



Symbol & Substance in Japanese Lacquer

LACQUER BOXES FROM THE COLLECTION OF ELAINE EHRENKRANZ

by Barbara Teri Okada

Symbol And Substance In Japanese Lacquer Lacquer Boxes From The Collection Of Elaine Ehrenkranz

H Kauffman



Symbol And Substance In Japanese Lacquer Lacquer Boxes From The Collection Of Elaine Ehrenkranz:

Symbol and Substance in Japanese Lacquer Barbara Teri Okada, 1995 Lacquer is one of the glories of the Japanese craft tradition In the course of more than a millennium of experimentation and development largely anonymous artisans have refined the use of this substance into a vehicle of artistic expression as subtle sophisticated and elegant as any in the world The combination of sculptural form and painterly composition seen in Japanese lacquer has enchanted Western collectors from the time the first lacquer pieces arrived here This book presents fifty five examples of Japanese lacquerwork from the fifteenth to the twentieth centuries By focusing on superb examples of the craft of lacquer prior to the nineteenth century it introduces the reader to the achievement of master craftsmen working at the peak of the skill during the richest period in the development of their medium The Ehrenkranz Collection assembled over a quarter of a century with the eye of a painter and true connoisseur includes document and scroll boxes mirror boxes inkstone boxes incense containers and a complete set for the incense ceremony Each piece in the collection is illustrated with stunning full color photographs accompanied by detailed information regarding the lacquer techniques used to produce it *Symbol and Substance in Japanese Lacquer* is published in conjunction with a fall 1995 exhibition of the Ehrenkranz Collection at the Japan Society in New York City Elaine Ehrenkranz is a painter and connoisseur who has been collecting lacquer for more than twenty five years *Symbol and Substance* Lori

Dillon, 2001 **Symbol and Substance** Harvard University. Art Museums, 1998 *Symbol and Substance* Anne Rose Kitagawa, 1998 *Symbol and Substance* Anne Rose Kitagawa, Arthur M. Sackler Museum, Harvard University. Art Museums, 1998 *Symbol and Substance in Japanese Lacquer* Barbara Teri Okada, 1995 Published in conjunction with a fall 1995 exhibition of the Ehrenkranz Collection at the Japan Society in New York City An introductory essay details the processes of harvesting refining and applying lacquer and gives a historical overview of the evolution of specific techniques Fifty five examples from the 15th to the 18th centuries are shown in full page photos and are thoroughly described and explicated in accompanying text A glossary of technical terms and a detailed bibliography contribute to the book's usefulness for collectors scholars and dealers Annotation copyright by Book News Inc Portland OR **Craft Culture in Early Modern**

Japan Christine M. E. Guth, 2021-11-09 Articles crafted from lacquer silk cotton paper ceramics and iron were central to daily life in early modern Japan They were powerful carriers of knowledge sociality and identity and their facture was a matter of serious concern among makers and consumers alike In this innovative study Christine M E Guth offers a holistic framework for appreciating the crafts produced in the city and countryside by celebrity and unknown makers between the late sixteenth and mid nineteenth centuries Her study throws into relief the confluence of often overlooked forces that contributed to Japan's diverse dynamic and aesthetically sophisticated artifactual culture By bringing into dialogue key issues such as natural resources and their management media representations gender and workshop organization embodied knowledge and innovation she invites readers to think about Japanese crafts as emerging from cooperative yet competitive

expressive environments involving both human and nonhuman forces A focus on the material sociological physiological and technical aspects of making practices adds to our understanding of early modern crafts by revealing underlying patterns of thought and action within the wider culture of the times **Newsletter, East Asian Art and Archaeology** ,1994

Japanese Lacquer Nambokucho to Zeshin Michael Dean,2002 **New York Magazine** ,1996-01-08 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea Lacquerware in Asia, Today and Yesterday Monika Kopplin,2002 Dating back several thousand years the art of lacquer is one of the most ancient expressions of Asian culture and this publication provides an overview of the different kinds of methods and materials used in Cambodia China India Korea Japan Myanmar Thailand and Vietnam The number of people employed in this ancestral art has fallen dramatically throughout Asia in recent decades and this book considers the challenges to its survival as well as highlighting the importance of documenting past and modern procedures *Masterpieces of Japanese Art from the Edo Period to Modernisation* Donatella Failla,2001 **View of the Pinnacle** Stephen Little,Edmund J. Lewis,2011 View of the Pinnacle is a richly illustrated catalogue featuring more than eighty suzuribako dating from the fourteenth through the twentieth centuries from the Edmund and Julia Lewis Collection Suzuribako the exquisite lacquer boxes designed to hold the implements used in creating brush and ink calligraphy have for centuries combined utilitarian function with superb craftsmanship The art of creating suzuribako came into being during the Heian period in Japan 794 1185 when aristocratic culture both artistic and literary flourished it was in full flower during the sixteenth century and continued into modern times The designs on suzuribako frequently represent highly refined visual representations of classical poetry literature mythology and history Diverse subjects are depicted including religious figures philosophers poets animals mythical creatures and landscapes real and imagined These artistic representations are often combined with calligraphed poems or excerpts from classical literature In the catalogue Stephen Little and Edmund Lewis give equal attention to both the literary content of the suzuribako and the lacquer techniques used in crafting them The literary references and themes drawn as much from Chinese as from Japanese classical texts reflect the deep knowledge of Chinese and Japanese classical literature among the literate classes in Japan from the eighth century onward A full appreciation of the themes and metaphorical imagery incorporated into many of the boxes requires a deep cultural sophistication on the part of the viewer Stephen Little describing the layered literary themes frequently depicted in suzuribako notes that the excavation of hidden layers of meaning in a box s decoration becomes a thrilling quest The volume includes an essay by Edmund Lewis on the nuances of meaning in suzuribako designs and the interviewing of the artistic and literary expressions embodied in them In a second

essay John Stevens presents a brief history of Japanese calligraphy and explains its central importance in Japanese cultural expression *Newsletter, East Asian Art & Archaeology* ,2002 *Early Modern Japan* ,2002 日本美術年表: 1868-1989, 1990 : 2004 3冊, 2002 *The Magazine Antiques* ,1998-10 **1999 Traveler's Guide to Art Museum Exhibitions**

Susan S. Rappaport,1998 For every art lover who travels and for travelers who love art the 1999 edition of this essential book offers invaluable information and museum schedules for museums in the United States Canada and Europe as well as Australia and Japan 150 illustrations *The Ultimate Netsuke Bibliography* ,1999 The Ultimate Netsuke Bibliography is a comprehensive bibliography of more than 4 400 bibliographic print and non print entries covering all aspects of Japanese netsuke the miniature carvings which Japanese men used to suspend various items from the sash belt that fastened their kimono It is organized into 15 major and 5 minor categories Each category is further divided into 11 subcategories Additional features include four indices Author Journal Place and Subject and a variety of appendices It contains 2 196 books 1 861 journal articles 457 from the Netsuke Kenkyukai Study Journal 367 from the Journal of the International Netsuke Collectors Society 1 494 auction catalogs 431 items in French 254 items in Japanese 60 items prior to 1900 including 9 auction catalogs Includes most materials published through the end of 1998 A section of Late Arrivals including last minute submissions and items in early 1999 is listed as well This volume is a necessity for every netsuke collector bibliophile art library and museum

Arts of Asia ,1995

Embracing the Song of Expression: An Emotional Symphony within **Symbol And Substance In Japanese Lacquer Lacquer Boxes From The Collection Of Elaine Ehrenkranz**

In a world taken by displays and the ceaseless chatter of instant connection, the melodic beauty and mental symphony produced by the published term frequently fade in to the back ground, eclipsed by the relentless sound and disturbances that permeate our lives. However, nestled within the pages of **Symbol And Substance In Japanese Lacquer Lacquer Boxes From The Collection Of Elaine Ehrenkranz** a charming literary treasure brimming with organic feelings, lies an immersive symphony waiting to be embraced. Constructed by an elegant musician of language, this captivating masterpiece conducts visitors on a mental trip, well unraveling the hidden melodies and profound influence resonating within each cautiously crafted phrase. Within the depths of this emotional review, we can examine the book's main harmonies, analyze its enthralling publishing type, and surrender ourselves to the profound resonance that echoes in the depths of readers' souls.

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