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.

 \ast 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
prolog	ue					
Ι	P			1	1	1
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)		Okinawa Prefectural Museum & Art Museum	
16	Related Materials	Tools and materials used in making exhibit 15 (<i>utamanuchi</i> bottles)			Bijyutsuin	
23	Reproduction	Dachibin hip flask	Okinawa Ceramics Research Society (Tasato Hiroshi, Yamada Satoshi, Shimabukuro Katsushi, and Kinjō Hiromu)	2010	Okinawa Prefectural Museum & Art Museum	
24	Original	Dachibin 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	Tsunehide Pottery Studio (Shimabukuro Tsunehide)		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		Okinawa Prefectural Museum & Art Museum	
1	Reproduction	<i>Tamanchabui</i> jeweled crown	Tatsumura Textile Co., Ltd.; Kazariya Matsuda (Matsuda Kiyoshi)		Okinawa Prefectural Museum & Art Museum	Term 1–2
2	Reproduction	Gold high priestress'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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14 Reproduction with tomoe comma crests and peonies in gold inlay and openwork Sculpture Studio "Mokuzö" (Nakasone Masahiro); Urushi Köbö Original: 16th century Okinawa Prefecture Museum & Art Museum	
25ReproductionBlack lacquer <i>tundabun</i> tray and set of dishes, depicting dragons and clouds in mother-of-pearl inlayLacquer Studio (Moromi Yoshinori); Ryukyu Urushi Kikō Lacquer Studio (Maeda Takako and Maeda Haruki); Ura Hideaki, Arakaki Nao, Masuzaki Haruka, and Shimabukuro Kako2020 Original: 19th centuryOkinawa Prefectur Museum & Art Mu26ReproductionRed lacquerware <i>ukufan</i> (food container for sacred offerings) decorated with <i>tomoe</i> comma crests in gold inlayWood Studio "Mokuyō" (Takara Teruyuki); Urushi Kōbō Lacquer Studio (Moromi Yoshinori); Ryukyu Urushi Kikō Lacquer Studio (Moromi Yoshinori); Ryukyu Urushi Kikō Lacquer Studio (Maeda Takako and Maeda Haruki); Ura Hideaki2018 Original: 17th–18th centuriesOkinawa Prefectur Museum & Art Mu27Related MaterialsTools and materials used in producing exhibit 26(<i>ukufan</i> food container)Tawata Weaving Studio (Tawata Yoshiko); U Studio (Uema Yukari); Textile Studio (Waran Shiko); U Studio (Uema Yukari); Textile Studio (Waran Shiko); U Studio (Uema Yukari); Textile Studio (Waran Shika)Okinawa Prefectur Museum & Art Mu	
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29 Reproduction decorted with vertical stripes in float Yukari); Textile Studio "Karansha" (Miyara Chika) 2018	Term 3
	Term
30 Original Silk fabric decorated with vertical stripes in float weave on light indigo ground Iate 19th-early 20th centuries Okinawa Prefecture Museum & Art Muse	Term 1
31ReproductionSilk <i>tanashi</i> (summer garment) decorated with vertical stripes using gauze weave on pink groundBashōfu Weaving Studio (Taira Mieko, Katō Izumi, Yoshida Yū, and Taira Nao); Yaeyama Textile Laboratory "Twuiru" (Sakihara Katsuyū) Sewing: Asato Katsuko, Arakaki Taeko, and Ōshiro Mitsuko2019Okinawa Prefecture Museum & Art Mu	Term 2
32 Original Silk fabric decorated with vertical stripes using gauze weave on pink ground Ryukyu Kingdom, 19th century Okinawa Prefecture Museum & Art Museum & Ar	Term 7
33ReproductionSilk and cotton watajin (lined garment) decorated with weft ikat checks on indigo groundTawata 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)2019Okinawa Prefecture Museum & Art Mu	
34 Original Silk and cotton lined fabric decorated with weft ikat checks on indigo ground Ryukyu Kingdom, 19th century Okinawa Prefecture Museum & Art Museum	Term 3
35ReproductionSilk and cotton watajin (lined garment) decorated with stripes in weft ikat on light indigo groundAtelier Le Bars (Le Bars Ginko); Yaeyama Textile Laboratory "Twuiru" (Sakihara Katsuyū) Sewing: Higa Tomoe, Kuba Takako, and Teruya Yukie2019 Original: 19th–20th centuriesOkinawa Prefecture Museum & Art Mu	Term 3

No.	category	Title	Artist, etc.	Period and Date	Holder	Term
36		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 (Tomiyama 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	Kelated 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		Cotton <i>watajin</i> (lined garment) decorated in double ikat on indigo cotton ground	Ryukyu-kasuri and Haebaru-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		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)		Okinawa Prefectural Museum & Art Museum	Term 1
46		Silk hachimachi 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 "Mokuy ō" (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		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		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 hachimachi cap		Ryukyu Kingdom, 19th century	Okinawa Prefectural Museum & Art Museum	Term 1	
50		Tools and materials used in making a <i>hachimachi</i> cap			Okinawa Prefectural Museum & Art Museum		
epilogue							