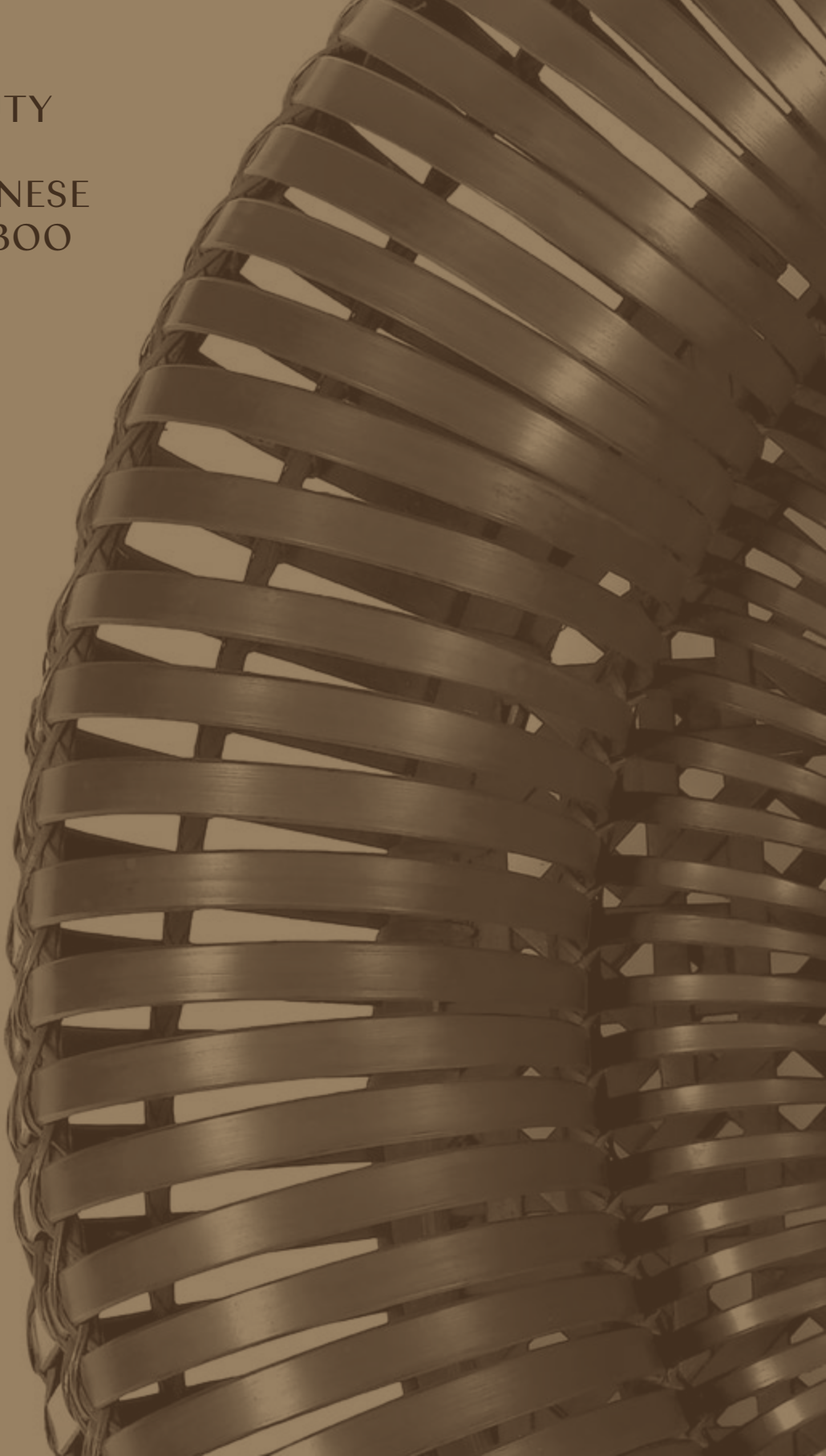


THE
BEAUTY
OF
JAPANESE
BAMBOO
ART



THE BEAUTY OF JAPANESE BAMBOO ART

Galerie Mingei
Japanese Arts

Exposition
du 6 décembre 2018
au 26 janvier 2019

TRADITION ET FORME CONTEMPORAINE

Les bamboueraies sont intimement liées au paysage japonais, et les objets en bambou témoignent de l'un des plus anciens savoir-faire « techniques » à s'être développé au Japon. Dès le VIII^e siècle, de délicats paniers tressés ont été utilisés au cours de cérémonies bouddhistes. Puis, des vanneries furent créées pour les cérémonies du thé engendrant des dynasties de maître-apprenti nécessaires à la transmission des connaissances. Au cours du XX^e siècle, des *kagoshi* (vanniers) indépendants ont réinterprété ces traditions pour créer des formes et des vases conçus pour l'*ikebana*, l'art de l'arrangement floral. Aujourd'hui, au XXI^e siècle, une nouvelle génération d'artistes, d'horizons divers, crée une fascinante variété d'œuvres d'art qui peuvent être considérées comme des sculptures contemporaines à part entière. La galerie Mingei est heureuse de présenter sa collection de vanneries japonaises datant de la fin du XIX^e siècle à nos jours.

*La fauvette chante
parmi les nouvelles pousses de bambou
de la vieillesse à venir*

Matsuo Bashō (1644-1694)

Au Japon, le bambou est le symbole naturel de la plénitude du néant. Il croît autour du vide (son chaume est creux), un vide au centre du développement spirituel des maîtres Zen. La vannerie de bambou est l'une des plus anciennes techniques traditionnelles au Japon, probablement du fait de l'abondance de cette graminée et à ses qualités uniques. Le Shōsō-in, le dépôt impérial du Tōdai-ji à Nara, abrite des vanneries des périodes Nara (710-794) et Heian (794-1185). Ces paniers, qui servaient pour des compositions florales lors de cérémonies bouddhistes, utilisent de nombreuses techniques de base que l'on retrouve dans la vannerie moderne. Avec l'introduction du Bouddhisme ésotérique pendant la période Kamakura (1186-1333) et particulièrement pendant l'ère Muromachi (1333-1573), des vanneries sophistiquées furent importées de Chine. Connues sous le nom de *karamono*, ces œuvres fonctionnelles étaient appréciées pour leur élégance. A partir de la fin Muromachi et pendant la période Momoyama (1573-1603), les maîtres de thé Murata Jūkō (1423-1502), Takeno Jōō (1502-1555), Sen-no-Rikyū (1522-1591) – instaurateur du style rustique *sōan* (littéralement « paillette ») plus connu par son qualificatif *wabi* – et Hisada Sozen (1647-1707),

se détournèrent des *karamono* au profit d'ustensiles en bambou d'une grande simplicité (vases, vanneries, paniers pour le charbon de bois, etc.) qu'ils créèrent souvent eux-mêmes.

Cependant, malgré la très longue histoire de la vannerie au Japon, ce n'est qu'à la période Meiji (1868-1912) qu'apparurent les premiers *kagoshi*, artisans spécialisés dans la création de vanneries de bambou qui associaient un très haut niveau de perfection technique à d'indéniables individualités artistiques. Ces créations sont désormais considérées comme la genèse de la vannerie moderne.

Cette période d'intense créativité liée au *chadō* fut suivie, à partir du milieu de la période Edo (1603-1868), par un engouement sans précédent pour le thé infusé *sencha* et une admiration pour la culture chinoise des lettrés dont les aficionados se retrouvaient principalement dans les cercles *bunjin* de Kyoto et d'Osaka. Plusieurs *kagoshi* aux goûts raffinés étaient parrainés par des riches marchands et des artistes *bunjin* pour créer des œuvres répondant à une demande croissante d'objets pour la cérémonie du thé *sencha*. Grâce à leur originalité, les vanneries de bambou à anse pour l'*ikebana*, parfois de style chinois et alors nommée *karamono utsushi*, permirent à ces artisans de devenir des artistes à part entière.

Dans le Kansai, certains de ces « artisans-artistes », Hayakawa Shōkosai I (1815-1897), son fils Shōkosai II (1864-1922), Yamamoto Chikuryusai I dit « Shoen » (1868-1945), Wada Waichisai I (1851-1901) et le disciple de ce dernier, Tanabe Chikuunsai I (1877-1937) furent les pionniers de cet art naissant. De nombreuses expositions nationales et internationales destinées à promouvoir l'industrie – notamment les Pavillons japonais des Expositions Universelles de Londres (1910) et Paris en 1925 – furent autant d'événements permettant aux *kagoshi* de gagner en notoriété. Dans le premier quart du XX^e siècle, cette reconnaissance engendra une renaissance de la vannerie à l'origine d'un mouvement artistique ininterrompu jusqu'à nos jours.

C'est à cette époque que fut acquis par le directeur-fondateur du musée d'art et d'industrie (MKG) de Hambourg, Justus Brinckmann (1877-1915), le tout premier ensemble de vanneries de bambou constitué en dehors du Japon. Celles-ci, datées des années 1880 à 1890, sont attribuées pour l'essentiel à Hayakawa Shōkosai I (1815-1897), le premier *kagoshi* à signer des œuvres en bambou, connues à l'époque comme « paniers de *bunjin* ». Ses créations, caractérisées par un bambou tressé-serré avec parfois des inserts décoratifs en rotin, étaient principalement destinées à la cérémonie du thé *sencha*.

Parmi ces pionniers, Wada Waichisai I (1851-1901) eut une importance considérable,

non seulement en remportant de nombreux prix pour ses œuvres raffinées, mais surtout en formant son disciple Tanabe Chikuunsai I (1877-1937), premier d'une longue lignée d'artistes toujours active aujourd'hui. Sa compréhension profonde de l*ikebana* et de la cérémonie *sencha* aidèrent Chikuunsai I à développer son art au sein d'un studio réputé d'Osaka.

Il compte parmi ses disciples son fils Chikuunsai II (1910-2000) et Maeda Chikubōsai I (1872-1950) dont les vanneries soulignaient les qualités naturelles du bambou en intégrant les formes étranges de tiges et de rhizome de cette plante. Ces œuvres étaient particulièrement appréciées de la famille royale et de la noblesse. Son propre fils, Chikubōsai II (1917-2003), fut désigné *Trésor national vivant* en 1995.

Au début de l'ère Taishō (1912-1926), une famille de *kagoshi* du Kantō, les Iizuka, fut commissionnée par le bureau de la Maison impériale pour réaliser une série de vanneries nommée *Shinpuku iremekago* pour les cérémonies d'intronisation de l'empereur Taishō.Le studio Iizuka, situé à l'époque à Tochigi, était réputé pour ses vanneries de style chinois (*karamono utsushi*), mais très vite Iizuka Hōsai II s'affranchit de ces contraintes et développa ses propres créations, ouvrant ainsi la voie à son jeune frère Rōkansai, considéré de nos jours comme le plus important artiste du bambou du XX^e siècle.

<i>Au Japon, il y a Tanabe Chikuunsai à l'Ouest et Iizuka Rōkansai à l'Est</i>

Bruno Taut, 1933

Dans le studio familial, le jeune Rōkansai fait montre d'un talent exceptionnel. Il doit cependant accepter que son frère aîné signe ses propres créations mais il ne s'en offusque pas et poursuit parallèlement sa formation artistique: calligraphie, étude des arts de la Chine, poésie avec une préférence pour les haïkus. En 1933, Bruno Taut qualifie de « modernes » les œuvres de Rōkansai. Bruno Taut (1880-1938) est un architecte, un urbaniste et un auteur allemand très actif lors de la République de Weimar. En 1933, dans un contexte politique très hostile, il s'enfuit en Suisse puis au Japon. Il s'installe à Takasaki (préfecture de Gunma) et écrit trois livres sur la culture et l'architecture japonaise. Il produit également un travail d'ameublement et d'aménagement d'intérieurs et est invité à diriger l'Institut d'art industriel de Sendai. Il est séduit par les vanneries de bambou utilisées pour les arrangements floraux *ikebana*, en particulier dans le cadre de la cérémonie du thé *sencha*.

Fréquentant les cercles intellectuels de l'époque, Rōkansai s'autoproclame artiste et refuse le statut d'artisan que Sōetsu Yanagi, le fondateur du mouvement Mingei, lui propose d'adopter. Rōkansai développe le concept des trois états *Shin* (真), *Gyō* (行) et *Sō* (草). *Shin* signifie « formel », les vanneries sont symétriques et le tressage ordonné, il s'agit souvent de *karamono utsushi* ; et peu ont survécu. Les pièces semi-formelles appartiennent au Gyō, si elles ne pas sont symétriques leur tressage est irrégulier, à l'inverse elles peuvent être de forme asymétrique mais avec un tressage ordonné, ou bien avec une combinaison des deux. Enfin Sō correspond aux vanneries informelles. Elles sont souvent les plus audacieuses, de forme libre, intégrant par exemple une anse en rhizome. Rōkansai introduit également de nouvelles techniques de tressage (*sashi-ami* et *tabane-ami*) et donne également à ses œuvres des noms poétiques qui évoquent la nature.

Iizuka Shōkansai (1919-2004) poursuit l'œuvre familiale par un apprentissage très dur auprès de son père. Les dix premières années de sa vie d'adulte sont consacrées à la coupe du bambou et à la préparation des fibres avant tressage. À la fin des années 40, il commence à soumettre ses créations à l'exposition annuelle de l'Académie des arts du Japon (*Nitten*) et remporte de nombreux prix. Dans le milieu des années 70, il participe avec succès aux expositions d'artisanat traditionnel (*Nihon dento kogei ten*). En 1982, il est nommé *Trésor national vivant*.

Aux États-Unis, l'industriel Lloyd Cotsen construit pendant une trentaine d'années l'une des plus importantes collections de vanneries japonaises au monde. Celle-ci est désormais abritée au musée des arts asiatiques de San Francisco. Aux pionniers de cet art, méconnu en Europe mais acclamé aux Etats-Unis, ont succédé des générations d'artistes qui, au cours du XX^e siècle, se sont peu à peu affranchis de la tradition et du fonctionnalisme pour atteindre un sommet dans l'abstraction et rejoindre la création contemporaine.

Sur l'île de Kyushu, et particulièrement dans la préfecture d'Ōita, plusieurs artistes, tels Sugiura Noriyoshi, Yonezawa Jiro, Honda Shōryū, Nakatomi Hajime ou Jin Morigami explorent l'avant-garde. Leurs vanneries aux dynamiques complexes forment des sculptures extravagantes où interagissent différentes espèces de bambou, de rotin, de racines de glycine, voire de métal. Chaque œuvre est un poème, un rêve, un souffle. Dans les faubourgs de Shizuoka, sur Honshu, Nagakura Ken'ichi (1952-2018) pousse encore plus loin la création et mêle au bambou le bois flotté et la terre dans une ode à la nature. À Niigata et sur Sadogashima, Honma Kazuaki (1930-2017) et son fils Honma Hideaki créent

de nouvelles formes aux volutes généreuses.

À l'aube du XXI^e siècle, quelques artistes émergent dans l'art contemporain globalisé. Tel Tanabe Chikuunsai IV, l'un des maîtres de notre époque, dont les créations monumentales prennent désormais place dans les plus grands musées du monde (MET, Guimet, etc.).

Si la calligraphie et la peinture sont vécues au Japon comme une forme de méditation, l'art de la vannerie sublime la pratique artisanale traditionnelle pour atteindre la quintessence d'une esthétique japonaise emprunte de pensée Zen. Et le bambou est un support de l'esprit. Pour le peintre et le calligraphe il est le symbole parfait de la beauté ; le jardinier le façonne pour sacraliser un espace ; le maître de thé s'en inspire pour parfaire la simplicité

Le bambou, un matériau d'inspiration

TRADITION IN CONTEMPORARY FORM

Bamboo forests are intimately linked to the Japanese landscape, and crafting items from bamboo is one of the oldest technical skills developed in Japan. Since the 8th century, finely made bamboo baskets have been used in Buddhist ceremonies and later in the Japanese tea ceremony. Master-apprentice lineages that enabled the knowledge required to create them to be passed down through the ages were established early on. During the twentieth century, individual *kagoshi* (basket makers) reinterpreted these traditions to create imaginative forms and vases for the *ikebana*, the art of flower arrangements. Now, in the twenty-first century, a new generation of artists, from diverse backgrounds, are creating an amazing variety of artworks that can be appreciated as contemporary sculptural forms. The Mingei Gallery is pleased to present its collection of Japanese baskets whose creations range from the late 19th century to the present day.

<i>The warbler sings among the new bamboo sprouts of old age to come</i>

Matsuo Bashō (1644-1694)

Le bambou, un matériau d'inspiration

In Japan, bamboo is the natural symbol of the plenitude of nothingness. It grows around empty space (its core is hollow), a void that

de son art ; et le guerrier y puisait autrefois la philosophie de l'arc et de la flèche. Par ses qualités inégalées dans le monde végétal le bambou accompagne le quotidien de l'homme asiatique depuis les temps les plus anciens.

Ces œuvres de bambou sont des prodiges de techniques irréalisables sans les multiples qualités de ce matériau merveilleux. Souple, léger (certaines vanneries ne pèsent que quelques dizaines de grammes!), flexible à volonté, le chaume du bambou offre une résistance mécanique supérieure à celle de l'acier. Soumis à une température élevée, il se travaille aisément et conserve sa forme artificielle sans perdre ses qualités dynamiques. Inoxydable, imperméable et imputrescible, le bambou est un cadeau des dieux.

Le bambou, un matériau d'inspiration

is central to the spiritual development of the Zen masters. Bamboo wickerwork is one of the oldest traditional techniques in Japan, probably because of this grass’ abundance and its unique qualities of durability and strength. The Shōsō-in, the imperial treasure house of the Tōdai-ji in Nara, houses wickerwork objects from the Nara (710-794) and Heian (794-1185) periods. These baskets, which were used for floral arrangements at Buddhist ceremonies, display the use of many basic techniques that are still prevalent in modern wickerwork today. With the introduction of esoteric Buddhism in the Kamakura Period (1186-1333) and particularly during the Muromachi period (1333-1573), sophisticated wickerwork objects were imported from China. Known as *karamono*, these functional works were widely appreciated for their elegance. Beginning at the end of the Muromachi period and throughout the Momoyama period (1573-1603), tea masters Murata Jukō (1423-1502), Takeno Jōō (1502-1555), Sen-no-Rikyū (1522-1591) - initiator of the rustic *sōan* (literally “thatched hut”) style better known by its adjective *wabi* - and Hisada Sozen (1647-1707), turned away from the *karamono* and focused instead on using very simple bamboo utensils (vases, baskets for charcoal, and other wickerwork objects) which they often made themselves.

In spite of wickerwork’s very long history in Japan, it was not until the Meiji period (1868-1912) that the first *kagoshi*, craftsmen specialized in the creation of bamboo pieces that combined a very high level of technical perfection with undeniable artistic individualities, began to appear. These creations are now seen as the precursors of modern wickerwork.

This period of intense creativity associated with the *chadō* was followed in the middle of the Edo period (1603-1868) by an unprecedented infatuation with *sencha* tea infusions and an admiration for Chinese intellectual culture, whose aficionados were mainly found in the *bunjin* circles of Kyoto and Osaka. Several *kagoshi* with refined taste were sponsored by wealthy merchants and *bunjin* artists and commissioned to produce works that would satisfy an ever-increasing demand for *sencha* tea ceremony objects. Thanks to their originality, the bamboo wickerwork pieces with handles for *ikebana*, sometimes in the Chinese style (and known as *karamono utsushi* in those cases), made it possible for these craftsmen to become full-fledged artists in their own right.

In the Kansai area, some of these “craftsmen-artists” - Hayakawa Shōkosai I (1815-1897), his son Shōkosai II (1864-1922), Yamamoto Chikuryusai I (known as “Shoen”) (1868-1945), Wada Waichisai I (1851-1901) and his disciple Tanabe Chikuunsai I (1877-1937) - were the pioneers of this dawning art. A number of national and international expositions produced for the purpose of promoting industry, most notably the Japanese Pavilions at the Universal Expositions in London (1910) and Paris (1925), were events that helped the *kagoshi* gain notoriety. In the first quarter of the 20th century, this recognition engendered a wickerwork renaissance that became the starting point of an artistic movement that continues to thrive today.

It was at this time that the first ensemble of bamboo wickerwork objects outside of Japan was acquired by Justus Brinckman (1877-1915), the director and founder of the Museum of Art and Industry in Hamburg. These works, which date to between 1850 and 1890, are for the most part attributed to Hayakawa Shōkosai I (1815-1897), the first *kagoshi* to sign his bamboo works, which became known at the time as “*bunjin* baskets”. His creations, characteristically made of very tightly woven bamboo with an occasional decorative rattan insert, were primarily intended for use in the *sencha* ceremony.

Wada Waichisai I (1851-1901), one of these pioneers, became very important, not only because he was awarded several prizes for his very refined works, but because he was the mentor of his disciple Tanabe Chikuunsai I (1877-1937), the first of a long line of artists that remains active today. His profound grasp of *ikebana* and of the *sencha* ceremony helped Chikuunsai I develop his art in the heart of a highly regarded Osaka studio. Chikuunsai II (1910-2000) and Maeda Chikubōsai I (1872-1950), whose work highlighted the natural qualities of bamboo through the integration of strange forms of the plant’s twigs and rhizomes, were among his disciples. His works were especially

appreciated by the royal family and nobility. His son, Chikubōsai II (1917-2003), was named a Living National Treasure in 1995.

At the end of the Taishō period (1912-1926), the Iizuka, a *kagoshi* family from Kantō, were commissioned by the Imperial Household Agency to create an ensemble of wickerwork pieces called *Shinpuku iremekago* for Emperor Taishō’s enthronement ceremonies. The Iizuka studio, which was located in Tochigi at the time, was well-known for its Chinese style wickerwork objects (*karamono utsushi*), but Iizuka Hōsai II quickly cut loose from these constraints and developed his own creations. In so doing, he cleared the path for his younger brother Rōkansai, nowadays considered the most important bamboo artist of the 20th century.

*In Japan,
there is Tanabe Chikuunsai in the west
and Iizuka Rōkansai in the east.*

Bruno Taut, 1933

In the family studio, the young Rōkansai displayed exceptional talent. Although he was forced to accept that his older brother would sign his creations, he took no offense at the fact, and continued to pursue his artistic education in the areas of calligraphy, Chinese art studies, and poetry with an emphasis on *haiku*. In 1933, Bruno Taut (1880-1938) called Rōkansai’s works “modern”. Taut was a German architect, urban planner and author who was very active in the Weimar Republic. In 1933, in a very hostile political context, he fled first to Switzerland and then to Japan. He settled in Takasaki (in Gunma prefecture) and wrote three books on Japanese culture and architecture. He also produced a work on furniture and interior design and was invited to direct the Institute for Industrial Design in Sendai. He was seduced by the beauty of the bamboo wickerwork pieces used for *ikebana* floral arrangements, and in particular by those used in the context of the *sencha* tea ceremony.

Rōkansai moved in the intellectual milieu of his time, and proclaimed himself an artist, while refusing the status of craftsman that Sōetsu Yanagi, the founder of the movement, had suggested he adopt. He developed the concept of the three states: *Shin* (真), *Gyō* (行) and *Sō* (草). *Shin* signifies “formal” and describes the pieces that are symmetrical and very neatly plaited - often *karamono utsushi* objects, and very few have survived. The semi-formal pieces are *Gyō*, may be symmetrical with irregular weaving, or conversely of asymmetrical shape with regular weaving, or a combination of the

two. Lastly, *Sō* is the term for informal wickerwork pieces. The latter are often more audacious, free-form, and might for instance integrate a handle made of a rhizome. Rōkansai also introduced new plaiting techniques (*sashi-ami* and *tabane-ami*) and gave his works poetic names that evoke nature.

Iizuka Shōkansai (1919-2004) extended the family tradition by completing an arduous apprenticeship with his father. The first ten years of his adult life were spent cutting bamboo and preparing its fibers for weaving. At the end of the 1940s, he began to submit his creations for display at the annual exhibition at the Japan Art Academy (*Nitten*) and was the recipient of numerous prizes. In the middle of the 1970s, he participated successfully in the exhibitions of traditional craft (*Nihon dento kogei ten*). He was named a Living National Treasure in 1982.

In the United States, industrialist Lloyd Cotsen put together one of the most important collections of Japanese wickerwork objects in the world over a period of about thirty years. It is now in the Asian Art Museum of San Francisco. The pioneers of this art, who were so little known in Europe but acclaimed in the United States, have been succeeded by generations of artists who, over the course of the 20th century, have gradually abandoned the tradition of functionality and evolved towards the attainment of a supreme degree of abstraction that puts their work squarely in the realm of contemporary creation.

On the island of Kyushu, and particularly in Ōita prefecture, several cutting-edge artists like Sugiura Noriyoshi, Yonezawa Jiro, Honda Shōryū, Nakatomi Hajime or Jin Morigami explore the avant-garde. The complex dynamics of their wickerwork pieces make them into extravagant sculptures in which different kinds of bamboo, rattan, soya roots and even metal, interact. Each work is a poem, a dream, a breath. In the suburbs of Shizuoka on Honshu, Nagakura Ken’ichi (1952-2018) continues to test the limits of creation by combining driftwood and earth with bamboo in an homage to nature. In Niigata and on Sadogashima, Honma Kazuaki (1930-2017) and his son Honma Hideaki are creating new forms with abundant volutes and curves.

In these early years of the 21st century, some artists are emerging on the global contemporary art scene. Among them is Tanabe Chikuunsai IV, one of the masters of our time, whose monumental creations have now and henceforth found a place in the some of the world’s most important museums (MET, Guimet, etc.).

While calligraphy and painting in Japan are experienced as a kind of meditation, wickerwork art has sublimated its traditional status as an artisanal practice to become the quintessential expression of a Japanese

aesthetic imbued with Zen influence and thinking. Bamboo is a foundation for the spirit. To the painter and the calligrapher, it is the perfect symbol of beauty. The gardener cultivates it to make a space sacred. The tea master uses it as an inspiration to perfect the simplicity of his art. And the warrior of yore sought the philosophy of his bow and arrow in it. Its extraordinary qualities, unrivaled in the vegetal kingdom, have made bamboo a part of Asian people’s lives since time immemorial.

These bamboo works are technically virtuosic pieces that could never have been created were it not for the marvelous material’s amazing properties. Supple, light (some wickerwork objects weigh only tens of grams!) and astonishingly flexible, the bamboo stalk has more mechanical resistance than steel. When heated to high temperature, it can be worked easily and retains its given shape without losing its dynamic qualities. Impermeable, and subject to neither rot nor oxidation, bamboo is truly a gift of the gods.

Philippe Boudin
Galerie Mingei Japanese Arts,
Paris, 2018

Ce catalogue a été publié à l'occasion
de l'exposition *The Beauty Of Japanese Bamboo Art*,
présentée à la Galerie Mingei, Paris,
du 6 décembre 2018 au 26 janvier 2019.



*This catalogue was published for the exhibition
The Beauty Of Japanese Bamboo Art
held at Galerie Mingei in Paris, between
December 6, 2018, and January 26, 2019.*

GALERIE MINGEI
Japanese Arts

5 rue Visconti
75006 Paris

www.mingei.gallery
info@mingei-arts-gallery.com
06 09 76 60 68
09 67 23 61 51

Achevé d'imprimer
à 500 exemplaires en novembre 2018
sur les presses de Graphius (Gand)

sur papiers Fedrigoni
Materica Kraft 120 g et 360 g,
et Symbol Tatami White 150 g.

Les textes sont composés
en Columbia Sans.

Galerie Mingei
Philippe Boudin
& Zoé Niang

Design graphique et éditorial
Paper! Tiger! (Aurélien Farina)

Photogravure
APEX Graphic, Paris

Photographies
Michel Gurfinkel, 2015-2018
sauf: n°55, ©Nakatomi Hajime;
n°13, 15, 43, 51, 60, 62-67,
©Minamoto Tadayuki

Traductions
Mieko Gray
et David Rosenthal

Édité et publié par la Galerie Mingei
Philippe Boudin & Zoé Niang.

Toute reproduction interdite
sans l'autorisation de la galerie Mingei.

ISBN: 978-2-9566150-0-2



*Hanakago Oimatsu*

Flower basket called "Old Pine Tree"

58.5 (h) x 15 x 15 cm

ca. 1927-1930

Hōbichiku bamboo
(Phoenix tail bamboo)Signed: *Rōkansai saku*
(made by Rōkansai)*Tomobako**Mutsume-ami* (hexagonal plaiting)

The sixth son of basket maker Hōsai, Iizuka Rōkansai was born Yanosuke in Tochigi Prefecture. At the age of 12, he began to study the art of bamboo basketry with his father and quickly became very skilled at it. As a student at the Tokyo Fine Arts School,

he practiced calligraphy, studied sinology, and composed haiku and poems, thus receiving a training in various artistic practices that explains the wide range of his creations. Rōkansai is considered the greatest artist in the history of bamboo basketry.

*Hanakago*

Flower basket

28 (h) x 31 x 28 cm

Shiratake Bamboo (white bamboo)Signed: *Rōkansai saku*
(made by Rōkansai)*Awasebako*, collector's box

*Hanakago*

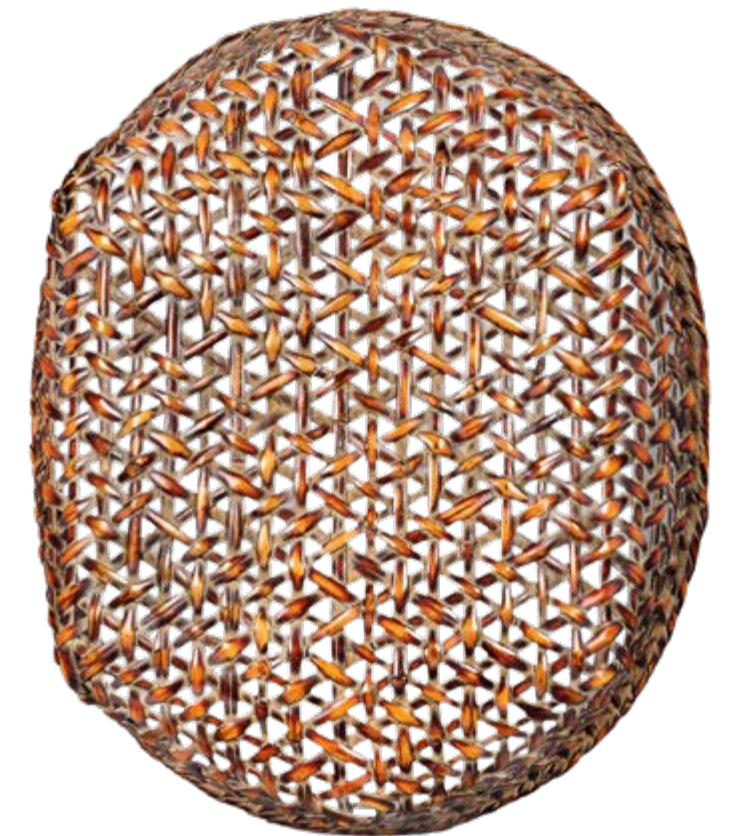
Flower basket

48 (h) x 18.5 x 18.5 cm

Hōbichiku bamboo
(Phoenix tail bamboo)Signed: *Rōkansai saku*
(made by Rōkansai)
Awasebako, collector's box
Yotsume weave (square weave)*Kake-hanakago Senjō*Hanging bamboo basket
called "Thousand Lines"

19 (h) x 15 x 10 cm

*Madake* bamboo (timber bamboo)Signed: *Rōkansai saku*
(made by Rōkansai)
Awasebako, storage box
signed by the granddaughter
of the artist, Iizuka Mari
Yotsume weave base
(square weave base)

*Chabako*

Basket for tea utensils

11.6 (h) x 15 x 16.8 cm

ca. 1927

Madake bamboo (timber bamboo),
silk and Japanese paperNo signature on the item
but there is one in the *tomobako*
Tessen weave
(small hexagonal weave)Exhibited and published:
Masterpieces of Bamboo Art in Tochigi,
Tochigi Prefectural Museum
of Fine Arts, 2014The note with gold paint was made
on the Japanese paper on the back
of the cover by Okuda Hōsei, who was
a scholar and calligrapher in Nagoya.It is known that some celebrities
visited Rōkansai at Mitsukoshi
in Nihonbashi when he had his solo
exhibition there. Okuda Hōsei was one
of them, and this basket was probably
offered to him by Rōkansai. That
is why it bears the note "Rōkansai"
with his signature inscribed secretly
on the back of the cover.

*Hanakago Tsuru-musubi*

Flower basket*

38 (h) x 20 x 18.5 cm

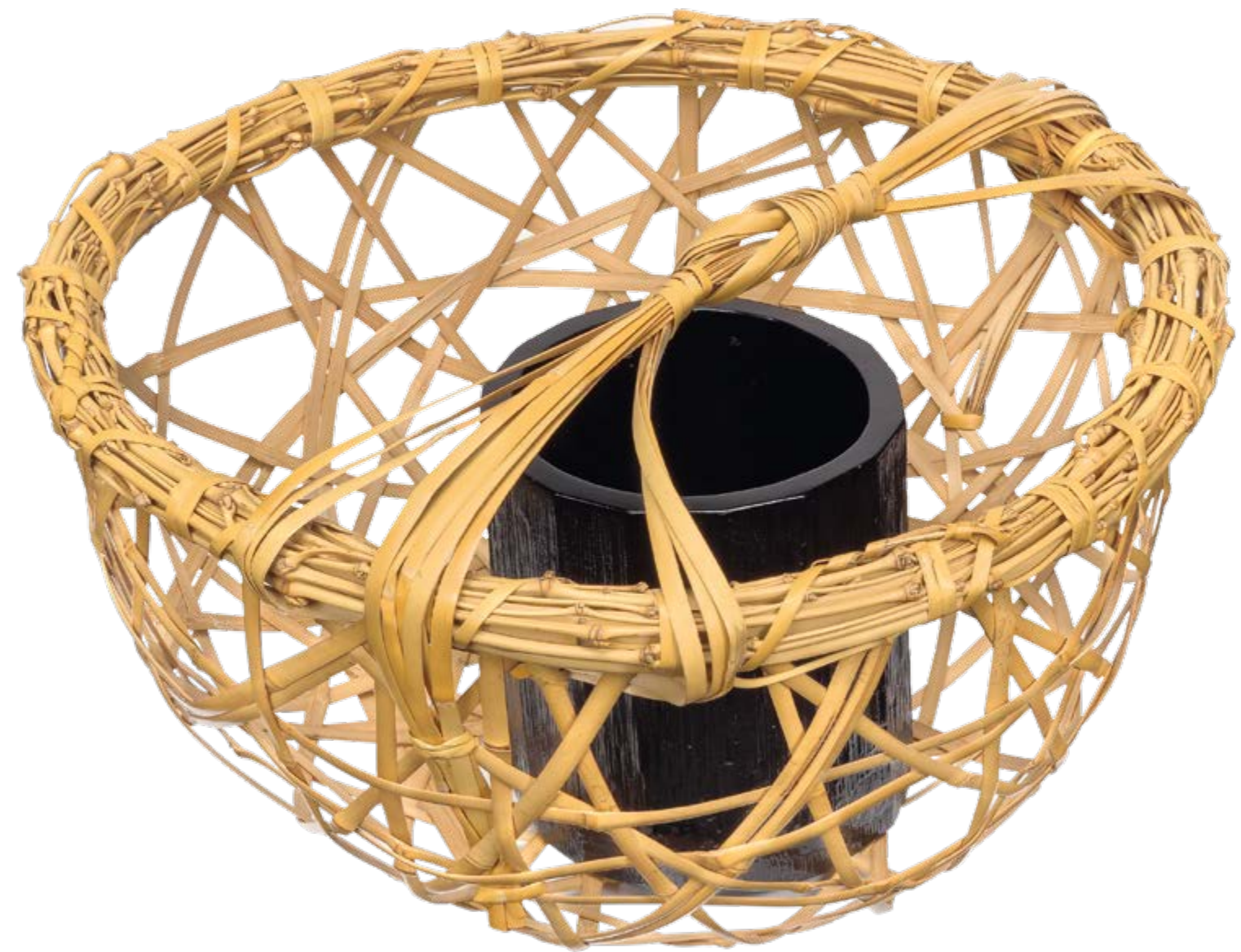
Susudake bamboo (smoked bamboo)

Signed: *Shōkansai saku*
 (made by Shōkansai)
Mutsume weave (hexagonal slitch)
 The horizontal weave is doubled.
Tomobako

* "*Tsuru-musubi musubi wo tsuru no kake musubi*"

Tsuru means means both "vine" and "crane". *Musubi* means "bow". *Kake* means "fasten" or "tie" but also means a play on words.

Shōkansai played a word game here with two words: *tsuru* for "vine" and "crane", *kake* for "word game" and "tie".

*Hanakago Kakusō*

Flower basket called "Crane's Nest"

27 (h) x 40 x 39.5 cm

Madake bamboo (timber bamboo) and *nemagari*dake (*Sasa kurilensis*)
 Signed: *Shōkansai saku*
 (made by Sōkansai)
Tomobako

Crane's nest (鶴巢) is pronounced "tsuru no su" and also "kakusō", which is a symbol of longevity, the nurturing love of parents, fidelity, and the prosperity of the family line.

Iizuka Shigetoshi, the second son of Rōkansai, graduated from the painting department of the Fine Arts School in Tokyo in 1942, and was mobilized during the Second World War. On his return, in 1946, he abandoned

the idea of becoming a painter following the death of his older brother Mikio, and began to study the art of bamboo under the strict authority of his father. He was awarded a prize in 1948 at the Nitten exhibition where his works were exhibited twenty times. He took the name Shōkansai the next year, which had previously been that of his deceased brother. His works became resolutely modern and showed a willingness to experiment

with various materials. But the call of the traditional bamboo craft was stronger than these autonomous creative impulses, and after four years of absence, he returned to the "*Nihon Dento Kōgei Ten*" (Traditional Arts and Crafts Exhibition) and received the Minister of Education's Award in 1974. In 1982, at the age of 63, Shōkansai became the second bamboo artist to be named a Living National Treasure (*Ningen Kokuho*).



Morikago

Shallow square tray

5.8 (h) x 43.5 x 32 cm

Hōbichiku bamboo
(Phoenix tail bamboo)

Signed: *Shōkansai saku*
(made by Shōkansai)
Tomobako

This *morikago* is for colorful arrangements of seasonal fruits, vegetables and leaves in a shallow tray intended for use in the *Sencha* ceremony.

*Hanakago Mimitsuki*

Flower basket
with ear-shaped handles

25.5 (h) x 15.5 x 12 cm

Hōbichiku bamboo
(Phoenix tail bamboo)

Signed: *Shōkansai saku*
(made by Sōkansai)
Tomobako

*Hanakago Naname*

Flower basket called "Slanted"

26 (h) x 14 x 18 cm

Hōbichiku bamboo
(Phoenix tail bamboo)

Signed: *Shōkansai saku*
(made by Shōkansai)
Tomobako

This woven flower basket is titled *Naname* which refers to the slanted diagonal shape of the rim, which would allow the arrangement of flowers to tilt forward naturally if required.

*Hanakago Jōfū*

Flower basket called "Merciful Wind"

36.5 (h) x 14 x 14 cm

Susudake bamboo (smoked bamboo)

Signed: *Shōkansai saku*
(made by Shōkansai)
Tomobako*Hanakago Yadokari*

Flower basket called "Hermit Crab"

14 (h) x 22 cm

Madake bamboo (timber bamboo)

Signed: *Shōkansai saku*
(made by Shōkansai)
Seikai weave (wave-like
design of Seigaiha)
Tomobako

*Hanakago Noshidake Kaki*

ca. 2016

Noshidake bamboo and rattan

Flower basket

18 (h) x 58 x 30 cm

*Hiratake hanakago*

Oversized flower basket

Tateyama (Chiba Prefecture), ca. 2008

52 (h) x 80 x 80 cm

Madake bamboo
(timber bamboo)Exhibited and published in "*New Bamboo: Contemporary Japanese Masters*", Joe Earle, Yale University Press, by the Japan Society Gallery, New York (2008-2009) and by the Clark Center for Japanese Art, Hanford, California (2009).

Matsumoto Hafū was born in Haneda, Tokyo. From 1972 on, he was one of the last two disciples of the great master Iizuka Shōkansai (1919-2004), former Living National Treasure, and master to perfection of the art of stripping, flattening and shaping very large pieces of bamboo, techniques invented by the Iizuka family. His works

respect the golden rules of *shin*, *gyō* and *sō* (formal, semi-formal and informal) that guided his masters. This work is of the *sō* type.



Jidai take hanakago Jyunpū

Old bamboo flower basket called
"Favorable Wind"

ca. 1920-1930

42 (h) x 35 x 20 cm

Hōbichiku bamboo
(Phoenix tail bamboo)

Signed: *Kyokushosai saku*
(made by Kyokushosai)
Tomobako
Magaki-ami weaving

Suzuki Kyokushosai (1872-1936) was
born around Tokyo and had a studio
in the Nihonbashi area. He exhibited
at the Nitten and at applied
and industrial arts exhibitions.



Hanakago

Flower basket

15 (h) x 25 x 23 cm

Susudake bamboo (smoked bamboo)
and *nemagaridake* (*Sasa kurilensis*)
Awasebako, collector's box

Buseki Suigetsu lived
and worked in Tokyo.



Jidai take hanakago Chigusa

Old bamboo flower basket called "Chigusa" (Thousand Grasses)

ca. 1930-1950

63.1 (h) x 20.5 x 18.3 cm

Susudake bamboo (smoked bamboo)

Signed: *Kyokusai saku*
(made by Kyokusai)
Tomobako
Magaki-ami weaving
(striped fence)

Kyokusai is an unknown bamboo artist. It appears that he worked in Tokyo but there is no detailed information about him.



Eji teiryō hanakago

Flower basket with handle in the shape of a palace guard's torch

64 (h) x 28 x 28 cm

Hōbichiku Bamboo (Phoenix tail bamboo), rattan and lacquer
(*fuki-urushi*)

Signed: *Waichisai saku*
(made by Waichisai)
Tomobako with the mention "*Seisetu fūujō-shi*" (The studio where rain and wind may manifest blessings in the Western Settsu region)

This kind of bamboo basket is known as *Eji-kago* (衛士籠). The shape is based on that of a torch used by the palace guards, but adapted

for flower baskets. A piece of incense is placed in the basket to perfume the room, or these days the *Eiji-kago* may be simply used as a flower basket. *Seisetsu* (西撰) refers to modern southeastern parts of Hyōgo prefecture. Waichisai III's father (Waichisai II) visited Arima hot spa to recuperate and taught bamboo crafting there. *Fūujō* (風雨情) may be based on a Taoist or Confucian

phrase. It may be translated "*There are blessings even in the rain and wind.*" This might be Waichisai III's personal philosophy - "*Every cloud has a silver lining*" would be the English equivalent.

Wada Waichisai III studied under his father Wada Waichisai II from 1911, and succeeded to the Waichisai name in 1933.



Sage kudamono-kago

Fruit basket with handle

21.5 (h) x 24 x 24 cm

Bamboo, metal fitting and jade rings
Signed: *Shōkosai zō kore*
(Shōkosai made this)

Tomobako authenticated by Hayakawa Shōkosai III: "Sage kudamono-kago, Kore senkō shodai no tsukuru mono nari, yotte kore o shōsu, Taisho tsuchinoto-hitsuji shotō, Sansei Shōkosai, with seal Shōkosai"

"The fruit basket with handles: I attest that this was made by Hayakawa Shōkosai I, authenticated by Shōkosai III, in the early winter of Taisho 8 (1919), the year of tsuchinoto-hitsuji."

Hayakawa Shōkosai I, considered to be the founding father of bamboo art in Japan, is also the first double-award winning artist for his work

in this category. In 1877, and again in 1881, he was awarded by Yūko Medal of Merit at the Tokyo National Industrial Exhibition (Meiji jūnen Naikoku Kangyō Hakurankai Tōkyō). He was also the first bamboo artist to sign his works.



Teiryō hanakago

Flower basket with handle

ca.1905-1922

45 (h) x 17 x 17 cm

Madake Bamboo (timber bamboo)
Signed: *Sansei Shōkosai*
(Shōkosai III)
Tomobako

Hayakawa Shōkosai III was the fifth son of Hayakawa Shōkosai I.

He worked in Tokyo under the name Shōsai before returning to Osaka in 1905 and succeeding to the family name following the premature death of his elder brother. This broadly cultured artist was also an accomplished musician, ink painter,

and calligrapher. He created only a few *sencha*-related bamboo baskets, focusing instead on departing from Chinese models (*karamono utsushi*) and developing a flexible and organic style that exerted an important influence on later bamboo art.



Shiratake hanakago

Flower basket

42 (h) x 16 x 16 cm

Shiratake Bamboo (white bamboo)

Signed: *Yonsei Shōkosai* (Shōkosai IV)
Tomobako

Son of Hayakawa Shōkosai III, who was a very harsh teacher and died prematurely in 1922, Shōkosai IV gradually mastered a full range of techniques. His professional career was interrupted by the Second World War. After Japan's defeat he moved to Kyoto and mostly created baskets for both the Chinese and the Japanese style of tea-drinking.



Tsunogata tō hanakago Ox

Horn shaped flower basket

30 (h) x 10 x 10 cm

Shiratake Bamboo (white bamboo)

Signed: *Shōkosai zō*

(made by Shōkosai)

Seals: "*Hayakawa Tadashi (Chū) in*"

and "*Shōkosai*"

Tomobako

"*Ushidoshi ni chinamite, tsunogata to, hanakago, Shōkosai zō, Yonsei Shōkosai*"

"*This was made in the year of Ox, Flower basket in the shape of an ox horn, made by Shōkosai, with seal Shōkosai IV*"



Tennen-dake teiryō hanakago

Natural bamboo flower basket with handle

ca. 1930-1945

35 (h) x 35 x 35 cm

Madake Bamboo (timber bamboo)

Signed: *Yonsei Shōkosai zō*

(made by Shōkosai IV)

Seals: "*Hayakawa Tadashi (Chū) in*"

and "*Shōkosai*"

Tomobako



Tennenchiku tetsuki hanakago

Flower basket with handle

57 (h) x 20 x 20 cm

Bamboo, rattan, lacquer

Signed: *Chikubōsai kore wo tsukuru*
(Chikubōsai made this)
Tomobako
Magaki weaving

Maeda Chikubōsai I was one of the most important bamboo artists working in the first half of the 20th century. Late in the Taishō era (1912-1926), he made presentation baskets on behalf of the Imperial Household, for

which he became famous. Chikubōsai held a series of one-man exhibitions at the Mitsukoshi Department Store in Tokyo from 1926 until the late 1930s. He was pivotal in promoting individual expression in the bamboo arts.





Uroko-ami hanakago
Flower basket
29 (h) x 23 x 23 cm



Madake bamboo (timber bamboo),
rattan and lacquer
Signed: *Chikubōsai zō kore*
(Chikubōsai made this)
Tomobako
Uroko-ami (fish-scale plaiting)

A native of Sakai City in Osaka, Maeda Chikubōsai II studied first under his father, Chikubōsai I, and from 1936 onwards under Yamamoto Chikuryōsai I (Shōen), becoming an independent artist in 1941. He succeeded to

the Chikubōsai name in 1952. In 1995, he was the third bamboo artist to be named a Living National Treasure.

*Morikago*

Fruit basket with a natural handle

ca. 1923-1950

31 (h) x 75 x 59 cm

Madake Bamboo (timber bamboo)
and bamboo root

Signed: *Gengensai tsukuru*
(made by Gengensai)
Modern wooden storage box

We can affirm this work was made after 1923 because the artist changed his name Gengensai 元々齋 to Gengensai 玩々齋 in Taishō 12 (1923). Both names are pronounced the same - Gengensai - but with different kanji characters for "Gen".

Suzuki Gengensai worked in Osaka and studied basketry under Yamashita Kochikusai.

*Tsuri-hanakago*

Hanging flower basket in the Ryū-Rikyō style

ca. 1910-1930

28 (h) x 34.5 x 34.5 cm

Madake bamboo (timber bamboo)

Signed: *Kochikusai Tomobako Mutsume-ami* (hexagonal weaving)

This basket is in what is called the Ryū-Rikyō style. Ryū-Rikyō was a pseudonym for Yanagisawa Kien (1703-1758) who was a famous Nanga artist. He painted a Chinese basket which Tanabe Chikuunsai I (1877-1937) first studied and then

reproduced three-dimensionally, and this type of basket became known as the Ryū-Rikyō style. Kameyama Kochikusai is a mysterious artist because we have almost no information about him, except for the years of his birth and death and the area in which he worked. He was based in the Kansai region. It can be assumed that he must have had a relationship with Chikuunsai I and that Tanaka Kōsai was one of his students. He used the plaiting

technique and *mutsume-ami* (hexagonal weaving) techniques to make this piece. The openings of *mutsume-ami* are quite large, and this device highlights the bouquet. Moreover, the suspension cord's deep violet color and the basket's circular shape give this piece a very elegant appearance. Works by this artist can be seen in the Asian Art Museum (Cotsen Collection), San Francisco, and in the Minneapolis Institute of Arts.

*Teiryō Hanakago*

Flower basket with handle

41.5 (h) x 22 x 21 cm

Susudake bamboo (old smoked madake bamboo)

Signed: *Waichisai zō* (made by Waichisai)

Tomobako with mention "Seisetu fūjō-shi" (The studio where rain and wind may manifest blessings in the Western Settsu region)



Shichiku tsubo-gata hanakago

Jar-shaped violet bamboo basket

Dated Taishō 1 (1912)

41 (h) x 22 x 22 cm

Shichiku Bamboo (violet bamboo)

Signed: *Chikuunsai zō*
(made by Chikuunsai)

Tomobako
Yatara-ami
(irregular weaving)

Tanabe Chikuunsai I was the originator of an uninterrupted and still active and over a century old family lineage, and instrumental in the training of many prestigious artists in the Kansai area. He was himself a scholar in the Chinese

tradition (*bunjin*), practicing the art of ikebana and calligraphy while studying Chinese painting and the *Sencha* tea ceremony.



Funagata mori hanakago

Boat-shaped flower basket

25 (h) x 39 x 25 cm

Madake bamboo (timber bamboo),
copper *otoshi*

Signed: *Chikuunsai kore wo tsukuru*
(made by Chikuunsai)

Tomobako
Asanoha-ami (diamond weaving)



Karamono utsushi suchiro hanakago
Chinese style flower basket

ca. 1920

43 (h) x 24 x 24 cm

Madake bamboo (timber bamboo),
susudake bamboo (smoked bamboo),
and rattan

Signed: *Chikuunsai zō kore*
(Chikuunsai made this)
Tomobako
Suchiro-ami weaving



Tsubo-gata tetsuki hanakago

Bamboo flower basket with jar-
shaped handle

ca. 1944-1955

28 (h) x 29 x 29 cm

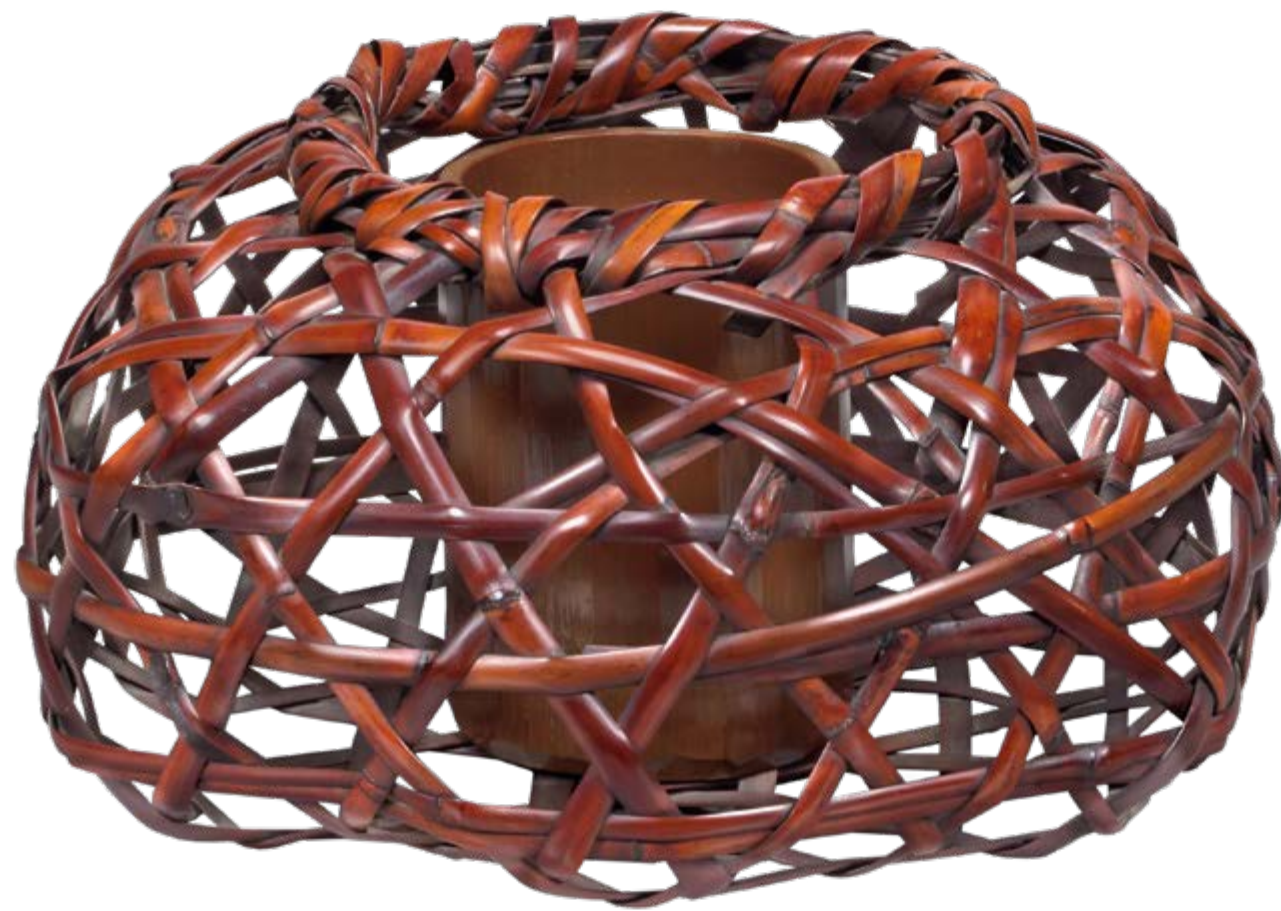
Madake bamboo (timber bamboo)

Signed: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with the mention
of *Tekisuikyo**
Gozame-ami (mat plaiting)

Born in Sakai City (Osaka),
Chikuunsai II studied from an early
age under his father Chikuunsai I.
In 1937, he succeeded to the family
name and began to exhibit both
in Japan and abroad. In 1954,
he returned to Sakai following
the wartime evacuation of the area.
He is admired especially for his style

of intricate openwork hexagonal
plaiting known as *uroko-ami*
(fish-scale plaiting).

**Tekisuikyo* is the name of the place
where Chikuunsai II lived before
the Second World War, and then again
after the evacuation that took place
between 1944 and 1955.

*Kusamoe hanakago*

Flower basket called "Grass Bud"

ca. 1944-1955

15.5 (h) x 28 x 28 cm

Madake bamboo (timber bamboo) and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with mention of Tekisuikyo
Mutsume-ami (hexagonal weaving)*Fukumi hanakago*Flower basket called
"The Sea of Felicity"

ca. 1944-1955

16.5 (h) x 43.5 x 31 cm

Hōbichiku bamboo
(Phoenix tail bamboo)Signed: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with the mention
of Tekisuikyo*The title *Fukumi* literally means *The Sea of Felicity*, which is based on the Chinese saying *Jusan Fukukai* 寿山福海. It was originally a Taoist belief in a "Mountain of Immortality and Sea of the Blessed" and is often quoted by Zen monks in Japan. The word 福海 can be pronounced Fukumi

and Fukukai and is an auspicious term used to wish someone a long and happy life.

*Tsubo-gata hanakago*

Jar-shaped flower basket

ca. 1944-1955

28 (h) x 12 x 12 cm

Madake bamboo (timber bamboo)
and rattanSigned: *Chikuunsai kore wo tsukuru*
(Chikuunsai made this)
Tomobako with mention of Tekisui-kyo
Gozame-ami (mat plaiting)*Za hanakago*

Flower basket called "Seat"

ca. 1960-1980

22 (h) x 22 x 22 cm

Madake bamboo (timber bamboo)
and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)
Awasebako certified by Chikuunsai IV
(Shouchiku III)
Nihontobi gozame-ami (mat plaiting)

*Sōsen hanakago*

Flower basket called "Double-fan"

ca. 1944-1955

17.5 (h) x 43 x 11.3 cm

Madake bamboo (timber bamboo) and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with mention of Tekisuikyo
Mutsume-ami (hexagonal weaving)*Hiratsubo-gata hanakago*

Shallow jar-shaped flower basket

14.5 (h) x 34 x 34 cm

Madake bamboo (timber bamboo) and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)
Awasebako certified by Chikuunsai IV
(Shouchiku III)
Gozame-ami (mat plaiting)



Karamono utsushi hirokuchi hanakago

Chinese style flower basket
with wide mouth

ca. 1944-1955

23 (h) x 22 x 22 cm

Hōbichiku bamboo
(Phoenix tail bamboo)

Signed: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with mention of Tekisuikyo
Gozame-ami (mat plaiting)



Kikkō sukashi-ami suehiro hanakago

Flower basket

ca. 1944-1955

40 (h) x 19 x 19 cm

Madake bamboo (timber bamboo)
and rattan

Signed: *Chikuunsai zō*
(made by Chikuunsai)
Tomobako with mention of Tekisuikyo
Kikkō sukashi-ami
(hexagonal weaving)

Kikkō-sukashi-ami is the same
technique of hexagonal weaving
as *mutsume-ami*, but the Tanabe
family call it this because they use
extremely thin sticks of bamboo
which make the weaving
as fine as lace (= *sukashi*).

*Seseragi hanakago*

Flower basket called "Small Stream"

ca. 1931-1945

26.5 (h) x 26.5 x 26.5 cm

Hōbichiku bamboo
(Phoenix tail bamboo)Signed: *Chikuunsai zō*
(made by Chikuunsai)*Tomobako**Kikkō-ami* (hexagonal weaving)*Kotobuki sono hanakago*Flower basket called "Garden of
Congratulations"

ca. 1944-1955

13.5 (h) x 38 x 13.5 cm

Madake bamboo (timber bamboo)
and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)*Tomobako* with mention of Tekisuikyō
Magaki-ami weavingThis style is one of the "sono" (literally
"garden") series by Chikuunsai II.
Kotobuki is a letter which can be
translated as an auspicious word
for congratulations, best wishes,
or longevity. This piece was probably
ordered by a client to express
congratulations for a special occasion.



Fūki takate tsubogata hanakago

Jar-shaped flower basket with high handle called "Wealth"

ca. 1944-1955

46 (h) x 30 x 30 cm

Madake Bamboo (timber bamboo) and rattan

Signed: *Chikuunsai zō* (made by Chikuunsai)
Tomobako with mention of Tekisuikyo
Gozame-ami (mat plaiting)



Yō hanakago

Flower basket called "Sun"

ca. 1970

21 (h) x 35 x 35 cm

Madake bamboo (timber bamboo)

Signed: *Chikuunsai zō* (made by Chikuunsai)
Awasebako certified by Chikuunsai IV (Shouchiku III)
Gozame-ami (mat plaiting)

*Hōun hanakago*

Flower basket called "Rich Cloud"

ca. 2000-2005

10.5 (h) x 41.5 x 41.5 cm

Madake bamboo (timber bamboo) and rattanSigned: *Chikuunsai zō*
(made by Chikuunsai)
Awasebako certified by Chikuunsai IV (Shouchiku III)
Gozame-ami (mat plaiting)

The son of Chikuunsai II, Chikuunsai III studied under his father and two of his father's students. He graduated with a degree in design from Masashino Art University.

*Gyorin-gumi rengi hanakago*

Flower basket called "Rengi"

ca. 1980

37 (h) x 12 x 12 cm

Madake bamboo (timber bamboo) and rattanSigned: *Shōbun zō*
(made by Shōbun)
Tomobako
Gyorin-gumi (fish scale pattern)

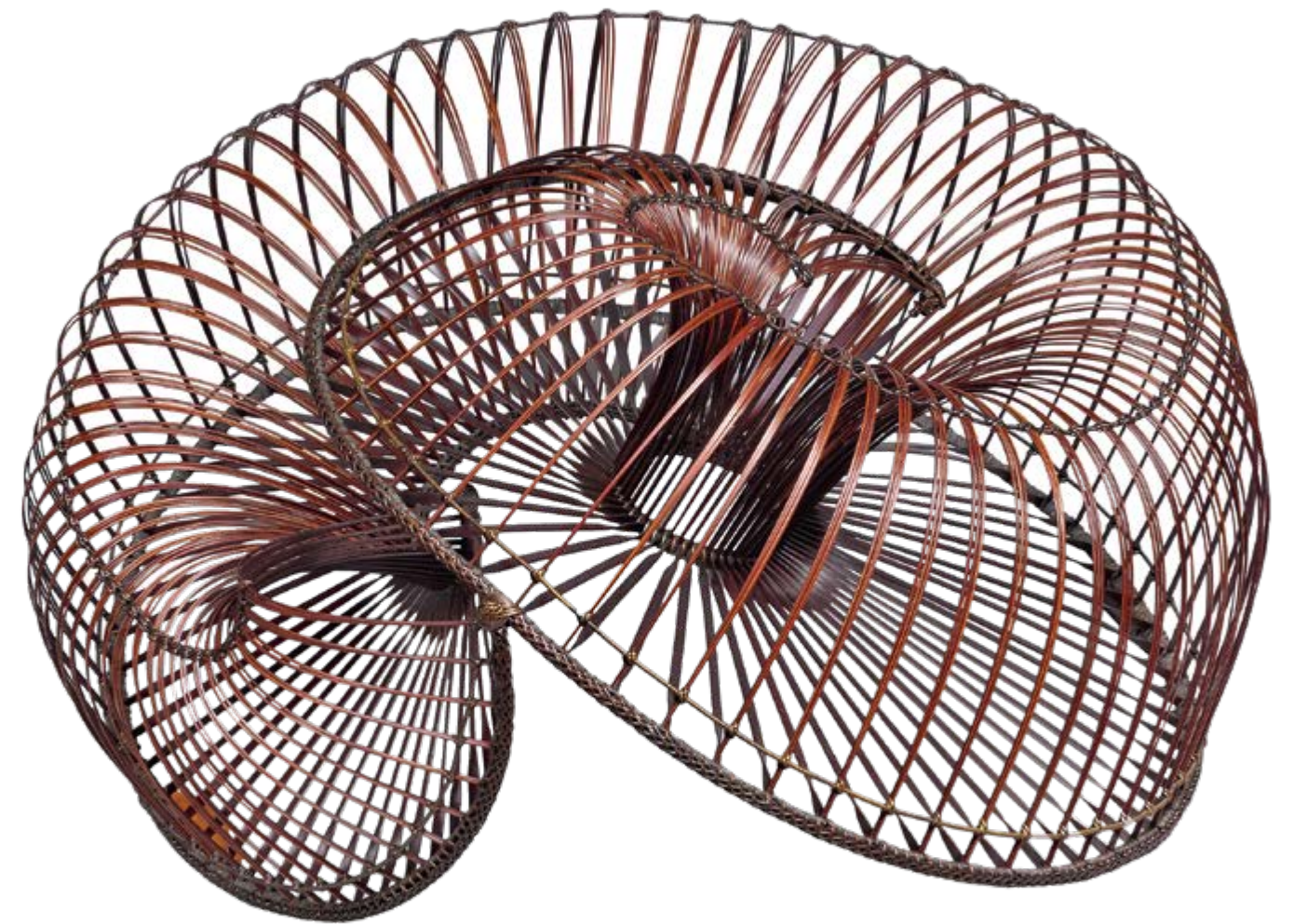
Born in Osaka, Suemura Shōbun studied under Yamamoto Chikuryōsai I beginning in 1936. He started independent work in 1941 and began to show his work at the Nitten exhibitions in 1951.



Yamato Fuji hanakago
Flower basket called "Fuji Mountain"
ca. 2003
38.5 (h) x 28.5 x 28.5 cm

Madake bamboo (timber bamboo) and rattan
Signed: Yoshikazu Tomobako
Sensuji-chidori (comb plaiting)

This artist has changed his name to Ryōsei. He continues to work intensively and his pieces are exhibited in the Dentō Kōgei Exhibition. This basket was selected in the 50th Nihon Dentō Kōgei (2010) exhibition and published in the accompanying catalogue.



Reimei
Dawn
ca. 2017
27 (h) x 45 x 41 cm

Madake bamboo & rattan
Tomobako

Sugiura Noriyoshi works in traditional Japanese bamboo art, which emphasizes aesthetics and sculptural beauty. Sugiura was 33 when he entered the Bamboo Arts program at the Ōita Prefectural

Technical Institute. In 1998, he graduated from the Bamboo Arts Department of the Beppu Advanced Industrial Arts and Technology Institute. He has studied under Wanatabe Chikusei and Okazaki Chikuhosai II. Sugiura has been admitted into the Japan Traditional Craft Arts Exhibition, the Dentō

Kōgei, a number of times since his first acceptance in 2004. In 2007, he received the Oita Mayor's Award and was a prize winner again in 2009 at the Western Japan Traditional Craft Arts Exhibition. An art basket by Sugiura was a gift to the Emperor of Japan in 2008.

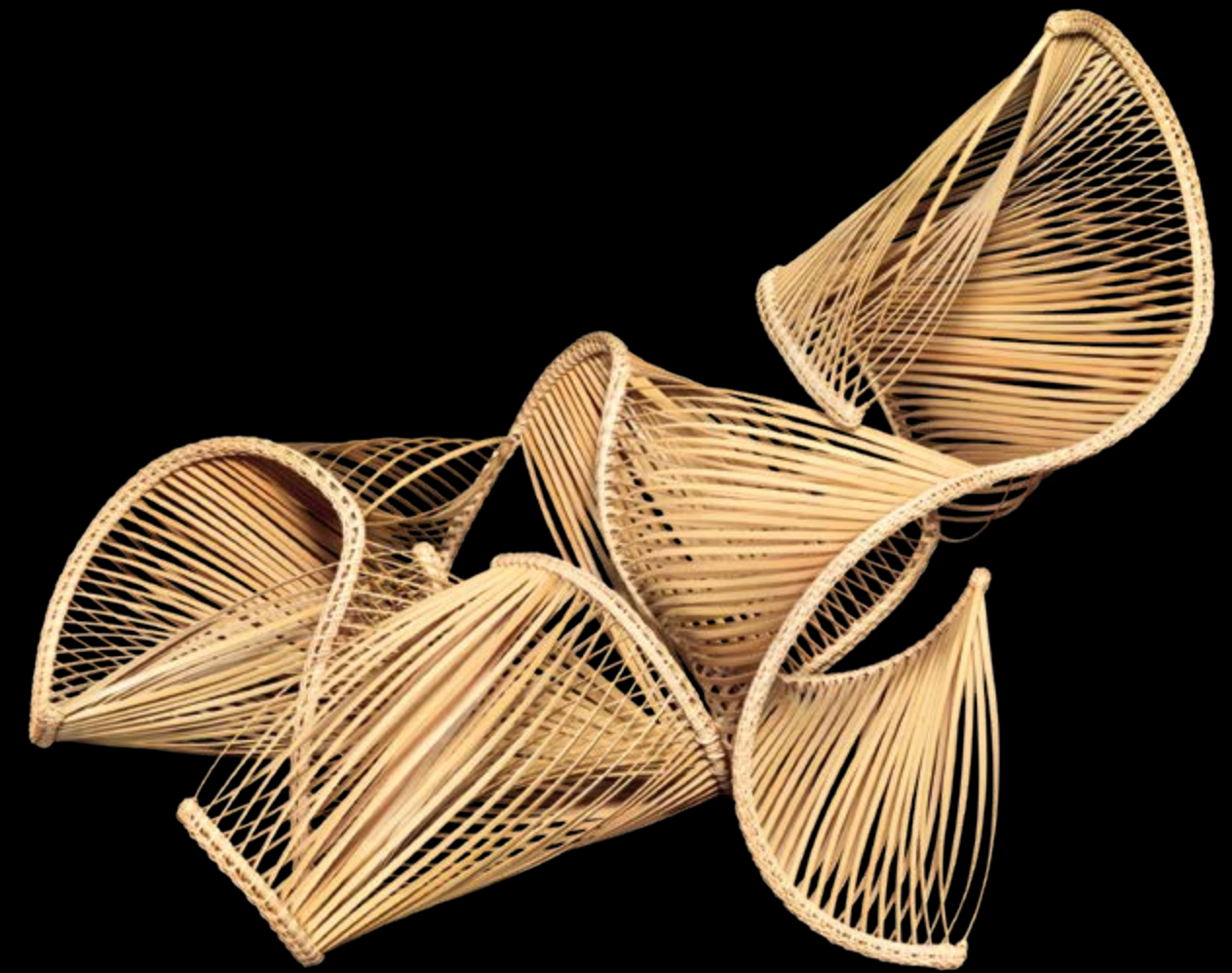
*Ritsudō*

ca. 2017

Madake bamboo & rattan

Rhythm

60 (h) x 53 x 27 cm

Tomobako*Aurolas*

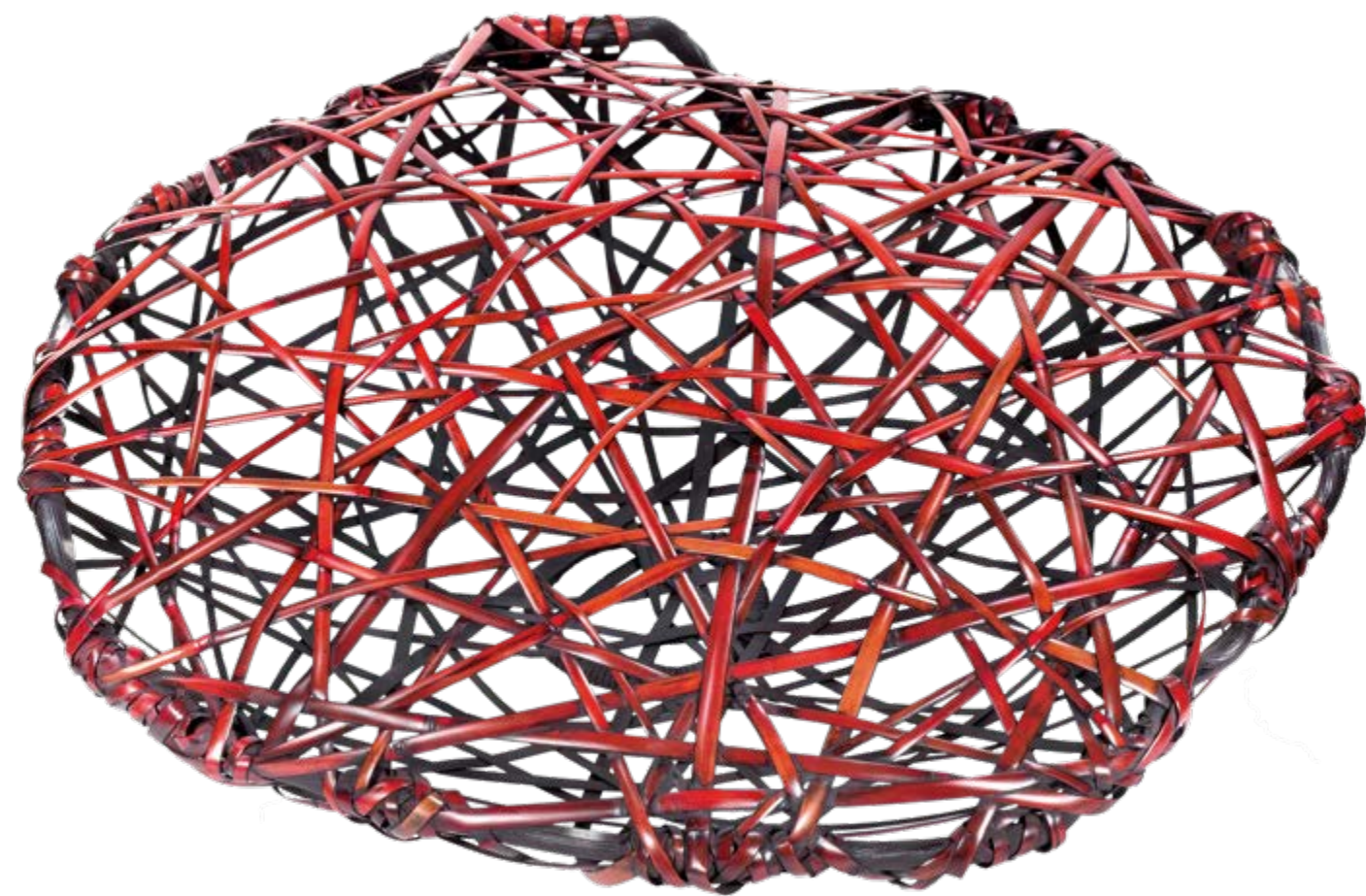
ca. 2014

Madake bamboo & rattan

42(h) x 45 x 42 cm

Tomobako



*Lotus Pond*

ca. 2016

23 (h) x 65 x 65 cm

Madake bamboo, rattan and lacquer*Tomobako*

A native of Saiki in Ōita prefecture, Yonezawa Jiro was trained in Beppu and made high-quality functional baskets until 1989. He spent 18 years in Portland, Oregon with

his American wife, and returned to his native city in 2007.

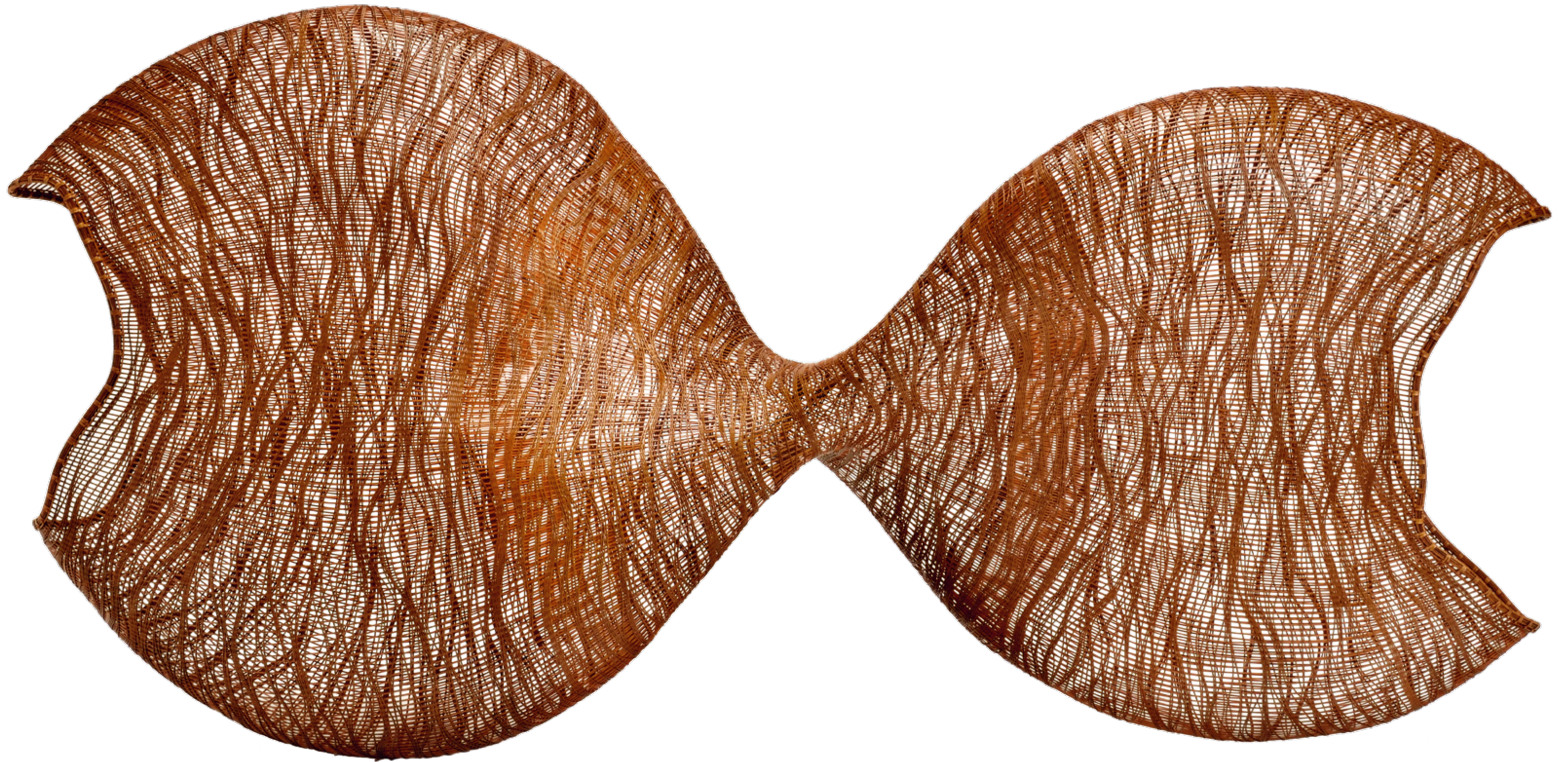
*Akai Kiretsu*

Red rift

ca. 2016

40 (h) x 50 x 48 cm

Madake bamboo, rattan and lacquer*Tomobako*

*Mugen*

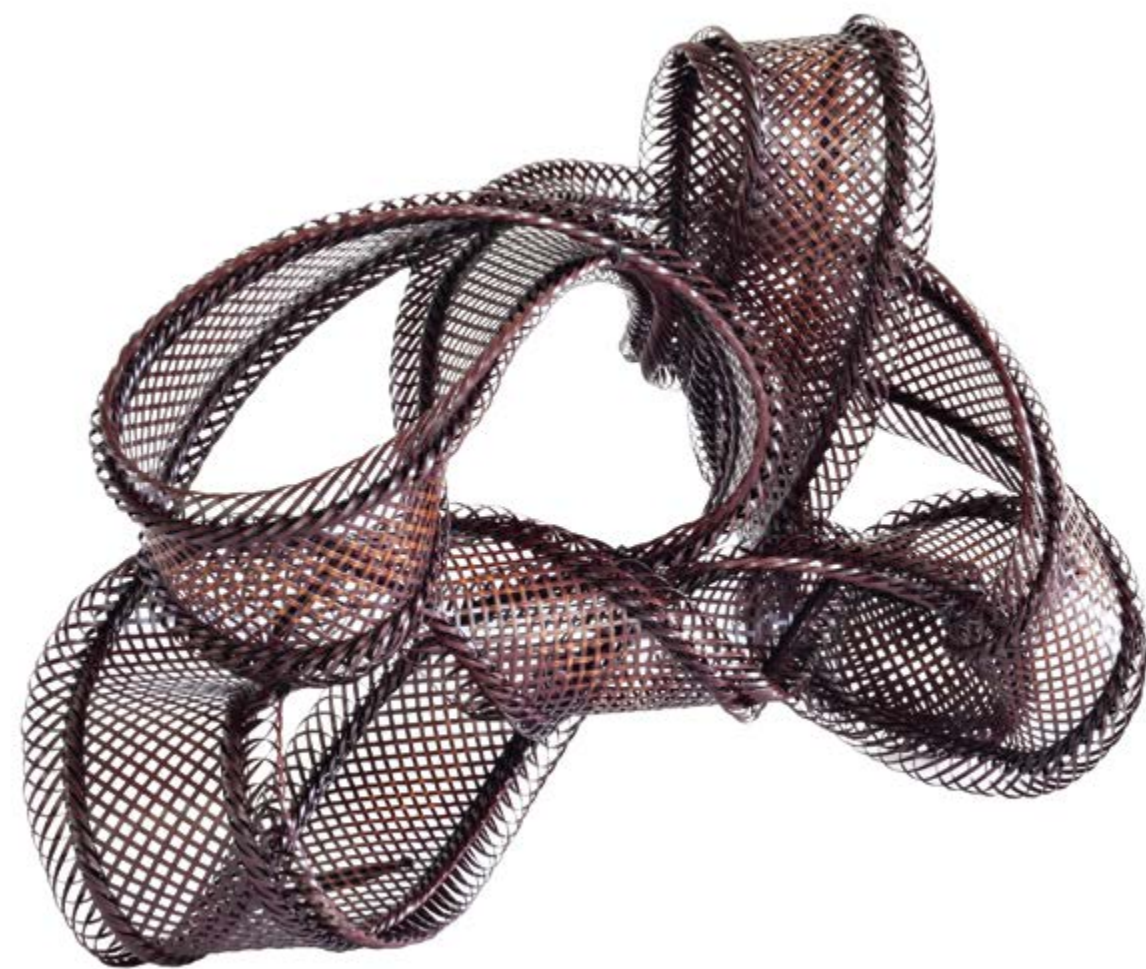
ca. 2014

52 (h) x 100 x 21 cm

Madake bamboo and lacquer*Tomobako*

Born into a family of bamboo basket makers, Morigami Jin graduated from the Ōita Prefecture Bamboo Training Institute and then started his career producing flower baskets.

Since 2004, he has used a radical new technique of uninterrupted, ultra-lightweight hexagonal plaiting to create a range of contemporary sculptures.

*Frill*

ca. 2018

30.5 (h) x 39 x 32.5 cm

Madake bamboo, rattan, lacquer and rice powder

Tomobako

Nakatomi Hajime received his basic training at the Ōita Prefecture Bamboo Training Institute after having been inspired by the work of Shōno Shōunsai, the first bamboo

artist to be named a Living National Treasure, and Ōhashi Shigeomi. He subsequently studied under Honda Shōryū.

*Hanakago Jiyu-no-me*

ca. 1989

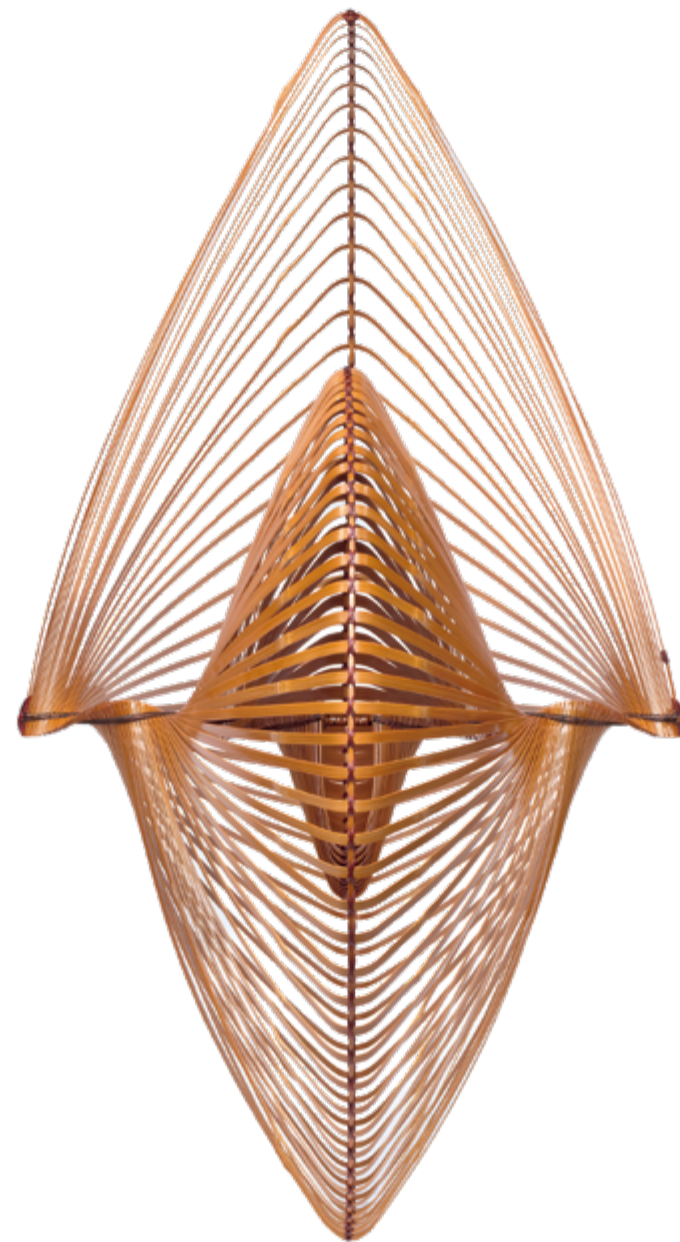
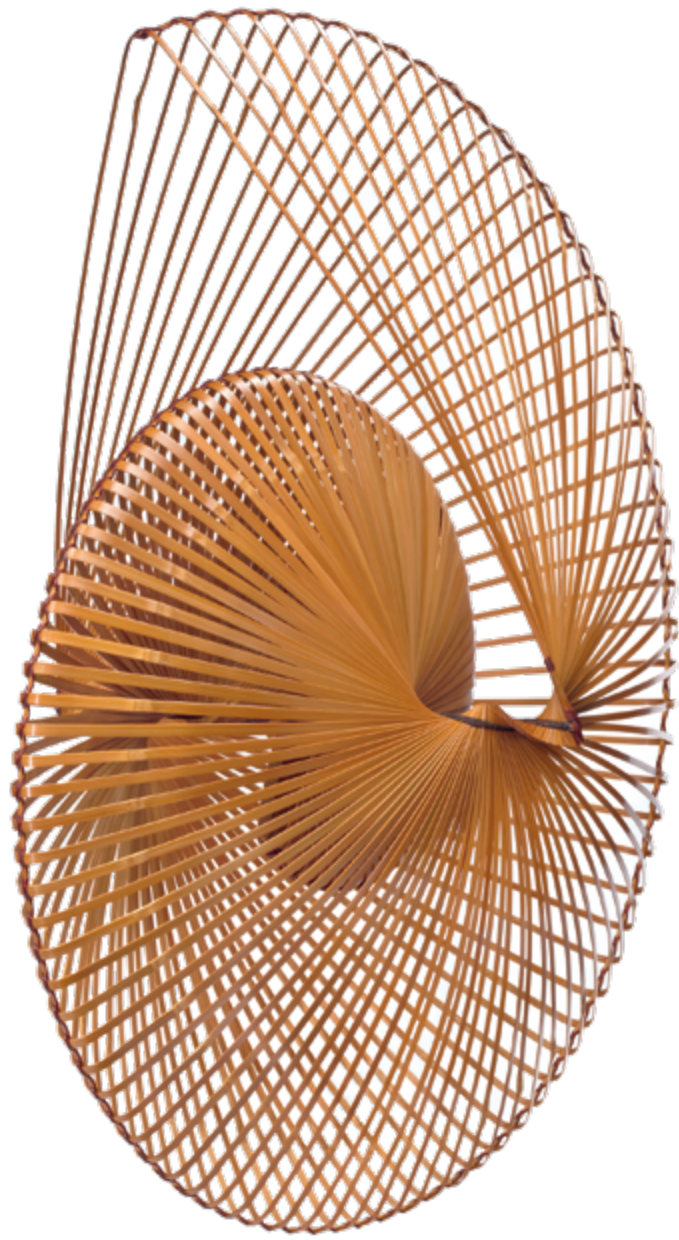
Flower basket called "Eyes of Hot Spring"

14 (h) x 46 x 46 cm

Madake bamboo, rattan and lacquer

Tomobako
Kushime-ami weave

Shiotsuki Jyūran was born in Beppu, Ōita Prefecture, and graduated in 1975. He has shown in numerous exhibitions throughout Japan.



Mareta (Nautilus) shell
ca. 2017
65(h) x 56 x 38 cm



Tomobako

Hiroi Yasushi lives and works in Ōita prefecture. He excels in complex mathematical structures such as this figure of a nautilus.

*Hōbichiku kakehanaike Sakasama-no*

Hanging flower basket
called "Contrary"

ca. 2000-2005

48(h) x 46 x 46 cm

Hōbichiku bamboo (Phoenix-tail bamboo), *madake* bamboo (timber bamboo) and rattan

Honma Kazuaki, based in Niigata Prefecture, was a disciple in the 1950s of the Tokyo-based artist Hayashi Shōgetsusai (1911-1986),

who specialized in bent bamboo works. Kazuaki became renowned for his abstract, large-scale compositions in bent bamboo, which he submitted to the Japanese Modern Craft and Art Exhibitions and Nitten beginning in 1965. The volute was made using

non-split stems of smoked dwarf bamboo (*hōbichiku*), which the artist bent over a gas burner, and thin strips of timber bamboo.

*Minomushi kakehanaire*

Wall vase called "Cocoon
of Bagworm Moth"

ca. 2010-2015

30 (h) x 30 x 9 cm

Bamboo & rattan

After an accident that blinded him in one eye, Honma Hideaki resigned from the Japanese Air Force

and studied bamboo art under his uncle and adopted father Honma Kazuaki. His first exhibition in 1990 marked the beginning of his international career.

*Shiosai hanakago*

Flower basket called
"The Murmur of the Sea"

ca. 2010-2015

16.5 (h) x 35 x 25 cm

Bamboo, rattan & ceramic

Shiosai is also an express train which runs along the scenic coastal area connecting Tokyo to Choshi on the Boso Peninsula (Bōsō Hantō) in Chiba prefecture. However, in this example, Honma Hideaki

might have taken his inspiration from his homeland Sado Island (Sadogashima), which is surrounded by the Sea of Japan (*Nihonkai*).

In the world of the bamboo arts and the *ikebana* tradition of floral arrangement for the tea ceremony, Nagakura Ken'ichi's work is unique. Nagakura Ken'ichi was passionate about nature, and drew his genius from it. His respect for tradition was not a hindrance to the development of his deliberately contemporary sculptural approach. Liberated from the exacting techniques and academic weaving prescriptions elaborated by the Japanese master weavers since the middle of the 19th century, Nakagura produced organic work, on the threshold of the living. Like a demiurge, he combined organic materials like bamboo, rattan, and persimmon juice with minerals like clay and polishing stone powder, and resuscitated fragments of driftwood harvested along the shores of Honshu. Nakagura the artist then gave shape to a universe that sublimates nature, and erases borders between the living and the inorganic, as they meld together to give birth to a dream-like world. His work is a quasi-mystical experience. It is an exaltation of nature, of its beauty and complexity. It calls on us to consider our own condition, and our environment that man is obliterating. It is rare indeed for artists in this field to express the challenges we face so clearly through form and materials.

Nagakura Ken'ichi was born in 1952 in Shizuoka, and began his career with a brief stint as a kimono dyer. Later, with his grandfather, a bamboo wholesaler, he spent three years cutting and calibrating this incredible hollow-cored woody grass, and began to twist, braid, and weave it, and to amalgamate it with clay and powdered minerals. Although not affiliated with any artists' guild, he was the first and very surprising recipient of the prestigious Lloyd Cotsen Bamboo Prize in 2000. Tens of exhibitions in the United States have crowned his peerless creative achievements.

May he rest in peace.







Hashin

2017

70 (h) x 23 x 7 cm



Shigure

2017

40 (h) x 82 x 29 cm



