

abstract – artwork that presents a distorted or altered representation of reality.

anagama kiln – (literally meaning “cave kiln”) a type of pottery kiln originally brought to Japan from China in the 5th century. In its most ancient and basic form, it may simply be a tunnel built into a mound of earth. Its essential elements consist of a firing chamber with a firebox at one end and a flue to allow air to escape at the other. More generally, the term *Anagama* refers to all single-chamber kilns built in a sloping tunnel shape.

Unlike electric or gas-fueled kilns used by most modern potters, an anagama kiln is fueled by wood. Wood fuel produces heat and ash. When the ash settles on objects in the kiln, it reacts with clay, forming a natural glaze. Thus, an anagama kiln is typically selected by contemporary artists seeking a particular aesthetic created by the somewhat unpredictable environment created inside this type of kiln.

chawan – the Japanese term for a teabowl, particularly the type used in tea ceremonies. Chawan may vary in decoration and form; some being more cylindrical and others being more conical, depending on their specific use.

chanoyu – the Japanese tea ceremony. Also known as *chado* (“the way of tea”). It involves a specific process of attention to preparation for guests, greeting, discussion, and service, as well as other arts including *ikebana* (flower arrangement) and the selection of an appropriate *kakemono* (hanging scroll). There are several schools of *chanoyu*, each with their own variations in tenets and practice.

earthenware – a type of porous ceramic that hardens at low kiln temperatures, and is made of clay. It is usually red or brown in color.

functional ceramics – pottery that is meant primarily to be used.

glaze - a glassy coating applied to ceramics for the purpose of decoration or protection. Pottery is often, though not always, glazed. When a piece is glazed, it is first coated with a thin layer of powdered minerals suspended in a liquid, the piece is then fired in a kiln, and the powdered coating melts into a hard, glass-like surface.

hanaire – Japanese term for a vase used for the purpose of displaying flowers, particularly in the context of a tea house. Hanaire may be made of metal, bamboo, woven fibers, or ceramic. The hanaire is an integral element in *ikebana*, providing a form with which arranged flowers interact to create a unified visual (()).

ikebana –term literally meaning “living flowers,” describing the traditional art of Japanese flower arrangement. This artform focuses on the individual characteristics of flowers, and the relationships between the different types of flowers that they create as design elements. Balance and simplicity are important aesthetic concepts in *ikebana*. *Ikebana* is also known as *kado* (“the way of flowers”). Like *chado* (“the way of tea”), its practitioners in Japan and abroad cultivate their skill in this area to lead oneself toward a greater understanding of life in general.

kiln – an oven or furnace that is able to produce very high temperatures. Hardened ceramics are often created by heating soft clay in a kiln. The structure of the kiln itself, the regulation of the flow of heat, the material used for fuel and the temperature within the kiln all interact with the chemical composition of objects placed inside it to achieve particular artistic effects. Kilns may run on gas, electricity, or different types of wood, all producing different temperatures and having different chemical effects on objects heated in them.

naturalistic – a realistic representation of an object.

porcelain – a very white clay that must be fired in a kiln at high temperatures. When fired, porcelain clay becomes very glassy, without glaze. Thin porcelain, unlike stoneware, is almost translucent.

raku ware – a soft, lead-glazed type of pottery that is traditionally used in the Japanese tea ceremony and originated in the late 16th century in Kyoto, Japan. *Raku* ware is characterized by a rough, naturalistic, hand-made appearance with earth-toned, often transparent glazes and exposed patches of clay. This effect is achieved, partially, by removing the piece from the kiln at the height of its firing temperature, and allowing it immediately to cool in the air.

Sodeisha – a group of ceramics artists, formed in 1948 in Kyoto, Japan. Their goals included the promotion of modern ceramic styles, and the expansion of the boundaries of conventional Japanese ceramic techniques and uses. The group was founded by several potters including Osamu Suzuki, Kazuo Yagi and Hikaru Yamada. One of the major contributions of this group was the development of abstract sculptural ceramics within Japan. The Sodeisha artists felt that ceramics should be celebrated as an artform independent of the creation of useful objects, such as tea bowls. Though they disbanded in 1998, the group's legacy undeniably changed the dynamics of artistic ceramic production in Japan, and led to the achievements and reactions of other avant-garde groups of ceramic artists.

stoneware – a type of non-porous, opaque ceramic that requires high kiln temperatures to harden, and is made of clay. Its color can range from brown to beige, to red or gray.

studio ceramics – pottery that is meant primarily to be looked at or to exist as works of art, or expressions of the artist's ideas.

tôjiki – a more specific Japanese term for ceramics (literally “ceramic and porcelain objects”).

vessel – an object that is used to contain something else.

visual rhythm – a pattern of regular repetition of forms or elements in a work of art.

yakimono – Japanese term for pottery.