

Cover image: *Campo* by Shoko Suzuki. High-temperature wood-fired ceramics.
Photo by Felipe Costa.

MINGEI IN BRAZIL

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OUTLINE

1. The Japanese Folk Crafts Movement
2. Craft (Kôgei) from Japan to Brazil
3. The Brazilian Kôgei Art Association
4. Two Japanese women potters in Brazil: Shoko Suzuki and Mieko Ukeseki
5. In-between and beyond: from Japan to Brazil, from Brazil to Japan and back again

Shoko Suzuki's ceramic collection. Photo by Felipe Costa.

WHAT IS MINGEI?

Abbreviation of *minshūteki kōgei* = popular craft

Expression created by Japanese philosopher Yanagi Soetsu (1889-1961) in the 1920s.

Mingei = objects made by anonymous craftspeople



Photo by Johnny Mazilli.



KÔGEI CRAFT ARTESANATO

Three words
Three meanings
Three histories

Photo by Johnny Mazzilli

CRAFT FROM JAPAN TO BRAZIL



1908: Kasato Maru, first ship with Japanese immigrants arrives at the Santos port in Brazil, bringing about 800 people to work at coffee plantations in the state of São Paulo.



The meaning of absence

Japanese immigration before the Second World War - two phasis:

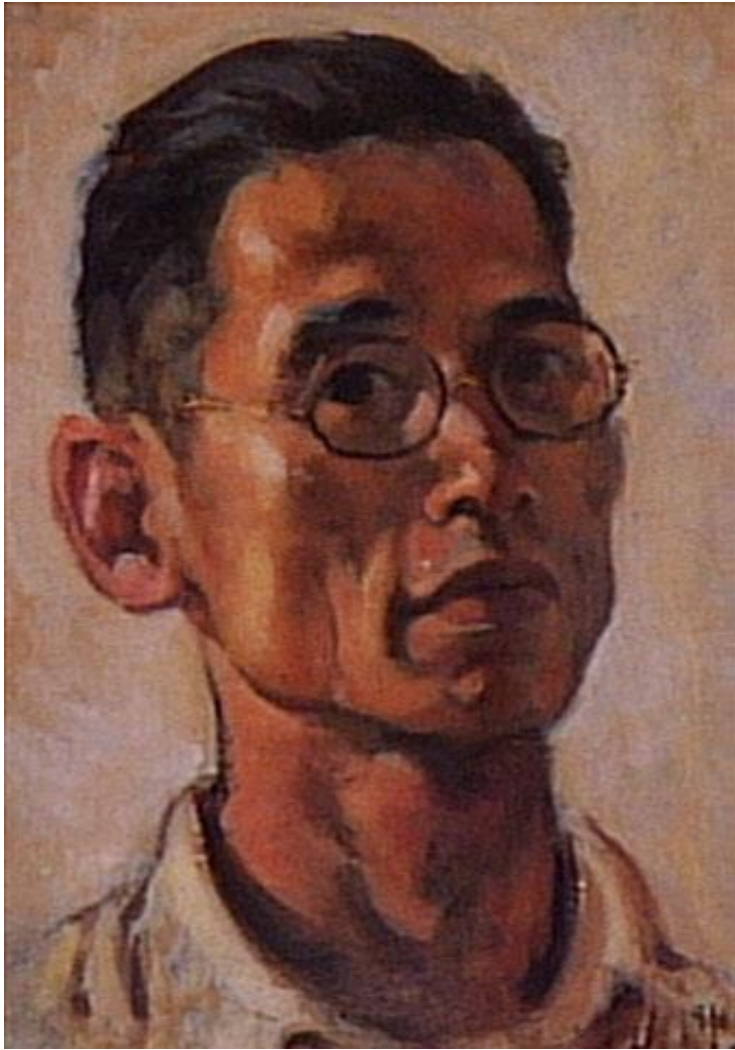
1908 to 1924: "experimental phase"

1925 to 1941: "phase of greatest intensity"

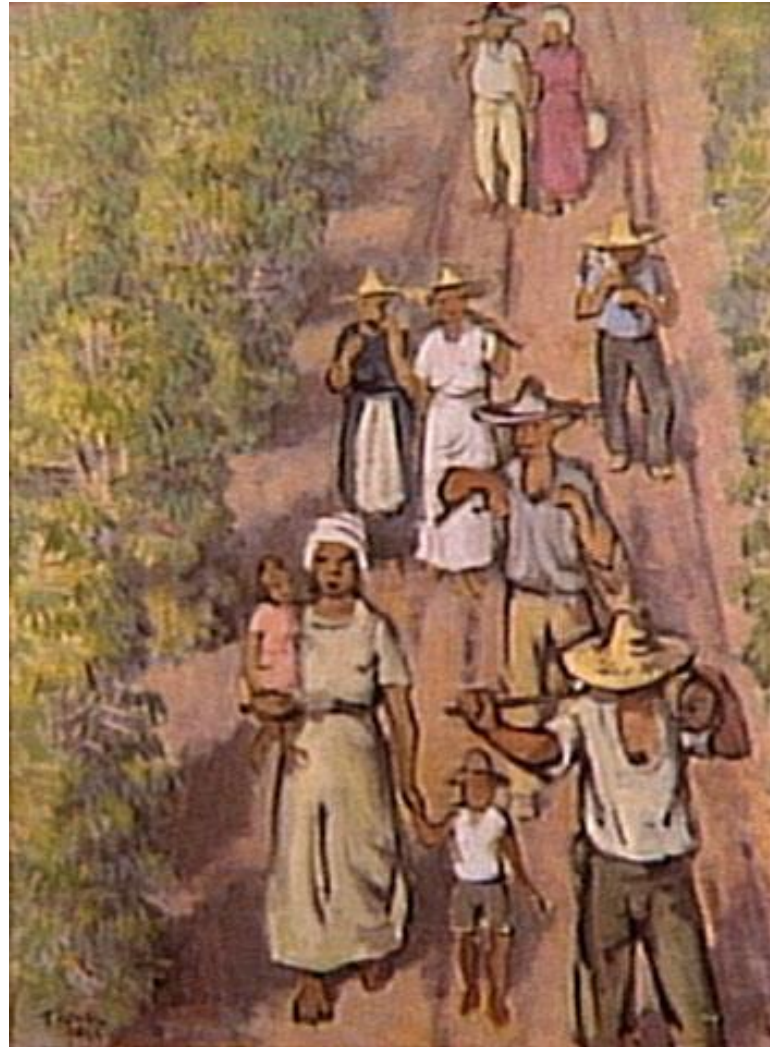
} Focus on agriculture as *colonos*, adaptation to Brazilian life,
"temporary stay", hardships and exploitation
= "Loss of aesthetic sense" (Tomoo Handa, 1971)



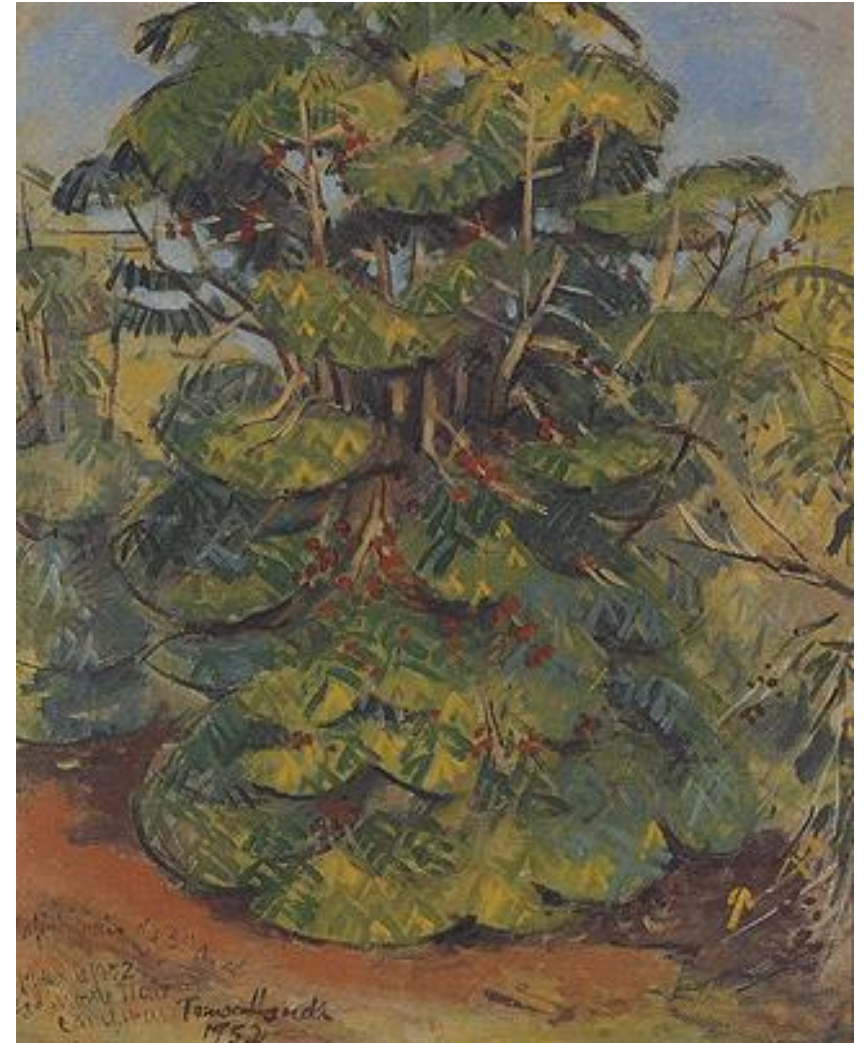
Tomoo Handa (Utsunomiya, 1906 → Brazil, 1917 - Atibaia, 1996): member of **Seibi Group** of Nikkei painters



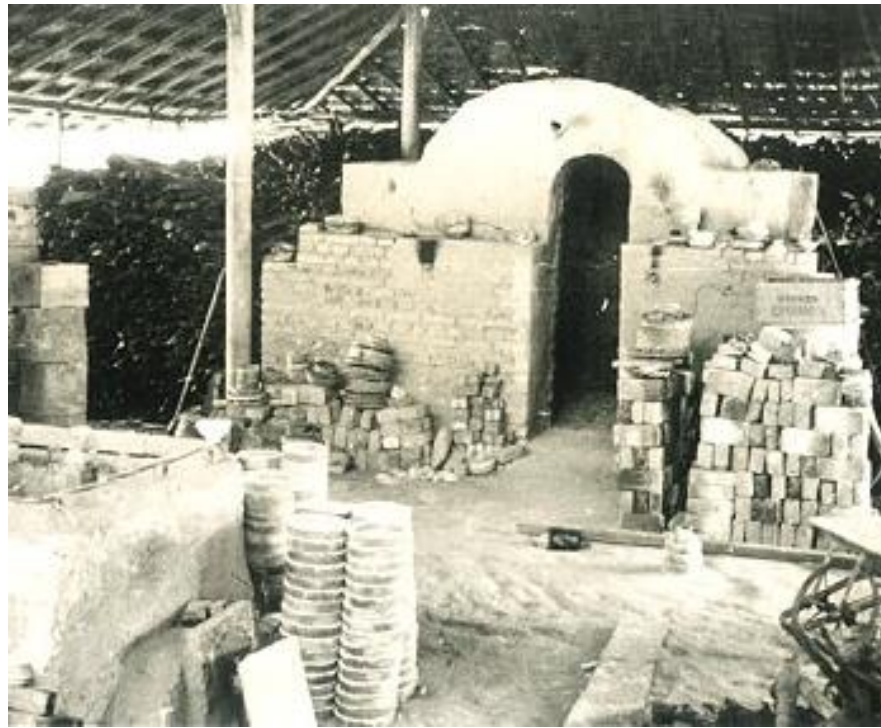
Self portrait
oil on canvas, 1945



Coffee Harvest,
oil on canvas, 1955



Coffee Plantation, oil on canvas,
1952



Porcelain Factories by
Japanese immigrants in
the postwar era

Mizuno Porcelain
Factory, Mauá – SP,
From 1956



Kojima Porcelain
Factory, Mauá – SP,
From 1960



Exposição Arte Craft – Cerâmica: Vivências & Harmonia
Pavilhão Japonês – Parque Ibirapuera – São Paulo, 2017

<https://madeinjapan.com.br/agenda/evento/exposicao-arte-craft-ceramica-vivencias-harmonia/>

12ª Grande Exposição de Arte Bunkyo, 2018
Sociedade Brasileira de Cultura Japonesa, São Paulo

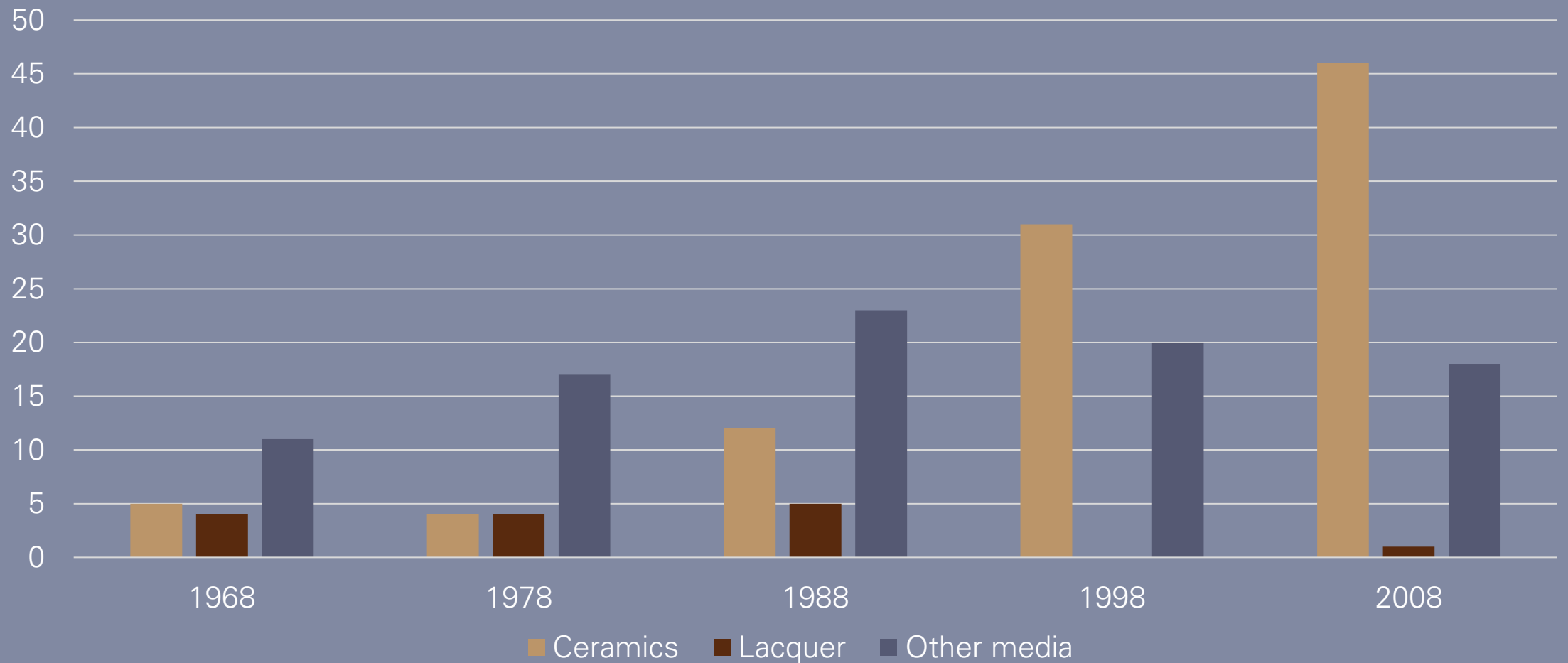
Photo by: Jiro Mochizuki
Source: Jornal Nippak

<https://www.jnippak.com.br/2018/12a-grande-exposicao-de-arte-bunkyo-premia-vencedores-e-permanece-aberta-ate-este-domingo/>



EXPOSIÇÃO DE ARTE KOGUEI

Exhibitors at the Bunkyo Kôgei Exhibition by media



CERAMICS IN BRAZIL

Made by indigenous people since at least 5000 BCE

Wheels, specialized kilns, and potteries introduced with Portuguese colonization (1500)

1910s: expansion of "white ceramic" industries by European immigrants

High-temperature wood-fired kilns for non-industrial use introduced by Japanese migrants



High-
temperature
wood-fired
kilns by
Japanese
immigrant
artist-
craftspeople:

Shoko
Suzuki

Shoko
Suzuki's
Noborigama
(Climbing Kiln)
in Cotia, SP



Shoko Suzuki and her husband, Yukio Suzuki, in front of her noborigama kiln named Saigama 彩窯, meaning coloring kiln, in Cotia, Brazil, in 1965. From the artist's personal archive.



Shoko Suzuki's potter's wheel and natural ash glazes in process of preparation. Photos by Felipe Costa, 2012.





Shoko Suzuki revisiting Hamada Shoji's *noborigama* kiln in Mashiko, Japan, in 1989.
From the artist's personal archive



ドロバチ
(potter's wasp)

Novo Mundo
by **Shoko Suzuki**.
High-temperature
wood-fired ceramics.
Photo by Felipe Costa



Conjectural image



Cosmos series by Shoko Suzuki. High-temperature wood-fired ceramics.
Photo by Felipe Costa



Cosmos series by **Shoko Suzuki**.
High-temperature wood-fired ceramics.
Photo by Felipe Costa



High-temperature wood-
fired kilns by Japanese
immigrant artist-
craftspeople:

Mieko Ukeseki

Mieko Ukeseki's Noborigama (Climbing Kiln) in Cunha, SP.
Photo by Johnny Mazzilli.

First firing in 1983
From the artist's personal archive





Composição by Mieko Ukeseki, 2004
High-temperature wood-fired ceramics.
Photo by Johnny Mazzilli

CUNHA THE LARGEST *NOBORIGAMA* HUB IN SOUTH AMERICA

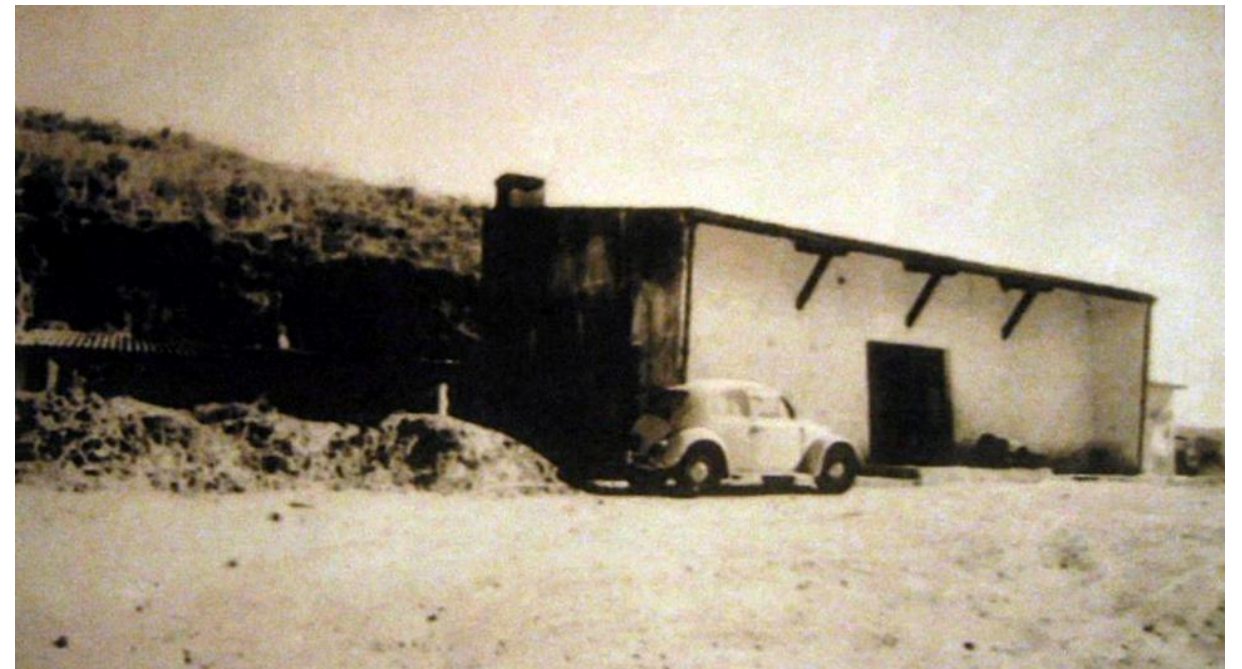


Photo by Johnny Mazzilli.





Top: Building the first *noborigama*. Ateliê do Antigo Matadouro, 1975, Cunha.
 Bottom left: Kiln opening after the first collaborative firing Cunha, 1976. Bottom right: Old Slaughterhouse before transformed into a collective potter's studio, 1975. Photos from Alberto Cidraes personal archive



Brazilian Folk crafts



Top and right: **Dona Dita**, the “last” *paneleira* (pan-maker) of Cunha holding her hand-built pans. Images from <http://www.chaocaipira.org.br/>
Bottom: Dona Dita posing next to her portrait made by sculptor Luciano de Almeida. Photo by João Rural



Cunha hand-built pans

from the Francisco Veloso
Municipal Museum
Photos by Johnny Mazzilli





Brick-making at Olaria Zé Tabuinha, Cunha.
Photos by Johnny Mazzilli





Left: **Leí Galvão** at Oficina Cerâmica pottery workshop with *noborigama* owned together with **Augusto de Campo**.

Right: **Luiz Toledo** in his studio with *noborigama*.
Photos by Johnny Mazzilli, Cunha, 2014.

The local
apprentices





Quem sou eu [Who am I] by Luiz Toledo, High-temperature wood-fired ceramics



Sem título by Augusto de Campos, 2015. High-temperature wood-fired ceramics

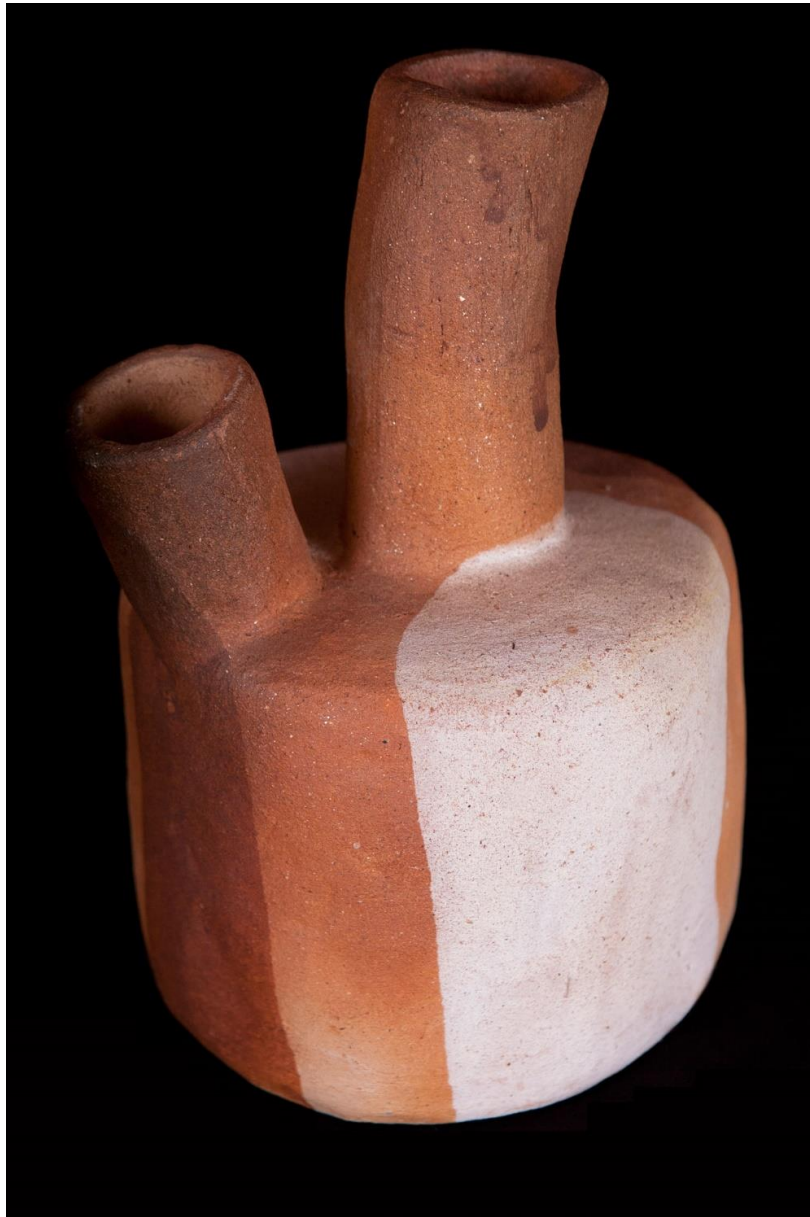


Vaso sem título by Hélio Avelino. High-temperature wood-fired ceramics with transparente glaze and oxides

All photos by Photo by Johnny Mazzilli



Mãe da Terra [Earth Mother] by
Dona Matilde, 2012 .Wood-fired
low-temperature ceramics



Sem Título by Dito Cajuru, 2014
Wood-fired low-temperature
ceramics with slip



Moringa by Pedro Siqueira
Wood-fired low-temperature
polished ceramics

All photos by Photo by Johnny Mazzilli



From Brazil to Japan
and back again

Marcelo Tokai &
Luciane Yukie Sakurada
at Ateliê Gallery Tokai,
Cunha



Coral by Marcelo Tokai, 2006.
High-temperature ceramics
fired in anagama.
Photo by Marie Uechi.



Oni Umi Ushi by Luciane Yukie Sakurada, 2013.
High-temperature ceramics.
Photo by Johnny Mazzilli.



THANK YOU

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