Syracuse Univ ORIENTAL ART 1000 BC to 1800 AD

Syracuse University Art Galleries

ORIENTAL ART 1000 BC to 1800 AD

Selections from the Simon Kriger and other collections presented by Syracuse University on behalf of the International Cultural and Trade Center Foundation, Washington, D.C., in furtherance of World Peace.

April 18 — May 3, 1974

Joseph I. Lubin House

New York

Syracuse University

Syracuse University is singularly honored to sponsor this exhibition, largely from the private collection of Simon Kriger, Chairman of the Board of the International Cultural and Trade Center.

Mr. Kriger is a man of vision, a man with a dream. He believes firmly that through the exchange of ideas among cultures we will find truth and world peace.

Certainly without men of Mr. Kriger's ideals we cannot hope to achieve peace among nations. We admire his determined search and are pleased to open Lubin House to the works in his and other collections which symbolize and in very real degree epitomize the ultimate values he has sought, thus creating another bridge to cultural understanding.

Melvin A. Eggers Chancellor Syracuse University

SCULPTURE

1. Head

China. T'ang dynasty. Stone. The upswept coiffure is surmounted by a fully developed, seated Buddha. Lent anonymously.

2. Bodhisattva triad

China. Sui dynasty. Stone. All members bear halos and wear long, elegant robes. Lent anonymously.

3. Three Bodhisattvas

China. Ming dynasty, 1595 A.D. (Wan-li era). Ivory. Each figure has evolved simply and clearly from the basic shape of the material. Age has bestowed a color and a texture very like vintage honey.

4. Sculptural fragment

Gandhara. Second century. Stone. An architectural molding, this piece is crowded with small figures, each wearing the Greek himation which came to be the regular wearing apparel of the Buddha.

5. Seated Buddha

Siam. Thirteenth or fourteenth century. Bronze. Slender, aristocratic, this piece is noteworthy in being less highly conventionalized than most; one could almost imagine that the sculptor had worked from a noble model.

6. Seated Buddha

Siam. c. Seventh century. Stone. This small chunky figure shows us something of the admixture of primitive animism and sophisticated Shaivism which attached to Buddhism in this geographic area. The figure is nearly overshadowed by the massive base and the naga halo.

7. Head

Gandhara. Second century. Terra cotta. This handsome piece shows something of the blending of East and West: the classic profile coupled with the dreamy, voluptuous full face of India. Lent by Helen Schreider, Washington, D.C.

CERAMICS

8. Large jar

China. Late Sung or early Yuan dynasty. Tzu-chou ware. Stoneware. Short rim, swelling shoulder descending to a comparatively narrow base. Magnificently controlled s'graffito flowering scrolls in the "tea dust" glaze of the horizontal bands over shoulder and waist.

9. Bowl

Japan (Kutani). Nineteenth century. Stoneware. Pale beige slip glaze bearing impressionistic village scene in overglaze copper and iron oxides. (Formerly in the collection of the late Dr. Edwin Kirk of the Smithsonian.)

10. Small covered bowl or box

Siam (Sawankaloke). Fourteenth or fifteenth century. Porcelain. Scrolling forms in underglaze iron oxide adorn the gray-white body.

11. Large vase or bottle

Korea. Yi dynasty. Seventeenth or eighteenth century. Porcelain. Around the swelling base of this traditional long-necked body writhes a masterfully drawn dragon in underglaze cobalt. Lent by Dr. and Mrs. Charles R. Dibble.

12. Water jar (mizuzashi)

Japan (Oribe). Early Edo period. Stoneware.

Typically glazed in green and dark brown, as are all the wares named for the celebrated tea-master Oribe Furuta, this piece shows the rough informal potting and casual painting that came to be the norm for sophisticated tea utensils.

Lent by Dr. and Mrs. Charles R. Dibble.

13. Tea bowl

Japan (Nakamura Baizan). Contemporary. Stoneware.
Long the personal tea bowl of its creator and named by him "Flash of Fire," this piece shows the forceful shape (deliberately distorted), the minimal ash glazing, and the shibui colors so highly prized in tea utensils.
Lent by Dr. and Mrs. Charles R. Dibble.

14. Tea bowl

Japan (Ko-Karatsu). Fifteenth or sixteenth century. Stoneware. Close to Korea and heavily influenced by her potters, Karatsu ware similar to this simple bowl with three small purple onions bore a large share of the responsibility for turning tea taste to the simple and unpretentious. Lent by Dr. and Mrs. Charles R. Dibble.

15. Incense box

Japan (Ko-Karatsu). Fifteenth or sixteenth century. Stoneware. Lent by Dr. and Mrs. Charles R. Dibble.

16. Tea bowl

Japan. Contemporary. Raku. A classic <u>raku</u> example from the studio of the direct descendant of Sasaki Chojiro, who began the <u>raku</u> line and whose successor, Jokei, was granted the seal for marking family pieces by the military dictator Toyotomi Hideyoshi (1536-1598). Lent by Dr. and Mrs. Charles R. Dibble.

17. Tea bowl

Japan (Hagi). Contemporary. Stoneware. Close to Korea, the potting town of Hagi, probably under the tutelage of captive or volunteer Korean potters, followed closely the original models from the continent. Lent by Dr. and Mrs. Charles R. Dibble.

18. Tea bowl

Japan (Nakano). Contemporary. Karatsu ware. Stoneware. This piece is by the current generation of one of the two "first families" of potters in the village of Karatsu. It is notable for its subtle color and incised design and for the clear impression left by the shells upon which it was fired. Lent by Dr. and Mrs. Charles R. Dibble.

19. Incense box

Japan (Ko-Seto). Fifteenth or sixteenth century. Stoneware. A finely crackled glaze covers the entire piece, the lid of which appears almost to have been squeezed from a tube; the interior is lined with emerald green. Lent by Dr. and Mrs. Charles R. Dibble.

20. Bowl

Japan (Ko-Karatsu). Sixteenth century. Stoneware. Done in the <u>punch'ong</u> technique, this bowl is very like one in the collection of the National Museum in Tokyo. Its Korean ancestry becomes readily apparent by checking it against the bowl of the same style elsewhere in this exhibition. Lent by Dr. and Mrs. Charles R. Dibble.

21. Tea bowl

Japan. Contemporary. Stoneware. Sturdily potted of heavily grogged clay, with spatula marks of the shaping process clearly visible. Lent by Syracuse University.

2. Tea bowl

Japan. Contemporary Oribe style. Stoneware. The two cranes, lightly incised in the clay body, are covered by a thin copper-green glaze applied more heavily around their feet to suggest grass. Lent by Syracuse University.

23. Tea bowl

Japan. Contemporary. <u>Raku</u>. For the winter season. The spatula marks from the potting and tong marks from the firing deliberately remain obvious. Lent by Syracuse University.

24. Tea bowl

Japan. Contemporary. Raku. Asymmetrical representation of a bit of fabric draping over the edge of the bowl, an unusual touch for a Japanese potter working in <u>raku</u>. Lent by Syracuse University.

25. Common kitchen bowl

Korea. Yi dynasty. Cream stoneware. A simple, flaring shape rising from a comparatively small foot. The interior bears eight prominent stand marks from kiln stacking. Lent by Syracuse University.

26. Common bowl

Korea. Yi dynasty. Cream stoneware. This simple conical shape, much admired by the Japanese, bears a crackled transparent glaze. Lent by Syracuse University.

27. Bowl

Korea. Yi dynasty. Stoneware. <u>Punch'ong</u> ware of this type (referred to in Japan as <u>mishima</u>) made its influence felt throughout the kilns of western Japan. The design is formed by white slip collecting in impressions stamped in the clay body. Lent by Syracuse University.

JADE

28. Large Pi

China. Han dynasty. Brown and green coloration. One of the largest of its kind, the simple circular form is supported by its own elaborately carved wood stand.

29. Incense burner

China. Ming dynasty. c. 1550. This Buddhist temple altar piece, <u>Li-ting</u>, or <u>Hsi</u>, from Ch'un-Su Monastery on the island of P'u-T'o was removed from there by Dutch pirates in 1665 and taken to Holland, where it remained until 1903.

30. Portion of a temple gong

China. Ch'ing dynasty. Note the sensitivity with which the gong's wooden support was designed to reflect and complement the carvings — depicting happiness and long life — of the jade itself.

31. Box

China. Ch'ing dynasty. White jade. Simple form with ogee contours of the sort which influenced the Georgian designers of silver trays. The box is in the symbolic shape of a lotus with a central Chinese symbol of longevity surrounded by the eight glorious Buddhist emblems. The wooden base echoes the shape of the box itself.

LACQUER

32. Large cinnabar box

China. Ch'ing dynasty. Eighteenth or nineteenth century. Black lacquer lining. Vertical space divisions clearly reveal the melon which inspired the basic shape. Design tension is achieved by deep carving in horizontal bands which cut sharply across the basic verticality.

TEXTILES

33. Gentleman's theatrical robe

China. Dragon on blue background.

34. Lady's robe

China. Nineteenth century. Worn by the middle and upper class.

PAINTING

35. Painting

Japan. Sixteenth or seventeenth century. A central Buddha dominates the composition. To his right is Miroku, on his left, Kannon. Lent anonymously.

METAL WORK

36. Large shallow bowl or laver (p'an)

China. Chou dynasty. Bronze. Low and wide, with a nearly Grecian profile, this vessel was used for washing other containers or for ablutions.

- 37. Weapons: Five arrowheads, one dagger, one spearhead China. Late Chou dynasty. 300-400 B.C. Bronze.
- 38. Mirror

China. T'ang dynasty. Gold and silver. Lent by the Honorable Hugh D. Scott.

Syracuse University Art Galleries

Contributors to the Exhibition

Dr. and Mrs. Charles R. Dibble
Simon Kriger, Washington, D.C.
Helen Schreider, Washington, D.C.
The Honorable Hugh D. Scott, Washington, D.C.
University Collection, Syracuse University
In addition, several contributors have asked to remain anonymous.

Unless otherwise noted, art objects are from the collection of Simon Kriger.

Syracuse University Art Ga

College of Visual and Performing Arts Syracuse University Syracuse, New York 13210