

The Unknown Craftsman A Japanese Insight Into Beauty

The Unknown CraftsmanThe Unknown CraftsmanThe Unknown CraftsmanThe Unknown CraftsmanUnknown CraftsmanThe Unknown Craftsman : a Japanese Insight Into BeautyThe Unknown CraftsmanHugh Cortazzi - Collected WritingsLive FormMiyazawa Kenji and His IllustratorsSurf CraftTransactions of the Asiatic Society of JapanHeritage PoliticsThe American StationerMark Lindquist“The” AthenaeumArtists, Citizens, PhilosophersThe Transition of the Artisan-potter to the Artist-potter in Mashiko, a Folkware Kiln Site in JapanThe Sôôji Screens and the Teinai YûrakuzuFine Woodworking Muneyoshi Yanagi Soetsu Yanagi Muneyoshi Yanagi Muneyoshi Yanagi Soetsu Yanagi Soetsu Yanagi Hamada (Bernard Leach, Shoji) Soetsy Yanagi Hugh Cortazzi Jenni Sorkin Helen Kilpatrick Richard Kenvin Asiatic Society of Japan Tze May Loo Robert Carleton Hobbs Duane K. Friesen Ann Sommer Holmes Susan Jung Lee

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mr yanagi sees folk art as a manifestation of the essential world from which art philosophy and religion arise and in which the barriers between them disappear the implications of the author s ideas are both far reaching and practical

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ceramics had a far reaching impact in the second half of the twentieth century as its artists worked through the same ideas

regarding abstraction and form as those for other creative mediums live form shines new light on the relation of ceramics to the artistic avant garde by looking at the central role of women in the field potters who popularized ceramics as they worked with or taught male counterparts like john cage peter voulkos and ken price sorkin focuses on three americans who promoted ceramics as an advanced artistic medium marguerite wildenhain a bauhaus trained potter and writer mary caroline m c richards who renounced formalism at black mountain college to pursue new performative methods and susan peterson best known for her live throwing demonstrations on public television together these women pioneered a hands on teaching style and led educational and therapeutic activities for war veterans students the elderly and many others far from being an isolated field ceramics offered a sense of community and social engagement which sorkin argues crucially set the stage for later participatory forms of art and feminist collectivism

in miyazawa kenji and his illustrators helen kilpatrick examines re visionings of the literature of one of japan s most celebrated authors miyazawa kenji 1896 1933 the deeply buddhist kenji s imaginative dōwa children s tales are among the most frequently illustrated in japan today numerous internationally renowned artists such as munakata shikō kim tschang yeul and lee ufan have represented his stories in an array of intriguing visual styles reinvigorating them as picture books for modern audiences focusing on some of kenji s most famous narratives the author analyses the ways artists respond to the stories metaphysical philosophies exploring the interaction of literature art and culture miyazawa kenji and his illustrators is richly depicted with full colour images of the representations of kenji s work making the book a valuable resource on how illustrations shape story and how these picture books continue to convey the texts witty and ironic messages more deeply than the written word alone

the evolution of the surfboard from traditional hawaiian folk designs to masterpieces of mathematical engineering to mass produced fiberglass surfboards were once made of wood and shaped by hand objects of both cultural and recreational significance today most surfboards are mass produced with fiberglass and a stew of petrochemicals moving or floating billboards for athletes and their brands emphasizing the commercial rather than the cultural surf craft maps this evolution examining surfboard design and craft with 150 color images and an insightful text from the ancient hawaiian alaia the traditional board of the common people to the unadorned boards designed with mathematical precision but built by hand by bob simmons to the store bought longboards popularized by the 1959 surf exploitation movie gidget board design reflects both aesthetics and history the decline of traditional alaia board riding is not only an example of a lost art but also a metaphor for the disintegration of traditional culture after the republic of hawaii was overthrown and annexed in the 1890s in his text

richard kenvin looks at the craft and design of surfboards from a historical and cultural perspective he views board design as an exemplary model of mingei or art of the people and the craft philosophy of soetsu yanagi yanagi believed that a design's true beauty and purpose are revealed when it is put to its intended use in its purest form the craft of board building along with the act of surfing itself exemplifies mingei surf craft pays particular attention to bob simmons's boards which are striking examples of this kind of functional design mirroring the work of postwar modern california designers surf craft is published in conjunction with an exhibition at san diego's mingei international museum

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heritage politics shuri castle and okinawa's incorporation into modern japan 1879 2000 is a study of okinawa's incorporation into a subordinate position in the japanese nation state and the role that cultural heritage especially okinawa's iconic shuri castle plays in creating maintaining and negotiating that position tze may loo argues that okinawa's cultural heritage has been and continues to be an important tool with which the japanese state and its agents the united states during its 27 year rule of the islands 1945 1972 and the okinawan people articulated and negotiated okinawa's relationship with the japanese nation state for these three groups okinawa's cultural heritage was a powerful way to utilize the symbolism of material objects to manage and represent the islands cultural past for their own political aims the japanese state its agents and american authorities have all sought to use okinawa's cultural heritage to control discipline and subordinate okinawa for okinawans their cultural heritage gave them a powerful way to resist japanese and american rule and to negotiate for a more equitable position for themselves at the same time however this book finds that okinawan strategies to deploy their cultural heritage politically are deeply intertwined with and to a significant extent enabled by precisely these japanese and american attempts to govern okinawa through its heritage this examination of the political role of okinawa's cultural heritage is a window into a wider process of how nation states and other political formations make themselves thinkable to the people they rule how the ruled seek out spaces to make claims of their own and how cultural pasts once made usable are implicated in these processes

running through artists citizens philosophers is the author's key concern to write a theology of culture from a believer's church perspective friesen aims to provide an anabaptist alternative to paradigms of culture offered by such influential thinkers as ernst troeltsch and h richard niehbuhr friesen's innovative approach leads him to suggest that christian engage the larger culture through the process of transcultural analogical imagination translating the gospel into our time and place

christians are called to engage the culture as artists to seek aesthetic excellence as citizens to shape the common good and as philosophers to search for wisdom

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