fine lines that give order to the surface, reflecting her non-traditional roots in painting, dyeing and art history. To create images often likened to recording hibiscus or peeled-leaves on the bottom of the papers, Miyaizawa-Zenji (1939) mixes clay with metal-based pigments like chrome and cobalt, and fuses thin layers of the coloured clay into sculptural forms with overlapping decorative surfaces (Fig. 10). Inspired by wind and tides at his house in the Tsun Peninsula, Sakaiyama Takayo (1968) combines the waves and folds clay on itself in shapes expressing the sound and the movement of water. Unusual application of surface decoration figures prominently in work by three outstanding female potters, Kitamura Junko (b. 1938), the daughter of a painter, incises patterns in dark slip using bamboo tools, then covers the incisions in white slip to create intricate surface designs that recall Jōmon pottery and Korean banchon ware. Katsumata Chieko (b. 1950) adds metal oxide-coloured porcelain layers to a Shigaraki clay base, applying the colours through fabric to avoid specific lines or brushwork. She further enhances surfaces by adding gold, or featuring layers of a single colour. Departing from traditional glazes, Mishima Kimiyo (b. 1932) uses silk screening and transfer paper to realistically recreate discarded objects in thin clay, replicating newspapers, magazines, cardboard boxes and trash. Work by Takahiro Kondo (b. 1958) stands with the most avant-garde in Japan. Born to a family of potters known for cobalt blue on porcelain works, Kondo incorporates glass and metal with porcelain, and has patented his platinum, gold and silver drop glaze, like that used in the cast image of his head enveloped by a misty coating of fine droplets (Fig. 11).

Contemporary Japanese ceramics reflect the freedom that postwar artists felt to explore beyond strict traditions. Yet in exercising that freedom, their work remains forever framed by past centuries of experience, techniques and aesthetic refinement. Even in defying tradition, these new potters pay homage to what came before them, and only through understanding that tradition can we truly appreciate their work.

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Fig. 11: Cobalt (Blue Mist)
By Takahiro Kondo (b. 1958), 2010
Porcelain with underglaze blue and overglaze ‘silver mist’ decoration, 21.6 x 16.5 x 20.3 cm
Collection of Nanette Laitman
(Photograph: Courtesy of the artist and Barry Friedman, Ltd)
These unusual panels illustrate the making of vertical planes, a genre rarely executed in Asian workshops. The making of stained and assembled window panes seems only to have occurred there since the late 19th century, never reaching the virtuosity and pictorial richness of the celebrated church windows manufactured in Europe since late Medieval and Gothic times. (The University of Hong Kong’s art museum preserves Chinese examples of late 19th and early 20th century stained glass of predominantly simple geometric designs and primary colours.) In East Asia, windows were typically translucent and colourless, while the frame itself could be filled in with a trellis and architectural decoration in carved wood or geometric stonework. Such forms of embellishment would often symbolize the transition between the interior and exterior of a building and create a link to, for example, manicured bamboo or fruit trees planted close to the outside of a window opening, partially concealing it, to formally bring nature closer to the interior. The indoors there benefit from light filtered through leaves, rather than that tinted by coloured window panes.

The significance of the Corning Museum Glass cane panels lies in their relationship to the East Asian domestic interior. The sizes of the two larger works suggest that they were possibly made for table or room screens; the two smaller examples may have served the same purpose, or originated with lamp or lantern shades. Their construction suggests that they were meant to be displayed upright: the polychrome compositions are brought to life when illuminated simultaneously from the front and the reverse, as the front light reveals the details of the images and the back light enhances the volume of each composition. Their detail seems to indicate that all four panels are meant to be seen closely for full appreciation of the quality and whimsical iconography of their carefully drawn scenes. Some back-lit panels may have been used in backdrop decorations for theatre stage settings. However, the detail and size of the present examples indicates that they would more likely have been used for close-up display.

As previously observed with regard to carved and incised cameos glass vessels—where the well-trained hand of the stone-carver was undoubtedly responsible for the multicoloured relief-carved pieces—the long tradition of hardstone carving may have stylistically influenced the glass cane panels, which seem to make reference to the pictorial qualities of carved jade (Knothe, 2010, pp. 201–16).

Thinly produced and delicately painted porcelain plaques and vessels may also have served as models. As with nephrite stone, the method of incising ivory results in the contrast of lighter and darker ‘tones’ depending on the thickness of the panel. These media benefit from the slight translucency of the thin, pale-coloured stone, ivory or porcelain paste, an effect that is achieved here by sandwiching single sheets of opaque painted gouache drawings between perfectly lucid layers of glass. As with glass vessels, it is possible that these panels represent an endeavour to assimilate the long-appreciated qualities of stone, ivory and porcelain into the lesser-known, now more experimentally used medium of glass. Such works are distinctive in the strength and three-dimensionality of the composition, combined with the lustre and visual effect of the tightly assembled glass rod layers that, depending on the incoming light, transmit or reflect the shine.

The diagonal arrangement of the glass canes creates a crosshatched design visually reminiscent of the texture of textiles, while the placement of the cutout drawings on the geometric background itself echoes embroidered motifs on a silk or wool fabric that partially cover the fabric while exposing some of the supporting background material (Fig. 6). Among numerous other examples, The Metropolitan Museum of Art has a Chinese late 17th century silk tapestry (less) titled ‘Birds among Flowering Branches against Clouds’ that displays ‘floating’ motifs spread across the textile (18.1.24.10a, b, Rogers Fund 1918).

Stylistically, the drawings make reference to scroll paintings. Both their iconography and lack of Western-style perspective follow the same convention. Whereas the smaller scenes could be individual details of a larger arrangement, the two larger depictions share the painterly qualities of narrative compositions known from Chinese paintings, in which figures represented higher within the scene form the background, and those along the lower edge are intended to appear closer to the viewer.

The glassmakers panel is of particular interest in this respect. Not only does it depict the craft responsible for the making of the delicate screen panel itself, but in both its content and its disregard for perspective, it relates (completely unintentionally, one must assume) to the early Western representations of workers that originated in late Medieval Europe. While the former idiosyncrasy is noteworthy for its depiction of mould-blown glass vessels—which were less common in Asia than in
the West, but gained popularity with, for example, relief decoration on snuff bottles in China, and pattern-moulded glass (in imitation of cut glass) in Japan—the latter parallel may be best illustrated by a polychrome painted illuminated manuscript page recording the early production of Waldglas ('Medieval Glassmaking'), polychrome miniature from an illuminated manuscript of Sir John Mandeville's Travels, circa 1420, British Library, MS Add. 24189. In its own distinct way, this panel illustrates a craft that, if less common in China, falls within the realm of more variedly depicted and more widely disseminated pictures of the large Chinese industries of, for example, rice and textile production.

The domestic scene, on the other hand, relates to similarly composed paintings of the Qing dynasty, in which family and daily pursuits, such as handicrafts, and reading and learning (the 'scholar's table' is depicted in the centre of the panel) portray the occupations of the educated social elite. Here, both the restricted palette of colours and the sparsely decorated interior are typical of this genre.

The significance of the bird and branch shown in the smaller panel lies in their symbolism: the commonly depicted bird, presumably a magpie, perched on a flowering branch, probably a plum branch, typically signifies spring and, by extension, hope or the arrival of good tidings. The magpie is known in Chinese as xiao que (the 'joy bird'), its singing foretelling good luck and happiness. The plum blossom represents good fortune, prosperity and longevity; its five petals symbolizing the 'five blessings' in Chinese culture: old age, wealth, health, love of virtue, and a peaceful death. Similar representations occur in painted, drawn and carved form, with similar associations. The landscape in the second smaller panel is of little distinction, except in its relationship to the long tradition and repeated depictions of

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**Fig. 2: Domestic interior scene**
China, probably late 19th century
Glass with watercolour drawing on paper, 35 × 45 cm
Corning Museum of Glass (83.6.11)

**Fig. 3: Bird on a flowering branch**
China, probably late 19th century
Glass with watercolour drawing on paper, 11.5 × 6.5 cm
Corning Museum of Glass (80.6.9 B)

**Fig. 4: Landscape**
China, probably 19th century
Glass with watercolour drawing on paper, 6.5 cm × 11.5 cm
Corning Museum of Glass (80.6.9 A)

**Fig. 5: Screen depicting flowering branches with birds and additional flowers**
China, probably 19th century
Six-panel screen, wood with glass and watercolour drawings on paper, 75 cm × 132.2 cm
Private collection
natural scenery in the Middle Kingdom, and, by extension, some of the mystical powers assigned to specific mountain ranges and bodies of water.

It is noteworthy that the four Corning panels fall into two very distinct categories. The larger panels portray industrial and domestic endeavours, while the smaller examples show commonly recognized symbols of beauty, mythology and faith, or, simply put, characterizations of "doing" or "knowing", versus "believing" or "wishing".

Unlike the Corning panels, which entered the museum's collection individually, the ensemble of glass cane panels in Figure 5 survives in a table screen comprising six hinged wood frames. In iconography aligned with the smaller Corning panels, this array of depictions offers one lavish view into nature, and the translucency of the glass-field drawings illuminates each detail. Here, the colour of the glass, the size and positioning of the flowers and birds, and the overall composition emulate the style of embroidered silk panels. The cross-hatching of the glass layers resembles a textile weave, while the cutout gouache painted paper imitates applied silk ornament. The composition, method of construction and size of this intact object suggest that the larger domestic scene and the glassmakers' depiction could have originated from similarly composed multi-panelled screens with pictorial programmes—one may assume, of domestic duties and scholarly pursuits in one, and depictions of crafts and pre-industrial manufacture in the other.

The Corning panels underwent initial conservation and analysis at the museum in 2011, and the screen from the private collection was treated in Los Angeles (Fig. 6). Close examination revealed that the panels are composed of similar materials and are constructed in an identical fashion. The two layers or panes of diagonally arranged thin glass rods are held together along the outside edges with glued paper tape (Figs 7 and 8). Paper cutouts with gouache drawings are inserted between the two panes, and there is another strip of paper tape between the two layers of rods. The main technical differences between the panels lie in their dimensions and the alignment of the glass rods.

Most of the rods are hollow or partially hollow, indicating that they were drawn or pulled. They are all remarkably similar in size, with diameters ranging from 0.3 to 1 millimetre. They are aligned roughly diagonally in the pane. The direction of the diagonal is opposite on each pane, so that together the panes create a crosshatched pattern. The angle of the diagonal differs on each panel and ranges from about 15 to 95 degrees. It is not clear how the paper cutouts are held in place, but they may have been glued to the glass on at least one side; adhesive stains may be the cause of discolorations on the backs of the paper cutouts.

Compositional analysis of the glass rods from the two larger panels at the Corning Museum was done with a Bruker handheld XRF machine. The canes of the largest screen were made of a soda-lime-silica glass (Na2O: CaO: SiO2), while those of the panel depicting the domestic scene show the chemical composition of a potash-lime-silica glass (K2O: CaO: SiO2). These data suggest that the glass for these two panels did not derive from the same kiln, and probably came from different workshops. Further XRF analysis is still required on the remaining panels, and SEM-EDS analysis on glass from all of the panels.

These screens exemplify some of the stylistic characteristics and cultural phenomena of the late Qing period, such as the imitative qualities, as well as the fine constructive and highly decorative style. Objects like these broaden our understanding of the iconographic programmes present and the playfulness, as well as adherence to traditions, of traditional methods of display that contribute to the aesthetic diversity of the late 19th century. It is during this period in time that we see much international exchange and the emergence of the first global styles. Trading between European and East Asian countries reached new heights during the 19th century—harbour cities on the Chinese west coast and in Japan become important to world trading—and commercial goods and artistic treasures were imported and exported, leading, with time, to more stylistic influences, object types and patterns that constituted "exotic" Western additions to the East and new Eastern impulses in the West.

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Artistic innovations are a focus in this issue, covering topics as varied as contemporary Japanese ceramics and early Chinese bronzes. Coinciding with an exhibition at the San Antonio Museum of Art, Emily Sano explores the ways in which Japanese potters both draw from and transcend tradition. Florian Knothe, N. Astrid R. van Giffen and Vanessa Muros examine a group of little-known works at the Corning Museum of Glass to discover more about East Asian glass production in the 18th and the 19th century. Renowned as a master of ukiyo-e, Tsukioka Yoshitoshi was also an accomplished painter. Katherine Brooks, curator of an exhibition on Yoshitoshi at the Worcester Art Museum, focuses on his 1882 painting of Fujiwara no Yasumasa, which marked the artist’s recognition within the Meiji art establishment. Our final two articles reflect upon the centuries-old scholarly fascination with ancient bronzes. Colin Brady relates how Florence Sloane acquired a group of East Asian bronzes for the Hermitage Museum and Gardens in Norfolk, Virginia, while Ulrich Hausmann provides insights into his theory on later Chinese bronzes in the archaic style.

Finally, Christine Starkman reviews Joan Kee’s 2013 publication on the Tansaekhwa art movement in Korea, and Stephen Davies calls for a more nuanced approach to issues surrounding maritime cultural heritage.

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