ASH GLAZE YOHEN WATER CONTAINER
Stoneware
8 x 8 x 5\(\frac{1}{2}\)"
MK161
TETSU SHINO PLATE
Stoneware
2 x 8\(\frac{3}{4}\) x 8\(\frac{3}{4}\)
MK68

TETSU SHINO PLATE
Stoneware
2 x 8\(\frac{3}{4}\) x 8\(\frac{3}{4}\)
MK69

KOHIKI TEA BOWL
Stoneware
4 x 4\(\frac{3}{8}\) x 4\(\frac{3}{8}\)
MK97

NATURAL ASH GLAZE YOHEN WATER CONTAINER
Stoneware
7\(\frac{1}{4}\) x 6\(\frac{1}{2}\) x 6\(\frac{1}{2}\)
MK158

NEZUMI SHINO BOWL
Stoneware
3\(\frac{1}{4}\) x 10\(\frac{5}{8}\) x 10\(\frac{5}{8}\)
MK67

NATURAL ASH GLAZE YOHEN BOX
Stoneware
5 x 8 x 4\(\frac{1}{2}\)
MK167
Yo no bi, the Japanese phrase that can be translated, "The Beauty of Use," describes the remarkable wedding of function, form and beauty seen in *Ondayaki* - the ceramics of Onda. *Onda Sarayama* (Japanese for "Plate Mountain") was founded as a potting community in 1705. Little has changed about the process and aesthetics of ceramic production in Onda since that time. Clay slip decoration, chatter marking, and drip and wipe glazing are all decorative techniques that have survived. Currently, ten of the fourteen families inhabiting the area participate in pottery production. The eldest son is the only person who can throw the pottery, the clay is dug from nearby sources, a water powered clay pounder still operates twenty-four hours a day, glazes are made from local materials, and all pieces are still fired in a noborigama (climbing kiln). Onda ceramics fulfill all the necessary requirements of the best utilitarian wares. They are made by well-trained, highly skilled potters working in the traditional mode, using materials found near at hand, using techniques that have been passed down for generations. The works are straightforward and honest, and combine solid and restrained shapes with a variety of decorative methods executed in a limited palette of colored glazes. Examples of Onda ware lend an air of quiet repose to their surroundings and reflect an ancient but living tradition; a tradition that is palpably communicated in every plate, jar and teacup.

**PERMANENT COLLECTIONS**

Allen Memorial Art Museum, Oberlin College, Oberlin, OH  
Art Complex Museum, Duxbury, MA  
Samuel Harn Museum of Art, Gainesville, FL  
Peabody Essex Museum, Salem, MA  
Sackler Museum of Art, Harvard University, Cambridge, MA  
Tikotin Museum of Art, Haifa, Israel
VASE, AME YUU TEN UTI KAKU BIN
Stoneware
9½ x 4½ x 4½"
ON796

VASE, AME YUU TEN UTI KAKU BIN
Stoneware
9½ x 4½ x 4½"
ON797

LIDDED BOWL, OFUTAMONO
AIKARAKUSA
Stoneware
14½ x 14 x 14"
ON850
BOWLS, SANSAI HATI
Ryumonji
Stoneware
3½ x 10 ⅝ x 10 ⅝", each
ON219, ON220

PLATES, SANSAI TEN
UTI KAKU SARA
Stoneware
1 x 6½ x 6½", each
ON786, ON787, ON788,
ON789, ON790

BOWL, AMONAGASHI
KAKUMONO
Okinawa
Stoneware
7¾ x 8½ x 9¾"
ON172
BOTTLE, AOYU YUSHIBIN
Okinawa
Stoneware
13 1/2 x 7 1/4 x 7 1/4”
ON206

BOTTLE, TOMOEMON YUSHIBIN
Okinawa
Stoneware
9 3/4 x 4 1/2 x 4 1/2”
ON239

BOWL, KUROYUNAGASHI SOBAWAN
Onda
Stoneware
5 1/2 x 3 1/2 x 3 1/2”
ON695

BOWL, AMEYU SOBAWAN
Onda
Stoneware
4 1/8 x 5 3/4 x 5 3/4”
ON254
DATES:
11 September - 15 October 2004

OPENING RECEPTION:
11 September 2004, 3 to 6 pm

The public is invited to attend.

MINGEI POTTERY:
Works of Hamada, Shimaoka, Tsuchiya, Matsuzaki and Onda

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SHOJI HAMADA
SET OF SIX PLATES,
IRON BRUSHWORK DESIGN
Stoneware
1 3/4 x 7 1/2 x 7 1/2", each
PR-H1

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