

用の美



YO NO BI | THE BEAUTY OF USE  
SHOJI HAMADA (1894-1978)



PUCKER GALLERY | BOSTON, MA

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“WHAT IS OLD AND BEAUTIFUL IS ALWAYS NEW AND  
WHAT IS BEAUTIFUL AND NEW IS ALWAYS OLD”

BROTHER THOMAS BEZANSON

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As many of you may know, Brother Thomas was the first ceramic artist represented by the Gallery. He was also a mentor as we grew our collection to over 4000 pots. Along the way, he encouraged us to share the art of Tatsuzo Shimaoka, who was named a Living National Treasure in 1996. Shimaoka's teacher and guide was Shoji Hamada, who was designated a Living National Treasure in 1955.

It has been a remarkable journey for us to learn about and continue to love Shoji's work. Though he died in 1978, we have established a working relationship with his son, Shinsaku, now 93, and his grandson, Tomoo, now 54, and have presented many Three Generations exhibitions.

We have gradually assembled a beautiful collection of Shoji's art, which we recently realized now contains the more than 50 works shared in this publication. What great joy it is to hold these individual masterpieces. Shoji's art truly reflects Brother Thomas' words, as it is remarkably fresh and new while its beauty derives from a fundamental ancient aura. We hope that you will enjoy this opportunity to wander through these works and imbibe their authentic spirit of *Yo no Bi*—the Beauty of Use.

BERNARD H. PUCKER

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There is a strange phenomenon about our connection to pottery. Regardless of its form or style, the essence of a pot often echoes our own. The life within the vessel is something potters intuitively understand and utilize consciously or unconsciously in their work. Shoji Hamada himself stated that pots, being a form of human expression, inevitably project the mind of the creator. It is this connection that allows us to touch on the heart, head, and hand of Hamada through his works. His pots are unassuming, balanced, approachable, and modest, reflecting a true and timeless spirit that is unaffected by the tides and currents of culture and history. They evoke a transmutability of experience where beauty and simplicity bring us closer to our own straightforward and humble nature, one which the craftsman himself was known to embody.

Hamada was one of the founding potters of the Mingei, or 'folk-craft', Movement along with Kawai Kanjiro, Bernard Leach, and the philosopher Yanagi Soetsu. The focus of the movement is towards the beauty within everyday functional objects that are made in a traditional way and characteristically by hand. In Mingei, it is the craftsman's self-surrender to a force apart from themselves that instills the beauty within the craft, as opposed to beauty being created by the will of the craftsman.

## SQUARE BOTTLE

Circular design in persimmon glaze

11 x 4.75 x 4.75 inches

H107

*with wooden box*

ALL WORKS ARE STONEWARE.

American potter Warren MacKenzie tells the story that while Hamada was throwing a cylinder at a demonstration in St. Paul, the walls of the clay precariously wobbled. He continued pulling the walls, exaggerating the wobble further, until he finally finished the work with the wobble still intact. When he was done, he was asked if he could throw another cylinder, just to prove he could do so symmetrically. The audience was stunned by the request, but Hamada himself smiled and said: "I have spent all my life learning to throw off center." It is this "off centered" nature of Hamada's work that is insightful. His craft is not about fabricated or forced refinement found through the cleanest of forms or purest of marks. It is about a beauty that resides closer to heart and home and is found within the spirit of the vessel. This spirit is defined by the inside and the outside of an object and equally characterized by separation and connection; it is a spirit that both pottery and people uniquely share.

CAROLINE STALLER

PLATE

Tenmoku and nuka glaze with ladle poured decoration  
1.5 x 9.5 x 9.75 inches  
H82 (GB53)

PLATE

Tenmoku and nuka glaze with ladle poured decoration  
1.5 x 9.5 x 9.75 inches  
H83 (GB54)









## **BOWL**

Kaki glaze with brushwork decoration

2.75 x 9.5 x 9.5 inches

H62

*with wooden box*



**POURER**

Amber glaze

4.25 x 7.25 x 8.25 inches

LB4



**POURER**

Tetsue brushwork

4.25 x 7.25 x 8.75 inches

H5





### MIZUSASHI

Kaki glaze with  
wax resist brushwork  
5.75 x 7 x 6 inches  
H45



### TEA BOWL

Tetsue brushwork  
3.25 x 5.75 x 5.75 inches  
H105  
*with wooden box*



## OBACHI

Green glaze with trailed decoration

4.5 x 18 x 18 inches

H42

*with wooden box*





## SQUARE JAR

Persimmon glazed with iron underglaze

8.75 x 6 x 6 inches

H102

*with wooden box*







## SQUARE PLATE

Persimmon glaze with wax resist brushwork

3 x 13 x 13 inches

H96



## PLATE

Tenmoku and kaki glaze with trailed decoration  
2.25 x 10.75 x 10.75 inches  
H17  
*with wooden box*

## PLATE

Kaki glaze with wax resist brushwork  
2 x 9.75 x 9.75 inches  
H27

## PLATE

Tenmoku and nuka trailed decoration  
2.25 x 11.75 x 11.75 inches  
H16  
*with wooden box*





**BOTTLE**

In underglaze iron, nuka (rice husk ash) glaze

9.5 x 7.5 x 6"

H106

*with wooden box*





### OVAL DISH

Kaki glaze with wax resist brushwork  
3 x 11 x 9.75 inches  
H49

### RECTANGULAR DISH

Kaki glaze with wax resist brushwork  
2.5 x 9 x 7 inches  
H50





**SQUARE VASE**

Kaki glaze with trailed decoration

9 x 7 x 6.25 inches

H64





### TEXTURED BOTTLE

Black glaze

10.5 x 5.5 x 5.5 inches

H36

*with wooden box*





## SQUARE BOTTLE

Clear glaze with tetsue brushwork and nuka detail

9.5 x 4 x 4 inches

H95

*with wooden box*



### FACETED VASE

Salt glaze with wax resist brushwork

10.25 x 5.25 x 5.25 inches

H43





## JAR

Iron brown glaze with  
wax resist brushwork  
5.25 x 5.75 x 5.75 inches  
H89

## YUNOMI

Set of five  
3.5 x 3.75 x 3.75 inches each  
H104  
*with wooden box*







## BOWL

Ash glaze with trailed decoration

2.75 x 9.5 x 9.25 inches

H2



## PLATES

Set of 5 with tetsue brushwork

1.75 x 7.5 x 7.5 inches each

Nu1303-3

*with wooden box*



## MIZUSASHI

Ash glaze

6.5 x 6.25 x 5 inches

LB2

*with wooden box*





## DECANTERS AND SAKE CUPS

Tenmoku, kaki, and nuka glaze with finger wipe decoration

Cups: 1.5 x 2.5 x 2.5 inches each

Decanters: 5.5 x 3.5 x 3.5 inches each

H108

*with wooden box*



VASE

Persimmon glaze with wax resist brushwork

10.25 x 5.5 x 5.5 inches

H98

*with wooden box*





## PLATE

Black and kaki glaze with trailed decoration

2.25 x 11 x 11 inches

H46

## WATER CONTAINER

Black glaze with circular design

7.5 x 6.5 x 6.5 inches

H103

*with wooden box*







### BOTTLE

Tenmoku, kaki, and nuka glaze with  
finger wipe decoration  
8.5 x 4.75 x 4.75 inches  
H73 (GB12)



### RECTANGULAR BOTTLE

Black and nuka glaze  
9.25 x 4 x 4 inches  
H39 (FM)  
*with wooden box*



### WAISTED VASE

Hakeme and tetsue brushwork

8.75 x 3.5 x 3.5 inches

H90



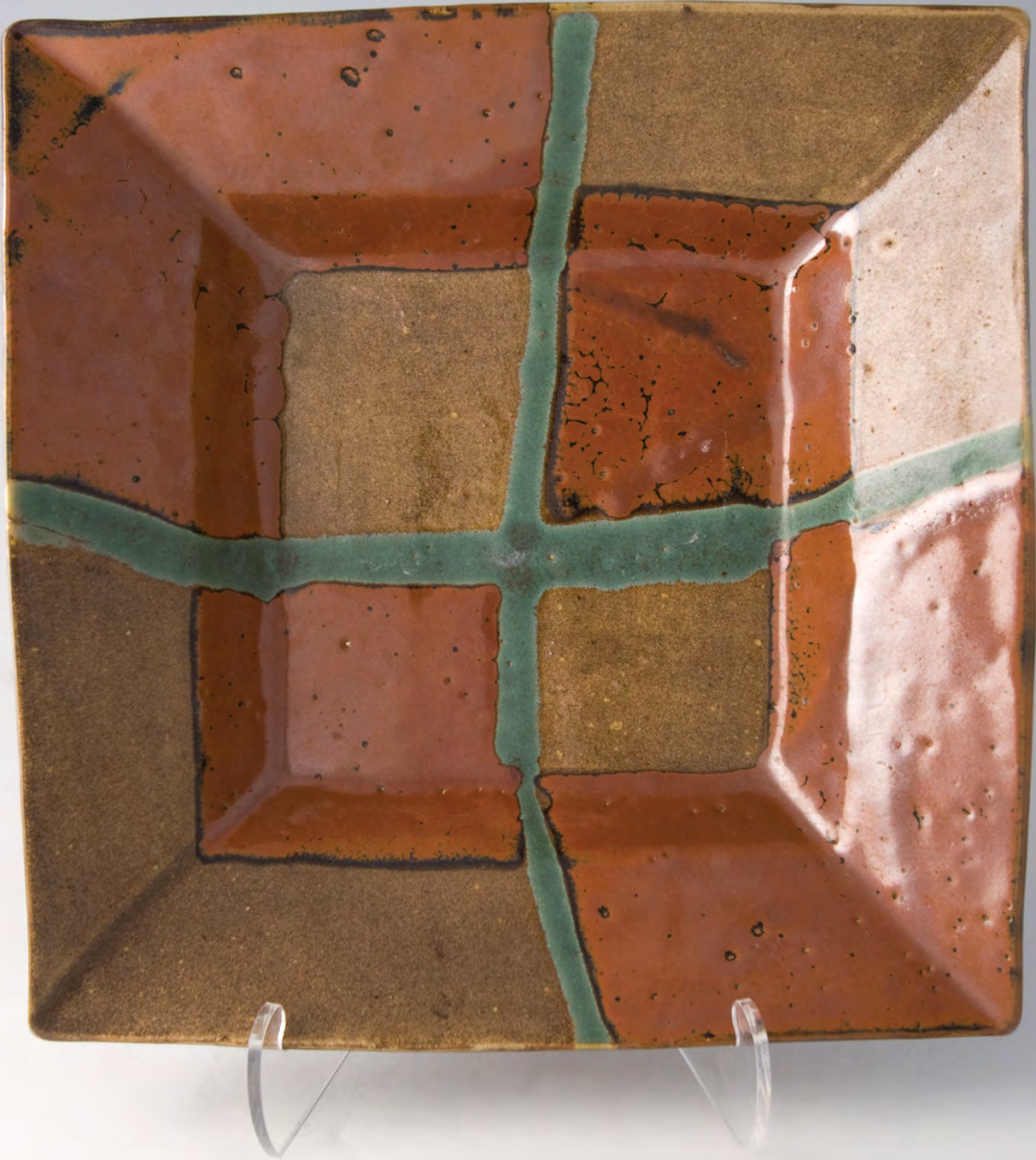
### HEXAGONAL VASE

Black and kaki glaze

8 x 3.75 x 3.75 inches

H26





## SQUARE DISH

Kaki glaze with trailed decoration

3.25 x 12.5 x 12.5 inches

H33

*with wooden box*



## SQUARED BOTTLE

Kaki glaze with wax resist brushwork

8.25 x 5.75 x 3 inches

H41

*with wooden box*





## OBACHI

Black glaze with trailed decoration  
5.5 x 22.5 x 22.5 inches  
H40 (PG)  
*with wooden box*



VASE

Persimmon glaze  
8 x 7 x 4 inches  
H101  
*with wooden box*





**COVERED JAR**

Tetsue brushwork  
7.5 x 8 x 8 inches  
LB1



**BOWL**

Tetsue brushwork  
4.25 x 8.25 x 8.25 inches  
H48



**VASE**

Nuka glaze with tetsue brushwork

9 x 6 x 3.25 inches

PJ1





**OBACHI**

Amber glaze with trailed decoration

6.25 x 23 x 23 inches

H61

*with wooden box*



**BOTTLE**

Natural ash glaze  
9.25 x 7 x 5.75 inches  
H44





## SQUARED BOTTLE

Tetsue brushwork  
9 x 6.25 x 3 inches  
H31  
*with wooden box*





## SQUARE DISH

Kaki glaze with wax resist brushwork  
2.5 x 10.5 x 10.5 inches  
H65





## VASE

Color spots in salt glaze

9 x 6.25 x 3.25 inches

H100

*with wooden box*





## LIDDED BOWL

Trailed decoration  
6 x 7.75 x 7.75 inches  
H11  
*with wooden box*

**S**hoji Hamada was born in 1894 in Tokyo, Japan. He graduated from Tokyo Technical College in 1916 and went to work at the Kyoto Ceramics Research Institute. During the years from 1920 to 1923, Hamada travelled extensively to learn about diverse ceramic and folk craft traditions and built a climbing kiln in England at St Ives with Bernard Leach (1887–1979). In 1952, Hamada travelled with Soetsu Yanagi (1889–1961) and Bernard Leach throughout the United States to give ceramic demonstrations and workshops. After receiving the Tochigi Prefecture Culture Award and Minister of Education Award for Art, Hamada was designated a Living National Treasure in 1955. Thereafter, he was appointed Director of the Japan Folk Crafts Museum and awarded the Okinawa Times Award and Order of Culture from the Emperor. In 1961, *Shoji Hamada: Collected Works* was published by Asahi Shimbun. In 1973, Hamada received an honorary Doctor of Art degree from the Royal College of Art in London, England. Shoji Hamada died in 1978, a year after the completion of the Mashiko Sankokan Museum, which was built in his home.



PUCKER

ESTABLISHED 1967 BOSTON

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## GALLERY HOURS

Monday through Saturday

10:00 AM to 5:30 PM

Sunday

10:30 AM to 5:00 PM

Pucker Gallery is a member of the Boston Art Dealers Association and the New England Appraisers Association.

## CREDITS:

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## COVER: SQUARE VASE

Persimmon glaze

9 x 6.25 x 6 inches

H97

*with wooden box*

## BACK COVER: VASE

Hakeme and tetsue brushwork

8.25 x 3.75 x 3.75 inches

H53

*with wooden box*

Please visit [www.puckergallery.com](http://www.puckergallery.com) to view current and past exhibition catalogues and subscribe to the *Pot of the Week* email list