



# THE POT BOOK

*The Pot Book* is an accessible and informative A-Z guide to over 300 makers, schools and styles of ceramics from around the world. Here you will find Royal Copenhagen porcelain next to a spade form by Hans Coper, or a minimal Song dynasty bowl next to a chalice-like vessel by Ettore Sottsass.



EDMUND DE WAAL



PHAIDON





## ANAGAMA

5th century – Present, Japan

Tim Rowan  
b.1967, New York, NY, USA

*Box 28*, 2006

Wood-fired native clay, height 48 cm  
(19 inches), width 28 cm (11 inches)

See also: *Gunnar Thorsen*, *Ane-Katrine von Bülow*

The rugged, cracked appearance of Tim Rowan's *Box 28* is characteristic of contemporary anagama-fired ceramics. Anagama is a Japanese term meaning 'cave kiln', but the design of the kiln itself originated in China and was brought to Japan through Korea in the fifth century. The defining aspects of the kiln are the wood fuel and the basic structure: anagama kilns are usually single-chambered tunnel kilns, with the fire at one end, the flue at the other and the pots in the middle, in the firing chamber. The pots and the fire are not kept separate, so the ash from the burning wood can fly around the kiln and settle on the pots, producing 'natural' ash glaze.

These characteristics to some extent define what contemporary anagama ware looks like. The romance of the work lies in its lack of control, and this is also its central conceit. In urban societies – which those with a contemporary art market tend to be – anagama is pure artifice performing as naturalness. The challenge this approach presents is that of negotiating a complex package of contradictory meanings. Rowan's boxes and sculptures suggest 'archaic' industrial forms that allude to modernity and to industrialized society, driven by capital, while also exploiting to the full the nature of the material he has sourced and the vagaries of his firing processes.