



1951-1952

Vase

By Henry Morgan (1905-1985), New York, 1951. Unfinished black wood, with a ring and a foot. Height 10 1/2 in. (26.7 cm). The Henry Morgan Foundation, Inc., New York.

Morgan designed the vase to be used in the way of a vase, but it was also designed to be used as a sculpture. The vase is made of wood, and the ring and foot are made of metal.



1951-1952

Vase (Black)

By Henry Morgan (1905-1985), New York, 1951. Unfinished black wood, with a ring and a foot. Height 10 1/2 in. (26.7 cm). The Henry Morgan Foundation, Inc., New York.

Morgan designed the vase to be used in the way of a vase, but it was also designed to be used as a sculpture. The vase is made of wood, and the ring and foot are made of metal. The vase is made of wood, and the ring and foot are made of metal. The vase is made of wood, and the ring and foot are made of metal.

Source: The Henry Morgan Foundation, Inc., New York.

Light Box (Henry Morgan)

By Henry Morgan (1905-1985), New York, 1951. Unfinished black wood, with a ring and a foot. Height 10 1/2 in. (26.7 cm). The Henry Morgan Foundation, Inc., New York.

Morgan designed the light box to be used in the way of a light box, but it was also designed to be used as a sculpture. The light box is made of wood, and the ring and foot are made of metal. The light box is made of wood, and the ring and foot are made of metal.

Source: The Henry Morgan Foundation, Inc., New York.



Isamu Noguchi And Modern Japanese Ceramics A Close Embrace Of The Earth

**Alice North,Halsey North,Louise
Allison Cort**



Isamu Noguchi And Modern Japanese Ceramics A Close Embrace Of The Earth:

Isamu Noguchi and Modern Japanese Ceramics Louise Allison Cort, Bert Winther-Tamaki, Bruce Altshuler, Ryū Niimi, 2003
This volume presents the ceramic oeuvre of Isamu Noguchi and includes other major ceramic artists from postwar Japan analyzing the conflict between modernity and tradition and the search for cultural identity *The Potter's Eye Mark* Hewitt, Nancy Sweezy, 2005-01-01 Traces the history of North Carolina pottery from the nineteenth century to the present day demonstrating the intriguing historic and aesthetic relationships that link pots produced in North Carolina to pottery traditions in Europe and Asia in New England and in the neighboring state of South Carolina **Isamu Noguchi and Modern Japanese Ceramics**, 2003 **Isamu Noguchi** Caroline Tiger, 2013 Biography of a famous sculptor who had an American mother and a Japanese father and was able to nurture his artistic vision influenced by both cultures Ceramics and Modernity in Japan Meghan Jones, Louise Allison Cort, 2019-10-16 Ceramics and Modernity in Japan offers a set of critical perspectives on the creation patronage circulation and preservation of ceramics during Japan's most dramatic period of modernization the 1860s to 1960s As in other parts of the world ceramics in modern Japan developed along the three ontological trajectories of art craft and design Yet it is widely believed that no other modern nation was engaged with ceramics as much as Japan a potter's paradise in terms of creation exhibition and discourse This book explores how Japanese ceramics came to achieve such a status and why they were such significant forms of cultural production Its medium specific focus encourages examination of issues regarding materials and practices unique to ceramics including their distinct role throughout Japanese cultural history Going beyond descriptive historical treatments of ceramics as the products of individuals or particular styles the closely intertwined chapters also probe the relationship between ceramics and modernity including the ways in which ceramics in Japan were related to their counterparts in Asia and Europe Featuring contributions by leading international specialists this book will be useful to students and scholars of art history design and Japanese studies A Companion to Modern Art Pam Meecham, 2018-02-13 A Companion to Modern Art presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works movements approaches influences and legacies of Modern Art Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art's foundational philosophic ideas and practices as well as the complexities of key artists such as Cezanne and Picasso and those who straddled the modern and contemporary Looks at the historical reception of Modern Art in addition to the latest insights of art historians curators and critics to artists educators and more **Tsuchi** Bert Winther-Tamaki, 2022-05-31 An examination of Japanese contemporary art through the lens of ecocriticism and environmental history Collectively referred to by the word *tsuchi* earthy materials such as soil and clay are prolific in Japanese contemporary art Highlighting works of photography ceramics and installation art Bert Winther Tamaki explores

the many aesthetic manifestations of *tsuchi* and their connection to the country's turbulent environmental history investigating how Japanese artists have continually sought a passionate and redemptive engagement with earth In the seven decades following 1955 Japan has experienced severe environmental degradation as a result of natural disasters industrial pollution and nuclear irradiation Artists have responded to these ongoing catastrophes through modes of mudlarking and muckracking utilizing raw elements from nature to establish deeper contact with the primal resources of their world and expose its unfettered contamination Providing a comparative assessment of more than seventy works of art this study reveals Japanese artists engagement with a richly diverse repertoire of earthy materialities elucidating their aesthetic properties changing conditions and cultural significance By focusing on the role of *tsuchi* as a convergence point for a wide range of creative practices this book offers a critical reassessment of contemporary art in Japan and its intrinsic relationship to the environment Situating art within the context of ecology and urbanization *Tsuchi* shows artists striving to explore and reprocess raw forms of earth beneath the corruptions of human activity

Allegories of Time and Space Jonathan M. Reynolds, 2015-02-28 *Allegories of Time and Space* explores efforts by leading photographers artists architects and commercial designers to re envision Japanese cultural identity during the turbulent years between the Asia Pacific War and the bursting of the economic bubble in the 1990s This search for a cultural home was a matter of broad public concern and each of the artists under consideration engaged a wide audience through mass media The artists under study had in common the necessity to establish distance from their immediate surroundings temporally or geographically in order to gain some perspective on Japan's rapidly changing society They shared what Jonathan Reynolds calls an allegorical vision a capacity to make time and space malleable to see the present in the past and to find an irreducible cultural center at Japan's geographical periphery The book commences with an examination of the work of Hamaya Hiroshi A Tokyo native Hamaya began to photograph the isolated snow country of northeastern Japan in the midst of the war His empathetic images of village life expressed an aching nostalgia for the rural past widely shared by urban Japanese Following a similar strategy in his search for authentic Japan was the photographer Tatsu Shomei Although Tatsu originally traveled to Okinawa Prefecture in 1969 to document the destructive impact of U.S. military bases in the region in his characteristically edgy style he came to believe that Okinawa was still in some sense more truly Japanese than the Japanese main islands The self-styled iconoclast artist Okamoto Tarō emphatically rejected the delicacy and refinement conventionally associated with Japanese art in favor of the hyper modern qualities of the dynamic and brutal aesthetics that he saw expressed on the ceramics of the prehistoric Jōmon period One who quickly recognized the potential in Okamoto's embrace of Japan's ancient past was the architect Tange Kenzō As a point of comparison Reynolds looks at the portrayal of the ancient Shintō shrine complex at Ise in a volume produced in collaboration with the photographer Watanabe Yoshio Reynolds shows how this landmark book contributed significantly to a transformation in the meaning of Ise Shrine by suppressing the shrine's status as an

ultranationalist symbol and re presenting the shrine architecture as design consistent with rigorous modernist aesthetics In the 1970s and 1980s there circulated widely through advertising posters of the designer Ishioka Eiko the ephemeral nomadic architecture of It Toyo o TV documentaries and other media a fantasy that imagined Tokyo s young female office workers as urban nomads These cosmopolitan dreams may seem untethered from their Japanese cultural context but Reynolds reveals that there were threads linking the urban nomad with earlier efforts to situate contemporary Japanese cultural identity in time and space In its fresh and nuanced re reading of the multiplicities of Japanese tradition during a tumultuous and transformative period *Allegories of Time and Space* offers a compelling argument that the work of these artists enhanced efforts to redefine tradition in contemporary terms and by doing so promoted a future that would be both modern and uniquely Japanese

Mirei Shigemori - Rebel in the Garden Christian Tschumi,2020-08-10 Mirei Shigemori had a major impact on the development of Japanese landscape architecture in the twentieth century Active from the 1920s he founded the Kyoto Garden Society in 1932 In 1939 he designed his own first masterpiece the garden at the main hall of the T fuku ji temple From then on he designed 240 gardens all over Japan until his death in 1975 amongst the most famous are the Tenrai an tea garden 1969 and the Matsuo Taisha garden 1975 The main characteristic of his gardens is that they respect tradition and at the same time depart from conventional paradigms by opening up to the influence of Western modernism with its own language The first part of the book covers Shigemori s life and factors that influenced his work The second part contains a detailed illustration of 17 gardens The book is published as a new and revised edition

Abstraction Matters Cristina Baldacci,Michele Bertolini,Stefano Esengrini,2018-11-20 From the archaic funerary and sacred stones to the most recent three dimensional objects sculpture has been determined by a dualistic tension between the urge for imitation of natural forms mimesis and the desire to freely shape autonomous configurations abstraction Within such a complex history the second half of the 20th century has been a particularly intense period Besides their abstract works many sculptors developed an extraordinarily rich theoretical discourse This collection of essays presents some of the most eminent protagonists of this crucial historical moment by focusing on the artists own words In their analysis the contributors have followed three key notions Sensation Idea and Language that fruitfully collect different artists under a common conceptual arch and show the aesthetic relevance of abstraction in sculpture This book addresses high level undergraduate and graduate students as well as the scholarly community in the fields of aesthetics and art criticism art history and art theory visual cultural and media studies

Radicals and Realists in the Japanese Nonverbal Arts Thomas R. H. Havens,2006-07-31 *Radicals and Realists* is the first book in any language to discuss Japan s avant garde artists their work and the historical environment in which they produced it during the two most creative decades of the twentieth century the 1950s and 1960s Many of the artists were radicals rebelling against existing canons and established authority Yet at the same time they were realists in choosing concrete materials sounds and themes from everyday life for their art and in gradually adopting tactics of protest or

resistance through accommodation rather than confrontation Whatever the means of expression the production of art was never devoid of historical context or political implication Focusing on the nonverbal genres of painting sculpture dance choreography and music composition this work shows that generational and political differences not artistic doctrines largely account for the divergent stances artists took vis a vis modernism the international arts community Japan's ties to the United States and the alliance of corporate and bureaucratic interests that solidified in Japan during the 1960s After surveying censorship and arts policy during the American occupation of Japan 1945 1952 the narrative divides into two chronological sections dealing with the 1950s and 1960s bisected by the rise of an artistic underground in Shinjuku and the security treaty crisis of May 1960 The first section treats Japanese artists who studied abroad as well as the vast and varied experiments in each of the nonverbal avant garde arts that took place within Japan during the 1950s after long years of artistic insularity and near stasis throughout war and occupation Chief among the intellectuals who stimulated experimentation were the art critic Takiguchi Shuzo the painter Okamoto Taro and the businessman painter Yoshihara Jiro The second section addresses the multifront assault on formalism confusingly known as anti art led by visual artists nationwide Likewise composers of both Western style and contemporary Japanese style music increasingly chose everyday themes from folk music and the premodern musical repertoire for their new presentations Avant garde print makers sculptors and choreographers similarly moved beyond the modern and modernism in their work A later chapter examines the artistic apex of the postwar period Osaka's 1970 world exposition where more avant garde music painting sculpture and dance were on display than at any other point in Japan's history before or since Radicals and Realists is based on extensive archival research numerous concerts performances and exhibits and exclusive interviews with more than fifty leading choreographers composers painters sculptors and critics active during those two innovative decades Its accessible prose and lucid analysis recommend it to a wide readership including those interested in modern Japanese art and culture as well as the history of the postwar years

Listening to Stone Hayden Herrera, 2015-04-21 Throughout the twentieth century Isamu Noguchi was a vital figure in modern art From interlocking wooden sculptures to massive steel monuments to the elegant Akari lamps Noguchi became a master of what he called the sculpturing of space But his constant struggle as both an artist and a man was to embrace his conflicted identity as the son of a single American woman and a famous yet reclusive Japanese father It's only in art he insisted that it was ever possible for me to find any identity at all In this remarkable biography of the elusive artist Hayden Herrera observes this driving force of Noguchi's creativity as intimately tied to his deep appreciation of nature As a boy in Japan Noguchi would collect wild azaleas and blue mountain flowers for a little garden in front of his home As Herrera writes he also included a rock to give a feeling of weight and permanence It was a sensual appreciation he never abandoned When looking for stones in remote Japanese quarries for his zen like Paris garden forty years later he would spend hours actually listening to the stones scrambling from one to another until he found one that spoke to him Constantly striving to take the

essence of nature and distill it Noguchi moved from sculpture to furniture and from playgrounds to sets for his friend the choreographer Martha Graham and back again working in wood iron clay steel aluminum and of course stone Throughout his career Noguchi traveled constantly from New York to Paris to India to Japan forever uprooting himself to reinvigorate what he called the keen edge of originality Wherever he went his needy disposition and boyish charm drew women to him yet he tended to push them away when things began to feel too settled Only through his art now seen as a powerful aesthetic link between the East and the West did Noguchi ever seem to feel that he belonged Combining the personal correspondence of and interviews with Noguchi and those closest to him from artists patrons assistants and lovers Herrera has created an authoritative biography of one of the twentieth century s most important sculptors She locates Noguchi in his friendships with such artists as Buckminster Fuller and Arshile Gorky and in his affairs with women including Frida Kahlo and Anna Matta Clark With the attention to detail and scholarship that made her biography of Gorky a finalist for the Pulitzer Prize Herrera has written a rich meditation on art in a globalized milieu Listening to Stone is a moving portrait of an artist compulsively driven to reinvent himself as he searched for his own essence of sculpture Listening to Clay Alice North, Halsey North, Louise Allison Cort, 2022-06-14 The first book to tell the stories of some of the most revered living Japanese ceramists of the century tracing the evolution of modern and contemporary craft and art in Japan and the artists considerable influence which far transcends national borders Listening to Clay Conversations with Contemporary Japanese Ceramic Artists is the first book to present conversations with some of the most important living Japanese ceramic artists Tracing the evolution of modern and contemporary craft and art in Japan this groundbreaking volume highlights sixteen individuals whose unparalleled skill and creative brilliance have lent them an influence that far transcends national borders Despite forging illustrious careers and earning international recognition for their work these sixteen artists have been little known in terms of their personal stories Ranging in age from sixty three to ninety three they embody the diverse experiences of several generations who have been active and successful from the late 1940s to the present day a period of massive change Now sharing their stories for the first time in Listening to Clay they not only describe their distinctive processes inspirations and relationships with clay but together trace a seismic cultural shift through a field in which centuries old but exclusionary potting traditions opened to new practitioners and kinds of practices Listening to Clay includes conversations with artists born into pottery making families as well as with some of the first women admitted to the ceramics department of Tokyo University of the Arts telling a larger story about ingenuity and trailblazing that has shaped contemporary art in Japan and around the world Each artist is represented by an entry including a brief introduction a portrait selected examples of their work and an intimate interview conducted by the authors over several in person visits from 2004 to 2019 At the core of each story is the artist s personal relationship to clay often described as a collaboration with the material rather than an imposing of intention The oldest artist interviewed Hayashi Yasuo enlisted in the army during WWII at age fifteen and trained

as a kamikaze pilot He was born into a family that had fired ceramics in cooperative kilns for generations but he rejected traditional modes and went on to be the first artist in Japan to make truly abstract ceramic sculpture In the late 1960s another artist Mishima Kimiyo developed a technique of silkscreening on clay and began making ceramic newspapers to comment on the proliferation of the media She became fascinated with trash recreating it out of clay and worked in relative obscurity for decades until she had a major exhibition in Tokyo in 2015 Featuring a preface by curator writer and historian Glenn Adamson and a foreword by Monika Bincsik the Associate Curator for Japanese Decorative Arts at The Metropolitan Museum of Art *Listening to Clay* has been a project more than fifteen years in the making for authors Alice and Halsey North respected and knowledgeable collectors and patrons of contemporary Japanese ceramics and Louise Allison Cort Curator Emerita of Ceramics National Museum of Asian Art Smithsonian Institution The book also includes conversations with five important dealers of contemporary Japanese ceramics who have played and are playing a critical role in introducing the work of these artists to the world several detailed appendices and a glossary of terms relevant people and relationships *Listening to Clay* is a long overdue and insightful book that for the first time spotlights some of Japan's most celebrated contemporary ceramic artists through personal idiosyncratic accounts of their day to day lives giving special access to their creative process and artistic development

Zen Landscapes Allen S. Weiss, 2013-09-15 The essential elements of a dry Japanese garden are few rocks gravel moss Simultaneously a sensual matrix a symbolic form and a memory theater these gardens exhibit beautiful miniaturization and precise craftsmanship But their apparent minimalism belies a true complexity In *Zen Landscapes* Allen S Weiss takes readers on an exciting journey through these exquisite sites explaining how Japanese gardens must be approached according to the play of scale surroundings and seasons as well as in relation to other arts revealing them as living landscapes rather than abstract designs Weiss shows that these gardens are inspired by the Zen aesthetics of the tea ceremony manifested in poetry painting calligraphy architecture cuisine and ceramics Japanese art favors suggestion and allusion valuing the threshold between the distinct and the inchoate between figuration and abstraction and he argues that ceramics play a crucial role here relating as much to the site specificity of landscape as to the ritualized codes of the tea ceremony and the everyday gestures of the culinary table With more than one hundred stunning color photographs *Zen Landscapes* is the first in depth study in the West to examine the correspondences between gardens and ceramics A fascinating look at landscape art and its relation to the customs and craftsmanship of the Japanese arts it will appeal to readers interested in landscape design and Japan's art and culture

[A Passion for Asia](#) Asia Society, 2006 In 1955 John D Rockefeller III convened a committee to respond to post World War II interest in developing improved understanding of and relations with countries in Asia His family's longstanding interest in Asia had led him to travel in China and Japan after he graduated from university in 1929 The Rockefellers deeply felt passion for Asia led to the founding of the Asia Society in 1956 Today the need for better understanding of Asian cultures political economic and artistic is more urgent than ever This

beautifully produced volume reflects in photographs and words the many sided mission of the Asia Society Fascinating archival photographs bring the Rockefeller family s travels philanthropic activities social occasions and wonderful domestic interiors to life Important objects sculptures paintings prints screens ceramics all collected by members of the family many from the Society s collection and others from museums around the country are reproduced in full color The text includes essays by Rockefeller family members former Asia Society presidents Peter Johnson the family historian Cynthia Altman curator of Kykuit the Rockefeller family estate and Vishakha Desai president of the Asia Society **SELLING POINTS**

Documents the history and beginnings of this leading global organization whose mission of promoting the exchanges of ideas education and arts still holds true today Features period photographs of the Rockefeller family on their many travels to Asia and provides insight into how their collection developed 100 colour 75 b w illustrations **New Art City** Jed

Perl,2007-02-13 In this landmark work Jed Perl captures the excitement of a generation of legendary artists Jackson Pollack Joseph Cornell Robert Rauschenberg and Ellsworth Kelly among them who came to New York mingled in its lofts and bars and revolutionized American art In a continuously arresting narrative Perl also portrays such less well known figures as the galvanic teacher Hans Hofmann the lyric expressionist Joan Mitchell and the adventuresome realist Fairfield Porter as well the writers critics and patrons who rounded out the artists world Brilliantly describing the intellectual crosscurrents of the time as well as the genius of dozens of artists *New Art City* is indispensable for lovers of modern art and culture *Focus*

On: 100 Most Popular United States National Medal of Arts Recipients Wikipedia contributors, The Modeller Frits

Scholten,2025-06-30 In these days the most famous modeller this is how the Dutch sculptor Adriaen de Vries 1556 1626 was characterised in 1621 A virtuoso modeller De Vries explored new ways to enliven his art His bronze sculptures were made in a radically new sketchy style with free figure compositions and a vigorous treatment of human anatomy often balancing on the border between realism and distortion This book explores how and why a Late Renaissance sculptor broke so drastically with the prevailing stylistic paradigm of his time in search of vivezza natural liveliness and the viva figura the statue on the brink of coming to life Adriaen de Vries aimed to create sculptures that move in the metaphorical no man s land between death and life back and forth from inert bronze to apparent vitality as this study will argue **Tokyo, 1955-1970** Doryun

Chong,Michio Hayashi,Mika Yoshitake,Miryam Sas,2012 Catalog of an exhibition held at the Museum of Modern Art New York Nov 18 2012 Feb 25 2013 **Art After the Bomb** Darrell D. Davisson,2008 This book is requisite reading material for any person claiming to be an educated and informed member of the global community Our understanding in the West of the Eastern cultures specially the different cultures involving the Muslims is alarmingly low The book strives to offer a view from the ground a keyhole perspective that offers the readers a close and personal peek into some of the ethical underpinnings and the philosophical guiding parameters that inform the Muslim and the Eastern mind There are over 1 3 billion Muslims in the world It would be a serious intellectual fallacy to assume that they are all homogenous or to be more preposterous

assume they are all terrorists It is extremely tragic that it took the Iranian hostage crisis to teach us about Shia Islam and 9 11 to teach us about Wahabi Islam Properly acquired knowledge not just what we learn from the media will allow us to be anticipatory and rational rather than being reactive and emotional For the Muslim reader specially the children and the youth the book strives to offer a deeper understanding of Islam beyond the boundaries of ritual Islam into the wide open space of spiritual and intellectual Islam To inspire them to appreciate and live up to the wonderful legacy of Islam and not to be mired down into some deviant interpretations of people with questionable motives The book is designed to encourage the process of tearing down walls and building bridges We share common dreams aspirations and challenges We share a common globe and a common destiny The author believes that there are no clashes of civilizations just clashes of ignorance and misunderstanding

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