

GEFÄßANATOMIE

Formen
Materialien
Oberflächen



Meiping Vase. Porcelain with green enamelled decoration. Most of the decoration reserved against the white glaze for the first firing, after which it was coloured with green enamel glaze. The dragons' claws and whiskers are painted over the glaze, as are the single lines dividing the vase horizontally. Additional incised decoration of flaming pearl appears between the dragons. Base unglazed.
Hongzhi mark and period

China

Ming dynasty Hongzhi (reign)

1488-1505

Museum number: 1924,1216.1

The British Museum

Porcelain meiping with ,fahua'-type decoration and traces of red lacquer. The ,fahua' palette employed to decorate this meiping, and the composition of the lotus flower, waves and garlands, are very similar to those of BM 1947.0712.228. This meiping has a short neck with a thickened overhanging rim, rounded shoulders, tapering sides and a stepped foot. The base is unglazed with a foot ring. The raised outlines of the design are applied in slip and infilled with turquoise enamel with some yellow details on an ink-blue ground. Traces of red pigment, probably lacquer, can also be seen. White areas are created by using a covering of transparent glaze, revealing the white porcelain body beneath. Lotus flowers and foliage are depicted growing from a band of turbulent waves. Around the neck is a band of ,ruyi' heads with a ring of studs at the tip and a double band of raised lines below. Around the shoulder, alternating conch shells and ,ruyi' clouds are joined by beaded garlands and from these are suspended tassels with lozenge or round tops. The high-fired porcelain body and palette employed are typical of those ,fahua' wares made in southern China at Jingdezhen.

China: Jiangxi (province): Jingdezhen

Ming dynasty

1450-1505 (circa) (circa)

Museum number: Franks.67

The British Museum

Porcelain vase of meiping form. Covered with thick copper-red glaze. Base, mouth-rim and inside covered with clear crackled glaze.

China: Jiangxi (province): Jingdezhen

Qing dynasty

18thC

Museum number: PDF.C.519

The British Museum

In der zeitgenössischen Gefäßkeramik scheint es keine Regeln mehr zu geben für Form und Proportion, was eine unendliche Vielzahl erlaubt. Dennoch ist keine Form vollständig „neu“ (das ist allerdings auch nicht der Anspruch), vielmehr geht jede Gefäßform hervor aus den tausenden anderen die zuvor getöpfert wurden. Der Töpfer/die Töpferin kombiniert neu, was er/sie gesehen hat und schafft so Neues. Um nicht zuerst selbst in langwieriger Arbeit herausfinden zu müssen welche Aufbauten und Proportionen besser und welche schlechter funktionieren, hilft es zu verstehen wie antike Gefäße aus aller Welt aufgebaut sind. Sie haben sich oft über Jahrhunderte etabliert und weiterentwickelt, sodass Formen entstanden sind, die so ausgeklügelt und durchkonstruiert sind, dass die minimalste Abweichung in der Proportion einen großen Einfluss auf das gesamte Erscheinungsbild des Gefäßes hat. Ein paar dieser Formen sind im folgenden gemeinsam mit dazugehörigen Texten, Beschreibungen, sowie Formanalysen zusammengetragen.

MONDVASEN MOONJARS



Moon Jars were originally made during the Joseon Dynasty (1392-1910). They are curvaceous, plain white porcelain jars resembling a full moon. They were made customarily to contain flowers or wine, but they are also ritual, votive vessels. The finest historical examples date to the 18th century, and during the first half of the 18th century the Royal kilns at Gwangju, Gyeonggi province specialised in producing examples of exceptional quality, all made in a characteristic, milky-white porcelain. Moon Jars, due to their size, were made in two halves, joined together so that the line of the join is often visible.

The line is visible in one remarkable example, purchased by Bernard Leach in Seoul in 1935 and bonded to Plymouth for customs examination in a consignment of ,old Korean Pots‘ that he gathered together for his personal collection. He described this work as a „very large white jar“ (18 ½ inches tall and 56 inches in circumference) with a value of 10 yen. Leach eventually asked Lucie Rie to look after the pot for him, and it remained in her Albion Mews studio throughout the Second World War — altogether for some fifty years, when she bequeathed it to Janet Leach. This Moon Jar stood quietly in a corner of Rie’s showroom, displayed as a counterpoint to her own modernist ceramics. Famously sold as the signature lot of „the Janet Leach collection“ in 1998, the Moon Jar was acquired by the British Museum. Following, it was commented that „Leach’s acquisition of this masterpiece is significant, for behind the apparent simplicity of colour and form lies a complex philosophy and iconography deeply rooted in Korea’s culture.“

Leach’s Moon Jar played out a particular narrative: it represented the apogee of work by the anonymous craftsman and thus took its place in the pantheon of Korean „folk craft“; and it echoed the reticence of European modernism, such that its loan to Rie seemed inevitable. It may also have carried an emotional message: a gift to a deeply-loved friend.

The Moon Jar’s public and museum life enabled it to become a lodestone for contemporary ceramic artists in the United Kingdom — notably Akiko Hirai and Adam Buick, and for a more limited period, Gareth Mason who has referred to its „haptic wisdom“. These makers presented examples of their „translations“ of the form in a major exhibition at the Korean Cultural Centre in 2013, framed by the British Museum’s Moon Jar. The show made explicit the tangible connection from the historic exemplar to the contemporary reworking of the form, including the more radical work of the Korean potter Yee Sookyung.

Korean Moon Jars are held in many of the great public ceramic collections; in the National Museum of Korea and The Fitzwilliam Museum Cambridge, for example. The British Museum has recently acquired a large Moon Jar by Adam Buick as a „partner“ to the Joseon dynasty vessel in the Korea galleries. The Victoria and Albert Museum displays a fine example, made in 2008, by Young Sook Park

Professor Simon Olding
for Phillips



Young Sook Park ,Moon Jar', no. 16, 2007

moon jar
The British Museum
Glazed white porcelain
Joseon Dynasty
18thC
Made in: Korea

Diameter: 44.50 centimetres (Widest Point)

Diameter: 16.70 centimetres (foot)

Diameter: 19 centimetres (mouth)

Height: 47 centimetres

Previous owners:

Mrs Janet Leach
Dame Lucie Rie
Bernard Leach

Curator's comments

It was in great part due to the interest of Japanese Folk Crafts scholars such as Yanagi Soetsu, Kawai Kanjiro and Hamada Shoji that appreciation, particularly of Korean ceramics, developed in the West during the first half of the twentieth century. Bernard Leach, who lived and worked in Japan for many years and also travelled to Korea, was part of this group and very influential in educating Western taste. He admired Korean pots for their natural unselfconsciousness and he is known to have collected Korean ceramics and furniture, including this particularly beautiful piece of white porcelain, which he acquired in Korea in 1935 and gave to the potter Lucie Rie in 1943. She kept it in her studio until her death. Yanagi Soetsu talks of the freedom found in Korean pots, compared to Japanese ones: „In modern art, as everyone knows, the beauty of deformity is very often emphasised, insisted upon. But how different is Korean deformity. The former is produced deliberately, the latter naturally. Korean work is merely the natural result of the artisan's state of mind, which is free from dualistic man-made rules... Here lies buried the mystery of the endless beauty of the Korean artisan's work. He simply makes what he wants, without pretension“.

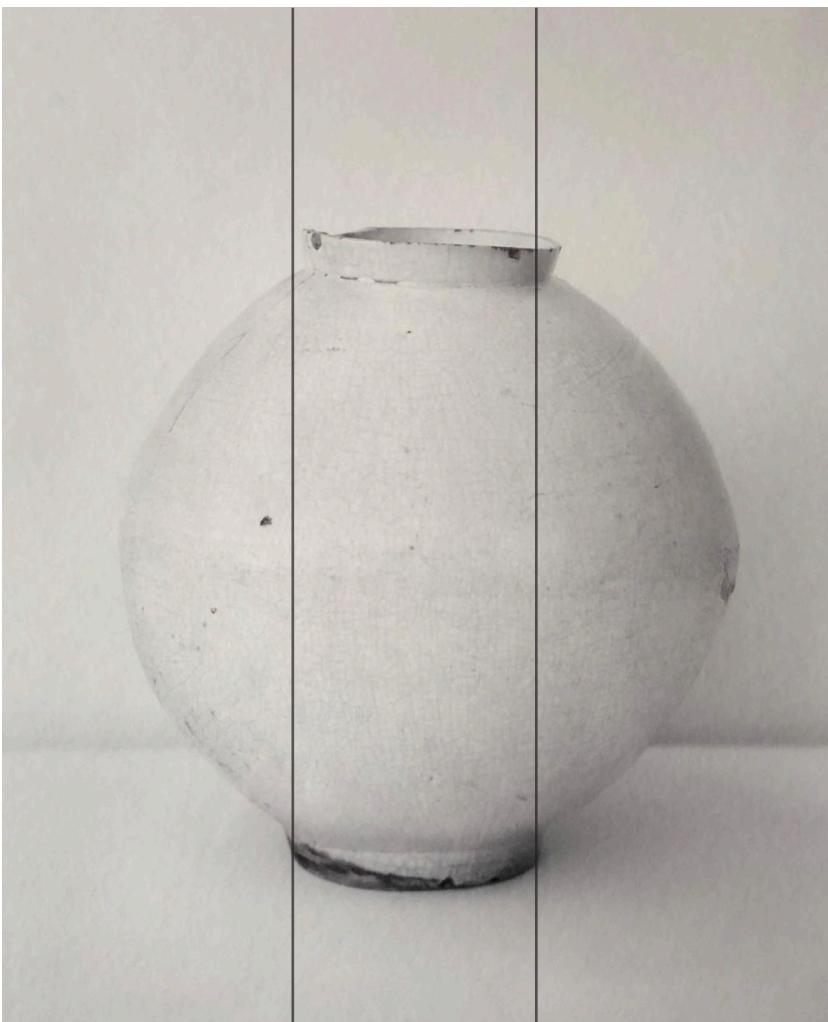
2016 National Research Institute of Cultural Heritage catalogue entries:

This large porcelain jar has a voluminous and globular body, evoking images of a full moon and thus today jars of this type are called “moon jars.” The jar is 47 centimeters in height, relatively large among the remaining moon jars. A discernible horizontal seam at the center of the body indicate that two bowl-shaped halves were joined together to make the jar. As a form composed of two large halves, the jars would shrink and sag in the firing which resulted in each jar having a unique, asymmetrical shape. The popularity of this form in the 17th and 18th centuries attests to a Joseon aesthetic sensibility that appreciated naturalism and spontaneity over rigid perfection. Clear, pale white glaze is applied over the surface of the jar, showing a sense of age with the crackles and scratches on it. The shoulder of the jar partially has traces of ash, adhered during firing in a kiln. The foot was roughly and deeply carved at the base, and the foot ring and the base was wiped clear of the glaze.‘









Koo Bohn Chang, White Vessel Series 1 (2014). Print, 88 x 64 cm (framed), edition 4 of 10.



Der Mondkrug (Dalhangari) – so genannt aufgrund seiner plastischen Form – wurde aus einer besonderen Art weißen Porzellans aus der Joseon-Zeit (1392–1910) durch Zusammenfügen zweier Tonhälften gefertigt. Die so entstehende Naht ist häufig sichtbar und die Gesamtform mutet organisch an. Die pfirsichfarbenen Muster in der Glasur dieses Stückes, die unabsichtlich während des Brennens entstanden sind, lassen ihn noch bezaubernder erscheinen. Obwohl Porzellan im 18. Jhd. ein weltweites Phänomen war, stammen derartige Gefäße ausschließlich aus Korea.

Joseon-Dynastie
Zweite Hälfte d. 18. Jhds.
Korea
The Met Museum



SHAPING ON THE WHEEL

흙밟기
꼬박밀기
물레성형
달항아리접합
굽깎기
시유
소성
완성



DRYING

흙밟기
꼬박밀기
물레성형
달항아리접합
굽깎기
시유
소성
완성



ASSEMBLING THE MOON JAR

흙밟기
꼬박밀기
물레성형
달항아리접합
굽깎기
시유
소성
완성



Master Potter Shin, Hyuncheol, Making a Moon Jar





Moon Jars by Kwon Dae-sup

„I try to produce work that needs no addition or subtraction. I wish to create work that has an imposing presence but harmonizes with its surroundings regardless of where and when it is displayed. It should give peace of mind and a sense of comfort to all who look at it,“ the artist was quoted saying.

Park said Kwon's works embody the spirit of Joseon porcelain, instead of merely imitating the exterior.

„I am enthralled by the charms of Korean white porcelain, including those made in the Joseon era, but it is difficult for a contemporary artist to make something that touches viewers,“ Park said. „Most modern potters just make the porcelain white and shiny, but Kwon's moon jars have a subtle milky glaze. I think Kwon is the most Korean artist, who succeeds the tradition of Korean white porcelain.“





MEIPING- VASEN

Chinese
first half of the 14th century
Yuan dynasty (1279–1368)
Porcelain with pale greenish blue glaze (Qingbai ware)

Qingbai wares of the Yuan dynasty continue an earlier tradition of porcelain wares covered with a transparent glaze, which began as early as the tenth century. The name qingbai (bluish white) refers to the faint bluish tint of the glaze in areas where it thickens. During the Yuan dynasty, qingbai wares were made primarily near Jingdezhen in Jiangxi province, which was later the site of the imperial Ming kilns. These simple but accomplished ceramics were important as the source of several later developments in porcelains during the Yuan, Ming (1368–1644), and Qing (1644–1911) dynasties.

The term meiping (plum blossom vase) describes a tall vase with a wide shoulder and small mouth. The decoration on this vase is arranged in three registers: carved floral scrolls on the shoulder, a carved dragon twisting through combed pattern clouds in the center register, and an upright band of incised, stylized petal motifs on the bottom register.



Meiping-Vase mit Drache in Wolken

China

Porzellan, bemalt mit Blau und Kupferrot unter einer transparenten Glasur. Grund in hell türkisgrüner Glasur

Die Vase in Meiping-Form mit weitem Hals und leicht ausgestellter Mündung, auf hohem eingetieftem Standring. Die umlaufende Darstellung zeigt zwischen stilisierten Wolken einen steigenden und einen sinkenden Drachen um eine flammende Perle. Am Fußring spiralig eingerollte Wellen mit aufschäumender Gischt. Unter der Mündung ein Doppelring in Unterglasurblau.

H.32,5cm, Ø 18cm

Van Ham Auktionshaus

Ergebnis: 20.640€





Vase in Meiping Shape

Southern Song (1127–1279)–Yuan (1271–1368) dynasty

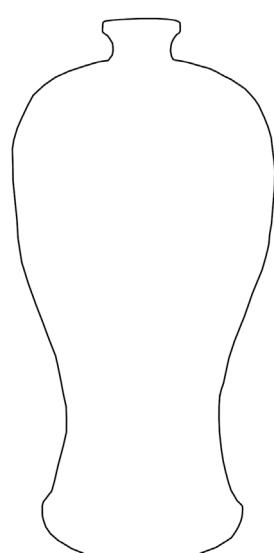
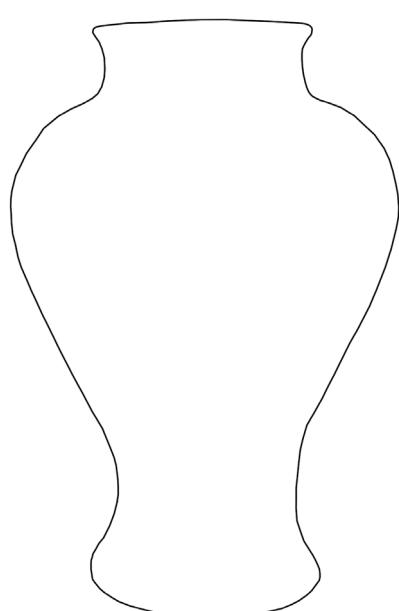
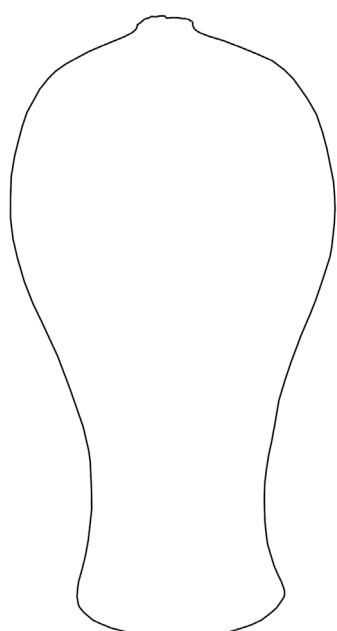
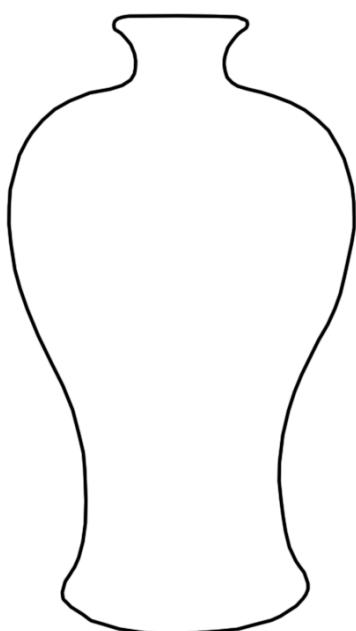
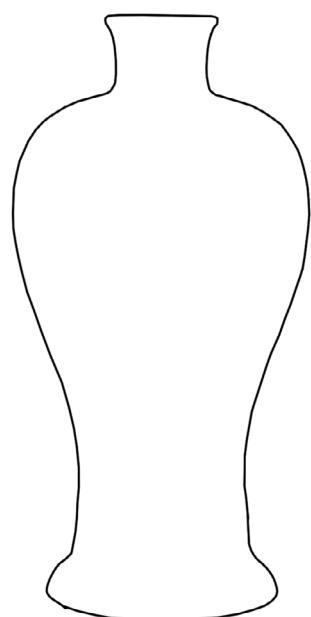
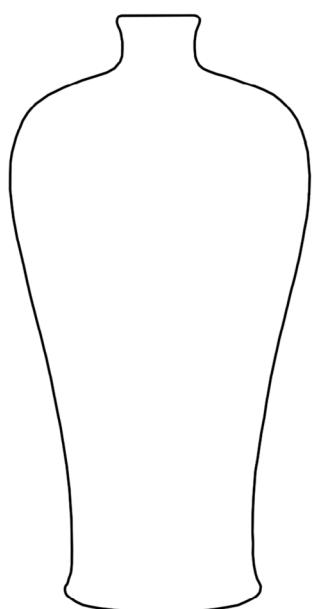
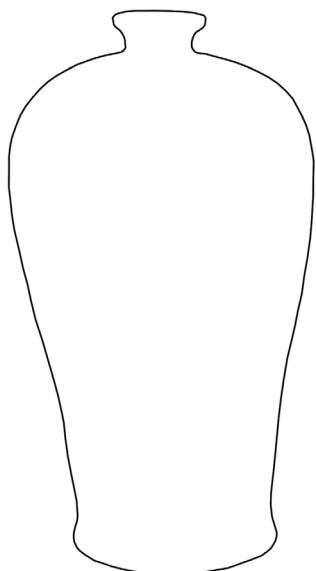
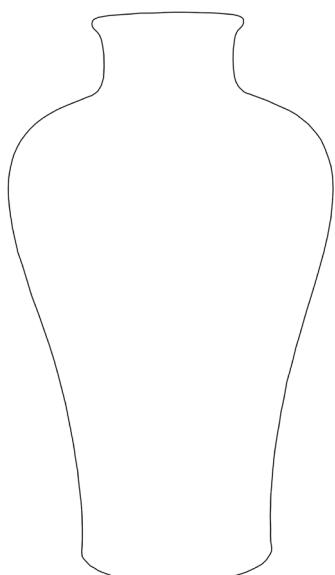
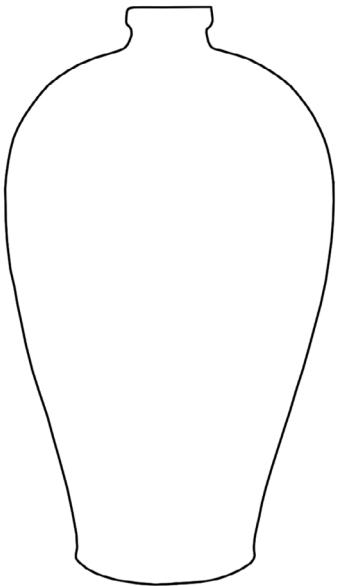
late 13th–first half of the 14th century

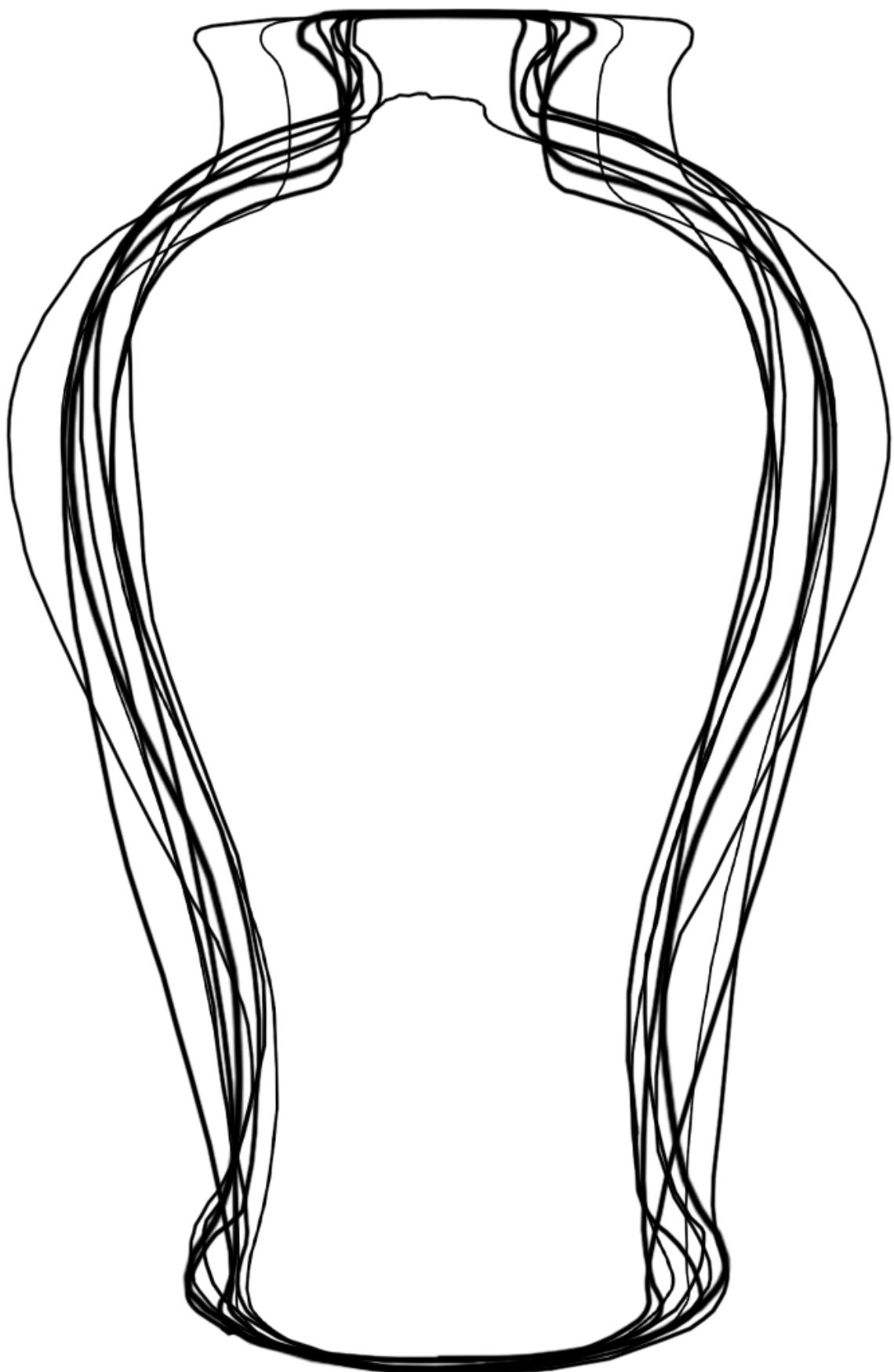
Porcelain with incised and carved design under celadon glaze (Jingdezhen Qingbai ware)

China

The Met Museum

The lively design of cloudlike scrolls on this vase is also depicted in metalwork and lacquer, particularly from the twelfth to the fourteenth century. Vases in this shape became popular after the tenth century due to the growing domestic demand for ceramics for dining and display. Often described as a vase for plum blossom, or meiping, this shape was most likely originally intended as a bottle to hold plum wine.





Vase in Meiping Shape
Southern Song (1127–1279)–
Yuan (1271–1368) dynasty

Accession Number
23.182.1

The Met Museum

Meiping-Vase mit Drache
in Wolken
China

Van Ham Auktionshaus

Meiping Vase
first half of the 14th century
Chinese

Accession number
AP 1968.08

Kimbell Art Museum

Meiping Vase
Johan's

Meiping Vase
one of a pair
1701

Marchant Asian Art

Celadon Glasur Meiping Vase
Qing-Dynastie, Kangxi-Periode,
1662–1722
China

Hampel Auktionshaus

Meiping Vase
Ming Dynasty, 1368–1644
China

Museum number
1936,1012.28

The British Museum

Guan-type stoneware
meiping vase
Ming dynasty, Qing dynasty
1600–1699
Shiwan, China

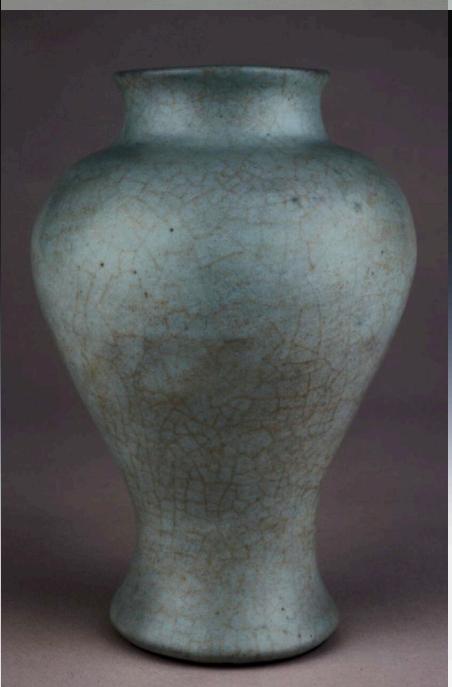
Museum number
PDF27

The British Museum

Porcelain meiping
carved in openwork
Ming Dynasty
1488–1522 (circa) (circa)
Jingdezhen, China

Museum number
Franks.193.+

The British Museum



GOURD SHAPES





Sie kommen als Trinkgefäß, Rührschüsseln oder auch als spezielle Musikinstrumente zum Einsatz:
getrocknete Kalebassen.

Achten Sie darauf, Kalebassen nicht zu früh zu ernten. Am besten ist es, so lange zu warten, bis die Pflanzen anfangen zu verwelken. In dieser Zeit werden die Tage und Nächte bereits kühler.
Wenn Sie die Flaschenkürbisse zu früh ernten, besteht das Risiko, dass sie im Zuge der Trocknung faulen – in diesem Fall ist es unmöglich, die Früchte weiterhin zu verwenden.

Wählen Sie einen trockenen und warmen Ort, um Ihre Kalebassen zu dörren. Ein Keller und auch ein ruhiger Platz in einem Gartenhaus eignen sich vorzüglich.

Nicht alle Flaschenkürbisse können von allein stehen. Aus diesem Grund raten wir Ihnen, die Kalebassen entweder am Hals mit Gärtnerbast aufzuhängen oder alternativ einen Ring unterzulegen, der aus Pappe oder festem Stoff besteht.

Während des Trocknungsvorgangs wird das Fruchtfleisch holzig und wasserundurchlässig. Dadurch können Sie zum Schluss, wenn die Kalebassen vollständig ausgetrocknet sind, auch problemlos Flüssigkeiten darin aufbewahren.

Kalebassen MÜSSEN an der Luft getrocknet werden. Versuchen Sie nicht, das Ganze zu beschleunigen, indem Sie den Backofen heranziehen. Für andere Früchte ist diese Vorgehensweise in Ordnung, doch bei den Flaschenkürbissen fatal.

Und: Röhren Sie Ihre Kalebassen nicht an, während sie trocknen. Schon kleine Änderungen oder Beschädigungen führen eventuell dazu, dass ihr Fruchtfleisch faul.



Artefact made of beads, gourd.

sub-Saharan Africa: South Africa

Museum number: Af1984,18.68

The British Museum



Gourd (pierced) made of gourd, gum, seeds (?)

sub-Saharan Africa: Malawi

Museum number: Af1908,-.244.a

The British Museum



Vessel for water made from the bottle gourd (*lagenaria vulgaris*). It has a globular body, the sides of which are ornamented with rhomboidal and triangular fields containing serrated lines and small lozenges in yellowish brown on a darker background, and a short straight neck expanding towards the top. The underside is also ornamented.

Oceania: Polynesia: Hawaiian Islands: Hawaii

Acquisition date: 1780-1800

Acquisition notes: Collected on one of Cook's voyages, likely the third voyage (1776-1780).

Museum number: Oc,HAW.51

The British Museum



Bottle (double gourd), stoppered. Gourd vine. Made of lacquer,
gourd, silver.

Japan

Museum number: 1981,0808.27

The British Museum



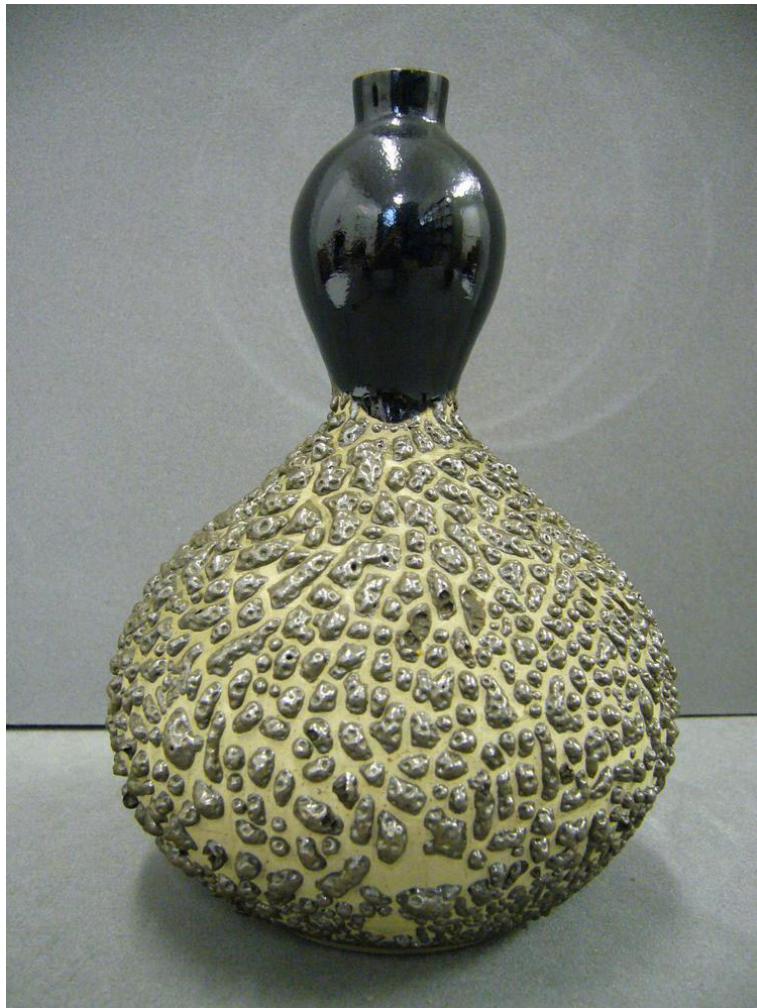
Bottle, container made of gourd.

North America: USA: Texas (state): Loving County: Mentone

Acquisition date 1889

Museum number: Am1889,0618.18

The British Museum



Bottle (double gourd). Made of black, bronze glazed pottery.

Japan

Museum number: 1903,0409.2

The British Museum



Bottle (double gourd). Made of ash glazed (natural) ceramic, pottery.

Japan: Honshu: Kansai: Shiga-ken:

Shigaraki-cho

19thC

Museum number: Franks.1153

The British Museum

Gourd shape bottle with stopper. Scrolling, and Indonesian mounts. Made of green glazed porcelain.

Japan: Honshu: Ishikawa-ken: Kaga-shi: Yamanaka-onsen Kutani-machi
1830-1875 (circa) (circa)
Museum number: 1972,0228.1
The British Museum



Bottle (gourd-shaped). Butterflies and three friends. Made of colour enamelled ceramic, porcelain.

Japan: Kyushu: Hizen (kuni)
Edo Period
18thC(early)
Museum number: Franks.1031
The British Museum





blau-weiße Doppelkürbisvase (huluping). Jiajing-Periode (1522-1566)

Seltene blau-weiße Doppelkürbisvase (huluping). Jiajing-Periode (1522-1566)

Sechszeichenmarke Jiajing und aus der Zeit

Hohe Kalebassenform mit schmalem Hals, die beiden kugeligen Gefäßhälften umlaufend dekoriert in Unterglasurblau mit von vier stilisierten Wolken eingefaßten Medaillons mit einem Drachen, einem fliegenden Kranich, einem Phönix und einem phönixartigen luan-Vogel zwischen Wolken, dazwischen lingzhi-Ranken über daoistischen Emblemen. Rest. am Hals.

H 48 cm

Die Form und Dekoration dieser Vase sind charakteristisch für Porzellanerzeugnisse aus der Regierungszeit des Kaisers Jiajing (1522-1566) der Ming-Dynastie, der ein Anhänger des Daoismus war. Sie spiegeln die Popularität des Daoismus während seiner Zeit und seiner Suche nach Unsterblichkeit wider. Neben dem Drachen und dem Phönix als Symbol der Macht zeigt die Vase glückverheißende daoistische Motive wie den Kranich, die ruyi-förmigen Wolken und lingzhi, den Pilz der Unsterblichkeit. Die Form des Doppelkürbis spiegelt selbst schon den Wunsch nach Unsterblichkeit wider, denn sie ist ein Rebus für „Segen“ (fu) und „Reichtum“ (lu), den man aus einer offiziellen Position erwirbt. Der Doppelkürbis wird auch mit einem der Acht Unsterblichen, Li Tieguai, in Verbindung gebracht, in dem er seinen Elixier der Unsterblichkeit und eine spezielle Medizin für die Kranken aufbewahrte.

Schätzpreis:

40.000 € - 80.000 €

Ergebnis:

74.400 €

Auktion 1101, Köln

Lot 761

Lempertz



Double-gourd porcelain bottle with ,fahua'-type decoration. This large double-gourd-shaped porcelain bottle is decorated with a raised slip design with pale aubergine, yellow and transparent glaze infill, all on a mottled turquoise ground. It has an unglazed concave base with a broad foot ring. The Eight Daoist Immortals are shown on the lower half of the vase, four on each side. On one side these are, from left to right: Li Tieguai with his iron crutch, He Xiangu with her magic lotus, Zhongli Quan and Lu Dongbin with his demon-slaying sword. On the other side are: Cao Guojiu holding an official sceptre, Zhang Guolao with his drum and drumsticks, Han Xiangzi with a flute and Lan Caihe with a basket of flowers. In the upper section is Shoulao, the god of longevity, identified by his extended phallic cranium and by the deer that generally accompanies him. He is attended by servants and beside him is an incense burner. On the other side is an immortal carrying a basket overflowing with peaches, possibly Xi Wang Mu [Queen Mother of the West]. At the top and bottom of the double-gourd vase are bands of lappets and around the middle a band of ,ruyi' clouds and another of ,ruyi' clouds, rhinoceros' horns, coins and books.

China: Jiangxi (province): Jingdezhen
Ming dynasty Jiajing
1522-1566 (circa) (circa)
Museum number: 1936,1012.237
The British Museum



Double gourd-shaped Shonzui-style bottle with geometric patterns. With metal band on rim and wooden stopper. Made of porcelain with underglaze cobalt blue design.

China: Jiangxi (province): Jingdezhen
Ming dynasty
1630-1640
Museum number: Franks.1486
The British Museum

Hexagonal double-gourd-shaped porcelain bottle with overglaze red and ,kinrande‘ decoration. This gourd-shaped porcelain bottle has a larger lower bulb, smaller upper bulb and tapering neck. It is faceted with six sides and stands on a low foot ring with a recessed glazed base. Covered in an iron-red monochrome glaze, it is further ornamented in ,kinrande‘ decoration with flying horses alternately facing forwards and backwards around the foot, alternating peach boughs and ,lingzhi‘ sprays above and auspicious characters reading ,shou‘ meaning longevity, written in different archaic scripts below the waist. Around the waist are flowers and the ,ba gua‘ [Eight Trigrams]. Above ,lingzhi‘ and peach are again alternated, the neck is decorated with feathery plantain leaves and there is a plain gold band around the rim.

China: Jiangxi (province): Jingdezhen
Ming dynasty Jiajing (probably)
1522-1566 (circa) (circa)
Museum number: 1936,1012.192
The British Museum

Double gourd-shaped bottle with underglaze blue decoration. This bottle is modelled in the form of a double gourd with a larger lower and smaller upper bulb standing on a high gently flared foot and with a narrow cylindrical neck and waist. Emblems of longevity, such as the lingzhi fungus, the crane, the peach, the character ,shou‘ [long life] and the deer, and symbols of good fortune, such as the wart-backed toad, are painted together with the Three Friends of Winter (pine, bamboo and prunus) in a vivid underglaze blue. The neck and foot are further decorated with scrolls. On the base is a six-character Jiajing reign mark.

China: Jiangxi (province): Jingdezhen
Ming dynasty Jiajing (mark and period)
1522-1566
Museum number: 1947,0712.212
The British Museum







Beschreibungen der Vasen auf den vorherigen Seiten

