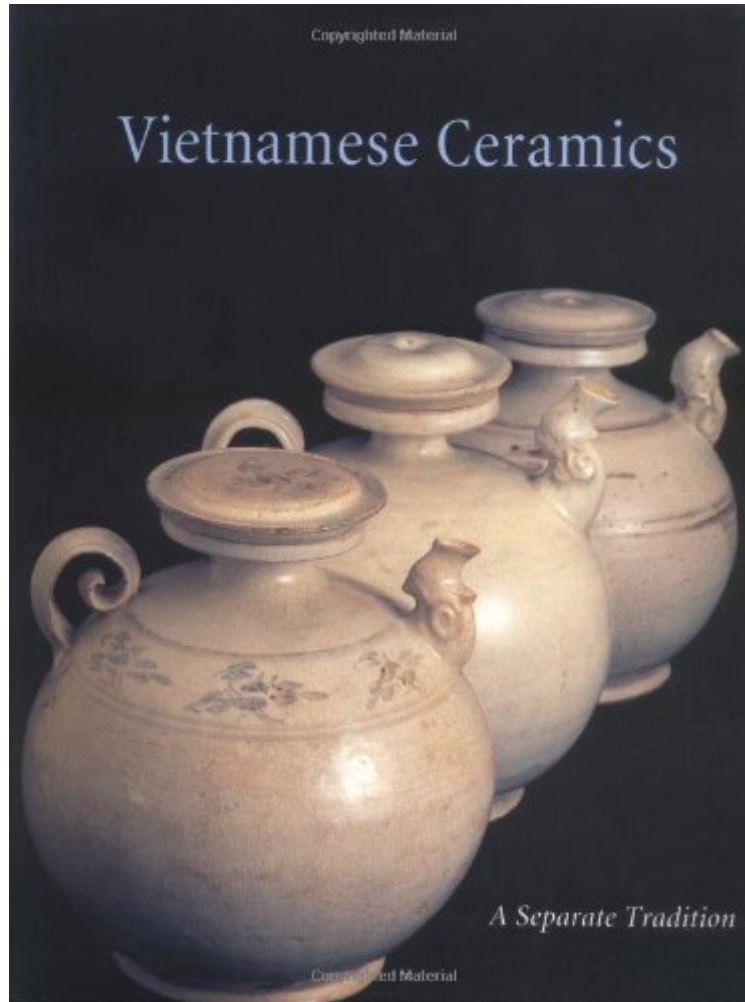


[Download free pdf] Vietnamese Ceramics: A Separate Tradition

Vietnamese Ceramics: A Separate Tradition

John Stevenson, John Guy

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John Stevenson, John Guy : Vietnamese Ceramics: A Separate Tradition before purchasing it in order to gauge whether or not it would be worth my time, and all praised Vietnamese Ceramics: A Separate Tradition:

0 of 0 people found the following review helpful. Excellent book By AC While this book does not have the endless color plates one might hope for, there's enough to satisfy the eye. It also contains far more text than comparable books on Vietnamese ceramics. To my mind, Vietnamese ceramics show a flair that is unique in the world - once you've seen a few examples, you can instantly distinguish the Vietnamese style from that of Vietnam's neighbors. The animals in particular have something that can only be called a sense of humor. Ki-rin and Dragons are known in other East Asian national arts, but only in Vietnam do they become whimsical, winking beasts - strangely human in spite of their strangeness. There is also a spontaneity in the decorations that exists in a playful balance with the high level of technical skill. An underrated tradition, and one that should become better known to Westerners. 0 of 0 people found

the following review helpful. spectacular and an encyclopedia of informationBy Mr. Tuan Q. NguyenA must have for pottery enthusiast and a new exploration of Vietnamese pottery that are not know in the market fully like other antique pottery.9 of 9 people found the following review helpful. This book expanded my perception of Vietnamese CeramicsBy TomhongkongI found this book both enjoyable and disconcerting. As a modest collector of Vietnamese blue and white, mostly acquired recently in Indonesia and the Philippines, I found a great deal of information and a large number of illustrations which helped me with dating and provenance. There are some terrific illustrations of early pieces which I can only dream of finding. Many of the illustrations of later blue and white, (equally unobtainable and unseen in the shops of Kuta or Manila), were new to me and show a convergence to more conventional Chinese forms of design. (I personally find the earlier Vietnamese pieces so full of vigour and simplicity missing in most Ming pieces).To make things worse, the book opened a whole new realm of marvelous earlier (mostly) monochrome pieces which has sent me out on a new search.You may gather that I enjoyed it tremendously, I know of no other book which covers the subject in such detail. My wife will hate it because my collecting will take on a more vigorous life as a result of reading it!

Vietnamese potters combined their own native genius with elements derived from neighboring cultures, including Cambodia, Champa, India, and especially China. Yet their decorative motifs, glaze types, production methods, and perhaps even attitudes toward potting differed distinctly from those of China. Using the excellent clay of the Red River valley--smooth, homogeneous, gray-white--they created the most sophisticated ceramic tradition of Southeast Asia. The most definitive study on Vietnamese ceramics to date, this volume is the collaborative effort of experts from around the world, including Vietnam, Japan, England, France, and the United States. They discuss the history and development of Vietnamese ceramics, kiln sites discovered in Vietnam, and technical questions. John Guy (Victoria Albert Museum, London) contributes essays on Vietnamese ceramics and cultural identity, and Vietnamese Ceramics in international trade. John Stevenson (Seattle Art Museum) explains the historical context and examines the ivory-glazed wares of the Ly and Tran dynasties. Louise Cort (Smithsonian Institution) analyzes Vietnamese ceramics in Japanese contexts, while Regina Krahl (British Museum) shares her expertise on Vietnamese blue-and-white and polychrome traditions. Asako Morimoto (Fukuoka Museum) describes the kilns of northern Vietnam. The book contains additional essays by Philippe Truong of the Louvre, Trian Nguyen of UC Berkeley, and Peter Lam of the Chinese University of Hong Kong. Lastly, Nguyen Dinh Chien of the Hanoi Historical Museum and John Guy address chronological issues and list dated and datable ancient Vietnamese ceramics.