

TEWAZA: Recreating Ryukyuan Handicraft Culture

January 15 – March 13, 2022 Thematic Exhibition Room, HEISEIKAN 1F, TOKYO NATIONAL MUSEUM

- * Some objects may be rotated during the exhibition period. Exhibition lineup may change as circumstances require.
- * The rotation schedule is as follows;
Term 1 : 1/15(Sat.) – 2/6(Sun.)
Term 2 : 2/8 (Tue.) – 2/20 (Sun.)
Term 3 : 2/22 (Tue.) – 3/13 (Sun.)
- * Works are on view throughout the exhibition period unless otherwise indicated.

No.	category	Title	Artist, etc.	Period and Date	Holder	Term
prologue						
I						
8	Reproduction	Confucius and His Four Disciples	Japanese Painting (Conservation) Studio, Graduate School of Fine Arts, Tokyo University of the Arts (Kuge Yūki with supervision by Arai Kei); Sekisendō (Tōma Takumi)	2018	Okinawa Prefectural Museum & Art Museum	Term 1
9	Original	Confucius and His Four Disciples		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 1
15	Reproduction	Pair of tin <i>utamanuchi</i> bottles decorated with glass beads	Matsu Metalworking (Uehara Toshinori); Bijyutsuin (Takata Akira)	2018 Original: 16th–19th centuries	Okinawa Prefectural Museum & Art Museum	
16	Related Materials	Tools and materials used in making exhibit 15 (<i>utamanuchi</i> bottles)			Bijyutsuin	
23	Reproduction	<i>Dachibin</i> hip flask	Okinawa Ceramics Research Society (Tasato Hiroshi, Yamada Satoshi, Shimabukuro Katsushi, and Kinjō Hiromu)	2019	Okinawa Prefectural Museum & Art Museum	
24	Original	<i>Dachibin</i> hip flask		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	
17	Reproduction	Chintamani jewel–shaped clove furnace	Kitagama Matsuda Kyōshi Studio (Matsuda Kyōshi)	2018	Okinawa Prefectural Museum & Art Museum	Term 1–2
18	Original	Chintamani jewel–shaped clove furnace		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 1–2
19	Related Materials	Materials and tools used in making exhibit 17 (clove furnace)				Term 1–2
20	Reproduction	<i>Tsuboya</i> -ware bowl depicting Japanese apricot flowers and bamboo in overglaze enamels	Tsunchide Pottery Studio (Shimabukuro Tsunchide)	2018	Okinawa Prefectural Museum & Art Museum	Term 3
21	Original	<i>Tsuboya</i> -ware bowl depicting Japanese apricot flowers and bamboo in overglaze enamels		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 3
22	Related Materials	Materials and tools for making exhibit 20 (<i>Tsuboya</i> -ware bowl)				Term 3
28	Reproduction	<i>Sanshin</i> Okinawan lute, known as “Jabisen”	Sanshin Craftsmen’s Business Cooperative Association of Okinawa (Tokeshi Michimasa, Nakamine Miki, and Uehara Masao); Urushi Kōbō Lacquer Studio (Moromi Yoshinori) Calligraphy: Kōki Hiroto	2020 Original: late 19th century	Okinawa Prefectural Museum & Art Museum	
1	Reproduction	<i>Tamanchabui</i> jeweled crown	Tatsumura Textile Co., Ltd.; Kazariya Matsuda (Matsuda Kiyoshi)	2019 Original: 18th–19th centuries	Okinawa Prefectural Museum & Art Museum	Term 1–2
2	Reproduction	Gold high priestess’s ornamental hairpin depicting dragons and clouds	Kazariya Matsuda (Matsuda Kiyoshi)	2016 Original: 16century	Okinawa Prefectural Museum & Art Museum	Term 3

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5	Reproduction	Birds and Flowers of the Four Seasons	Japanese Painting (Conservation) Studio, Graduate School of Fine Arts, Tokyo University of the Arts (Kuge Yūki, Matsubara Ami, Liu Yingguo, and nine others, with supervision by Arai Kei); Sekisendō (Tōma Takumi); Calligraphy: Kōki Hiroto Original: by Sun Yi	2019 Original: 1712	Okinawa Prefectural Museum & Art Museum	
3	Reproduction	Arya Avalokitesvara Bodhisattva	Sculpture Studio “Mokuzō” (Nakasone Masahiro); Urushi Kōbō Lacquer Studio (Moromi Yoshinori); Kyan Chie and Taira Yūki (Okinawa Prefectural University of Arts)	2020 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 1
4	Reproduction	Green-glazed candle stand	Ōmine Yuntanza Ceramics Studio	2019 Original: 18th–19th centuries	Okinawa Prefectural Museum & Art Museum	Term 2–3
6	Reproduction	Parapet slab from the <i>Tamaudon</i> Royal Mausoleum	Ryuzo Society for Ryukyu Molding(Hamamoto Tomokazu and Hamamoto Kaori)	2019 Original: 16th century	Okinawa Prefectural Museum & Art Museum	Term 1
7	Reproduction	Parapet slab from Ryuenkyo Bridge	Ryuzo Society for Ryukyu Molding (Hamamoto Tomokazu and Hamamoto Kaori)	2018 Original: 16century	Okinawa Prefectural Museum & Art Museum	Term 2–3
II						
10, 11, 12, 13	Reproduction	Sake wine–drinking set used in a <i>Mitsuokazari</i> ceremony	Kazariya Matsuda (Matsuda Kiyoshi)	2016-2018 Original: Second Sho period, Ryukyu Kingdom	Okinawa Prefectural Museum & Art Museum	
14	Reproduction	Red lacquerware footed tray decorated with <i>tomoe</i> comma crests and peonies in gold inlay and openwork	Wood Studio “Mokuyō” (Takara Teruyuki and Takara Noriko); Sculpture Studio “Mokuzō” (Nakasone Masahiro); Urushi Kōbō Lacquer Studio (Moromi Yoshinori); Tōma Shigeru	2020 Original: 16th century	Okinawa Prefectural Museum & Art Museum	
25	Reproduction	Black lacquer <i>tundabun</i> tray and set of dishes, depicting dragons and clouds in mother-of-pearl inlay	Wood Studio “Mokuyō” (Takara Teruyuki); Urushi Kōbō Lacquer Studio (Moromi Yoshinori); Ryukyu Urushi Kikō Lacquer Studio (Maeda Takako and Maeda Haruki); Ura Hideaki, Arakaki Nao, Masuzaki Haruka, and Shimabukuro Kako	2020 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 1–2
26	Reproduction	Red lacquerware <i>ukufan</i> (food container for sacred offerings) decorated with <i>tomoe</i> comma crests in gold inlay	Wood Studio “Mokuyō” (Takara Teruyuki); Urushi Kōbō Lacquer Studio (Moromi Yoshinori); Ryukyu Urushi Kikō Lacquer Studio (Maeda Takako and Maeda Haruki); Ura Hideaki	2018 Original: 17th–18th centuries	Okinawa Prefectural Museum & Art Museum	Term 3
27	Related Materials	Tools and materials used in producing exhibit 26(<i>ukufan</i> food container)				Term 3
29	Reproduction	Silk <i>nchanashi</i> (summer garment) decorted with vertical stripes in float weave on light indigo ground	Tawata Weaving Studio (Tawata Yoshiko); U Studio (Uema Yukari); Textile Studio “Karansha” (Miyara Chika) Sewing: Matsumoto Yoshi, Ōwan Ikuko, and Ōshiro Reiko	2018	Okinawa Prefectural Museum & Art Museum	Term 1
30	Original	Silk fabric decorated with vertical stripes in float weave on light indigo ground		late 19th–early 20th centuries	Okinawa Prefectural Museum & Art Museum	Term 1
31	Reproduction	Silk <i>tanashi</i> (summer garment) decorated with vertical stripes using gauze weave on pink ground	Bashōfu Weaving Studio (Taira Mieko, Katō Izumi, Yoshida Yū, and Taira Nao); Yaeyama Textile Laboratory “Twuiru” (Sakihara Katsuyū) Sewing: Asato Katsuko, Arakaki Taeko, and Ōshiro Mitsuko	2019	Okinawa Prefectural Museum & Art Museum	Term 2
32	Original	Silk fabric decorated with vertical stripes using gauze weave on pink ground		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 2
33	Reproduction	Silk and cotton <i>watajin</i> (lined garment) decorated with weft ikat checks on indigo ground	Tawata Weaving Studio (Tawata Yoshiko and Makishi Yuka); Textile Studio “Karansha” (Miyara Chika) Sewing: Kumiodori Tools and Costume Production, Repair, and Preservation Society (Kadena Takeko, Chibana Mieko, Manna Mitsuko, and Kinjō Kayoko)	2019	Okinawa Prefectural Museum & Art Museum	Term 3
34	Original	Silk and cotton lined fabric decorated with weft ikat checks on indigo ground		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 3
35	Reproduction	Silk and cotton <i>watajin</i> (lined garment) decorated with stripes in weft ikat on light indigo ground	Atelier Le Bars (Le Bars Ginko); Yaeyama Textile Laboratory “Twuiru” (Sakihara Katsuyū) Sewing: Higa Tomoe, Kuba Takako, and Teruya Yukie	2019 Original: 19th–20th centuries	Okinawa Prefectural Museum & Art Museum	Term 1–2

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36	Reproduction	Ramie <i>tanashi</i> (summer garment) decorated in double ikat on pink ground	Arakaki Weaving Studio (Arakaki Sachiko, Suzuki Mio, and Sakihara Katsuyū); Kumiodori Tools and Costume Production, Repair, and Preservation Society (Kadena Takeko, Chibana Mieko, Manna Mitsuko, and Kinjō Kayoko)	2019 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 3
37	Reproduction	Cotton <i>watajin</i> (lined garment) decorated in supplementary weft weave on dark indigo ground, lined with a cotton bingata fabric depicting small interlocking flowers on yellow ground	Yuntanza-hanaori Preservation Society (Ikehara Keiko); Kiyuna Bingata Studio (Kiyuna Morizō and Kiyuna Hayashi); U Studio (Uema Yukari) Sewing: Matsumoto Yoshi, and Ōshiro Reiko	2018 Original: 19th–20th centuries	Okinawa Prefectural Museum & Art Museum	Term 1
38	Reproduction	Cotton <i>dujin</i> (undergarment) decorated with weft ikat and supplementary warp weave on dark indigo ground	Chibana Hanaori Business Cooperative (Kanda Naomi, Matayoshi Asae, and Tamaki Yuka) Sewing: Matsumoto Yoshi, and Ōshiro Reiko	2018 Original: late 19th century	Okinawa Prefectural Museum & Art Museum	Term 2–3
39	Reproduction	White cotton <i>kakan</i> skirt	Weaving, and Dyeing Laboratory “Lequer” (Kōki Shin) Sewing: Matsumoto Yoshi	2017 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 2–3
40	Reproduction	Ramie <i>bingata</i> garment depicting flowing water, butterflies, and swallows on white ground	Chinen Bingata Studio (Chinen Sekito, Chinen Isafumi, and Chinen Junko); Miyako-jōfu Preservation Team (Tomiyaama Katsuko) Sewing: Matsumoto Yoshi, Ōwan Ikuko, and Ōshiro Reiko	2019 Original: 18th–19th centuries	Okinawa Prefectural Museum & Art Museum	Term 1–2
41	Reproduction	Silk child’s garment depicting phoenixes, bats, and waves on yellow ground; lined with red silk fabric	Nomura; Shiroma Bingata Studio; Yaeyama Textile Laboratory “Twuiru” (Sakihara Katsuyū) Sewing: Higa Tomoe, Kuba Takako, and Teruya Yukie	2019 Original: 18th–19th centuries	Okinawa Prefectural Museum & Art Museum	Term 3
42	Related Materials	Tools and materials used in making <i>bingata</i>			Okinawa Prefectural Museum & Art Museum	
43	Reproduction	<i>Shiruzigata</i> (negative stencil) with flowing water, butterfly, and swallow patterns	Chinen Bingata Studio (Chinen Sekito); Doi Nanako Shiraga yarn: Kumejima-tsumugi Preservation Team	2016 Original: 18th–19th century	Okinawa Prefectural Museum & Art Museum	Term 1–2
44	Reproduction	Cotton <i>watajin</i> (lined garment) decorated in double ikat on indigo cotton ground	Ryukyu-kasuri and Haeburu-hanaori Preservation Society (outer fabric: Ōshiro Kōji, Ōshiro Tomoko, Akamine Midori, Uehara Yuko, and Majima Kaoru; lining: Ōshiro Yukimasa, Ōshiro Mieko, Ishiki Michiyo, Wakugawa Kiyomi, Ōshiro Hayashi, Ōshiro Toshiko, Ōshiro Kōji, Hirata Kazuko, Miyagi Machiko, and Ōshiro Yoshimasa) Sewing: Asato Katsuko, Arakaki Taeko, and Ōshiro Mitsuko	2018 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 3
45	Reproduction	Silk <i>hachimachi</i> cap decorated in weft float weave on red ground	Takaraguchi Weaving Studio (Furuya Hideko, Kametani Rinako, Mizobuchi Yukie, and Nozato Aiko); Handmade Ryukyu Paper Studio “Shōshian” (Agena Kiyoshi); Textile Studio “Karansha” (Miyara Chika); Bamboo Workshop “Chatan” (Tsukayama Kanki); Wood Studio “Mokuyō” (Takara Teruyuki and Takara Noriko); Kumiodori Tools and Costume Production, Repair, and Preservation Society (Kinjō Hiroyuki); Kumejima-tsumugi Preservation Team (Mōri Rieko)	2016 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 1
46	Reproduction	Silk <i>hachimachi</i> cap decorated in damask weave on yellow ground	Nomura; Textile Studio “Karansha” (Miyara Chika); Handmade Ryukyu Paper Studio “Shōshian” (Agena Kiyoshi); Bamboo Workshop “Chatan” (Tsukayama Kanki); Wood Studio “Mokuyō” (Takara Teruyuki and Takara Noriko); Kumiodori Tools and Costume Production, Repair, and Preservation Society (Kinjō Hiroyuki); Kumejima-tsumugi Preservation Team (Mōri Rieko)	2017 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 3
47	Reproduction	Silk <i>hachimachi</i> cap decorated in weft float weave on violet ground	Naha Traditional Textiles Business Cooperative (Yamashiro Yukiko); Handmade Ryukyu Paper Studio “Shōshian” (Agena Kiyoshi); Bamboo Workshop “Chatan” (Tsukayama Kanki); Wood Studio “Mokuyō” (Takara Teruyuki and Takara Noriko); Kumiodori Tool and Costume Production, Repair, and Preservation Society (Kinjō Hiroyuki); Kumejima-tsumugi Preservation Team (Mōri Rieko)	2017 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 2–3
48	Reproduction	Silk <i>hachimachi</i> cap decorated in crepe weave on red ground	Nomura; Hiro Experiment Studio (Takahashi Yasuhiro); Handmade Ryukyu Paper Studio “Shōshian” (Agena Kiyoshi); Bamboo Workshop “Chatan” (Tsukayama Kanki); Wood Studio “Mokuyō” (Takara Teruyuki and Takara Noriko); Kumiodori Tools and Costume Production, Repair, and Preservation Society (Kinjō Hiroyuki); Kumejima-tsumugi Preservation Team (Mōri Rieko)	2016 Original: 19th century	Okinawa Prefectural Museum & Art Museum	Term 2

No.	category	Title	Artist, etc.	Period and Date	Holder	Term
49	Original	Vermillion <i>hachimachi</i> cap		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 1
50	Related Materials	Tools and materials used in making a <i>hachimachi</i> cap			Okinawa Prefectural Museum & Art Museum	
epilogue						