



リチャード・L・ウィルソン 教授

リチャード・L・ウィルソン教授 略歴・業績

(CV and List of Works for Prof. Richard L. Wilson)

略歴 (CV)

生年月日 (Date of Birth)

1949年1月29日 (January 29, 1949)

国籍 (Nationality)

アメリカ (USA), 日本 (Japan)

学歴 (Degrees)

B.A., History, Franklin and Marshall College (1971)

M.A., History of Art, University of Kansas (1981)

Ph.D., Honors, University of Kansas (1985)

職歴 (Career)

University of Hawaii, Instructor (1975-1976)

University of Missouri, Instructor (1985)

Rice University, Assistant Professor (1985-1991)

Associate Professor (1991-1996)

国際基督教大学人文科学科准教授 美術・考古学 (1993-1996)

人文科学科教授 美術・考古学 (1996-2008)

日本研究プログラム主任 (1997-2001, 2002-2004)

大学院比較文化研究科長 (2003-2007)

アーツ・サイエンス学科教授 美術・考古学 (2008-2014)

ファカルティ・デベロップメント主任

(2009-2011, 2012-2013)

美術・音楽デパートメント長 (2010-2011)

アーツ・サイエンス学科特任教授 美術・考古学
(2014-2019)

早稲田大学非常勤講師 (2017-2018)

その他の職歴 (Other Careers)

Assistant Curator, Spencer Museum of Art, University of Kansas (1980-1981)

都立学校遺跡調査会団長 (1993-2000)

都内遺跡調査会団長 (1995-2000)

所属学会, 学会役職 (Academic Societies and Positions)

College Art Association of America (1985-present)

Association for Asian Studies (1988-present)

東洋陶磁学会 (1987-現在)

日本考古学協会 (1994-現在)

受賞歴 (Academic Awards)

Elected to Pi Gamma Mu (Soc. Sci. Honors) (1971)

Urasenke Foundation Fellowship (1977-78)

Honors, Master of Arts examinations (1981)

Fulbright (DOE) Dissertation Fellowship (1982-83)

Japan Foundation Dissertation Fellowship (1983-84)

Honors, Doctoral dissertation final examination (1984)

Smithsonian Institution Postdoctoral Fellowship (Freer Gallery of Art)
(1985-86)

Asian Cultural Council Research Fellowship (1986)

Rice University Faculty Research Grant (1986)

Phi Beta Kappa Teaching Prize (最優秀新教授者賞), Rice University
(1989)

Fulbright Research Fellowship (CIES-JUSEC) (1993)

業績 (List of Works)

著作 (Major Publications)

書籍 (Books)

The Art of Ogata Kenzan: Persona and Production in Japanese Ceramics. New York: Weatherhill, 1991.

『尾形乾山—全作品とその系譜』小笠原佐江子共著, 3巻並びに別冊, 雄山閣出版, 1992 (*Ogata Kenzan: His Life and Complete Work*; with Ogasawara Saeko. 3 vols, with English supplement. Tokyo: Yuzankaku, 1993).

Inside Japanese Ceramics: A Primer of Materials, Techniques, and Traditions. New York: Weatherhill, 1995.

『乾山焼入門』小笠原佐江子共著, 雄山閣出版, 1999 (Introduction to Kenzan Ware; with Ogasawara Saeko. Tokyo: Yuzankaku, 1999).

The Potter's Brush: The Kenzan Style in Japanese Ceramics. Washington, D.C.: Freer Gallery of Art in Association with Merrell Publishers, 2001.

編著と発掘調査報告書 (Edited Volumes and Archaeological Site Reports)

Co-author, 『汐留遺跡報告』(*Preliminary Report on the Shiodome Site*). Tokyo: Tokyo Metropolitan Board of Education, 1994.

Co-author, 『飯田町遺跡』(*The Iidamachi Site*). Tokyo: Excavation Group for the Iidamachi Site, Tokyo Metropolitan Government, 1995.

- Co-author and site supervisor, 『五日市遺跡』 (*The Itsukaichi Site*). Tokyo: Excavation Group for the Itsukaichi Site, Tokyo Metropolitan Government, 1995.
- Editor and contributor, *The Archaeology of Edo, Premodern Tokyo (Working Papers in Japan Studies Series; no. 7)*. Tokyo: International Christian University, 1997.
- Co-author and site supervisor, 『御先手組屋敷跡』 (*Osakitegumi Yashiki Site; 3 vols.*). Tokyo: Excavation Group for Sites in Metropolitan Area, 1997.
- Co-author, 『日性寺B遺跡』 (*Nisshoji-B Site*). Tokyo: Excavation Group for Metropolitan Schools, 1997.
- Co-author, 『岡本前耕地遺跡』 (*Okamoto-mae Kochi Site*). Tokyo: Excavation Group for Metropolitan Schools, 1998.
- Co-author, 『日影町』 I-III (*The Hikage-chô Site; 3 vols.*). Tokyo: Excavation Group for Metropolitan Schools, 1998-2000.
- Editor and contributor, *Japanese Ceramics: The Early Modern Period (Working Papers in Japan Studies Series; no. 8)*. Tokyo: International Christian University, 1999.
- Co-author and site supervisor, 『小石川牛天神跡』 (*Koishikawa Ushitenjin Site*). Tokyo: Excavation Group for Sites in the Metropolitan Area, 2000.
- Co-author, 『本郷元町』 (*Hongo Motomachi Site*). Tokyo: Excavation Group for Metropolitan Schools, 2000.
- Co-author, 『菅谷遺跡』 (*Suganoya Site*). Tokyo: Excavation Group for Metropolitan Schools, 2000.
- Editor and contributor, *Mingei: Japanese Folk Art (Working Papers in Japan Studies Series; no. 9)*. Tokyo: International Christian University, 2007.
- Co-author, 『国際基督教大学構内遺跡第40, 41地点』 (*Locations 40, 41 of the International Christian University Campus Site; with Toru Hayashi*

and Tabata Yukitsugu) Tokyo: International Christian University Archaeology Laboratory, 2009.

Editor for "Japanese Ceramics," *Oxford Bibliographies in Art History*. Oxford: Oxford University Press, 2019.

主な論文(Selected Articles, Book Chapters)

"Before and After Kenzan," *The Ceramic Art of Ogata Kenzan* (Tokyo: Kodansha International, 1985), 11-16.

「乾山のやきもの様式を追う」(Searching for Style in Kenzan Ware), 小笠原草心訳, 『東洋陶磁』 15-16 (1985): 125-142.

"Concept, Style and Development in Kenzan Ware," *Oriental Arts* 17.6 (1986): 20-28.

"Function Found, Beauty Found: Ceramics for the Tea Ceremony," *Studio Potter* 13.2 (1986): 17-20.

"The Sano Kenzan Affair," *Ceramics* 4 (1986): 59-69.

"Tea Taste in the Era of Japonisme: A Debate," *Chanoyu Quarterly* 50 (1987): 23-39.

「乾山焼の系譜」(A Kenzan Genealogy), 小笠原草心訳 『乾山の陶芸 図録編』(五島美術館展覧会図録; no. 108) 五島美術館, 1987, 126-149.

"The Tea Ceremony: Art and Etiquette for the Tokugawa Era," *The Tokugawa Collection: Japan of the Shoguns* (Montreal: Museum of Fine Arts, 1989), 63-73.

「乾山研究の変遷と海外における乾山評価」(Evolution of Kenzan research and the reception of Kenzan in the West), 小笠原佐江子共著, 『東京国立博物館研究誌』 481 (1991): 22-36.

"Tigers...and the Kishi School of Japanese Painting," *Muse* 23&24 (1989-1990): 100-111.

"Aspects of Rimpa Design," *Oriental Arts* 21.12 (1990): 28-35.

- 「乾山焼の総合的検証」(A Comprehensive Approach to Kenzan Ceramics),
小笠原佐江子共著, 『東洋陶磁』23-24 (1993): 155-196.
- “Ezara: Pictorial Plates from Seto,” *Oriental Art* 25.9 (1994): 40-46.
- 「乾山焼: 新しい研究と従来のタブー」(Kenzan Ware: New Research and
Old Taboos), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』26 (1994): 42-76.
- “Kenzan Ware Excavated at the Shiodome Site, Tokyo,” in 『汐留遺跡』
(*Shiodome Site*) (Tokyo: Tokyo Metropolitan Government, 1996), 257-
278.
- “Excavated Tea Ceremony Wares From Momoyama-Period Kyoto,” 堅
田直先生古稀記念論文集刊行会編 『堅田直先生古稀記念論文集』
(*Commemorative Essays in Honor of Professor Naoki Katada*), 真陽社,
1997, 1043-1054.
- “Motifs and Meanings,” Tai, Susan Shin-tsu and Susanna Campbell
Kuo, eds., *Carved Paper: The Art of the Japanese Stencil*, (New York:
Weatherhill, 1998), 3-37.
- “Bernard Leach and the Kenzan School” *Studio Potter* 27.2 (1999): 9-14.
- 「鳴滝乾山窯の調査と課題」(The Narutaki Kenzan Kiln: Archaeological
Survey and Related Topics) 『淡交』56.4 (2002): 21-25.
- “Containing Images: Kenzan-Style Ceramics in the Freer Gallery of Art,”
Oriental Art 33.3 (2002): 84-89.
- 「京都大学病院構内遺跡出土の乾山焼関連資」(Kenzan-related Artifacts
Excavated from the Campus of the Kyoto University Hospital; with
Chiba Yutaka et. al.) 『日本考古学協会第69回総会 研究発表要旨』
2003, 116-119.
- “Modern Japanese Ceramics into Mingei: Art, Industry and Idea,”
Michel Conroy, ed., *Mingei Legacy: Continuity and Innovation through
Three Generations of Modern Potters* (Erie, Colorado: NCECA, 2003),
13-24.

- “Plastic, Graphic and Plain: Momoyama-era Wares from Mino,” *Oriental Art* 34.10 (2003): 14-19.
- “Oribe Ceramics and the Oribe Imagination,” *Turning Point: Oribe and the Arts of Sixteenth-Century Japan*, (New York: Metropolitan Museum of Art 2003), 114-121.
- 「乾山焼—画讃様式と出典のすべて」(Kenzan ware: All sources for inscribed works), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 35 (2004): (1)-(47).
- 「乾山焼の柱 文の陶—画讃様式」(The Pillar of Kenzan Ware: Ceramics with Literary Inscriptions), 小笠原佐江子共著, 『乾山：幽邃と風雅の世界』 Miho Museum, 2004, 8-15.
- “Notes on Chinese Ceramics Excavated in Japan,” *Tradition and Transformation: Studies in Chinese Art in Honor of Chu-tsing Li* (Lawrence, Kansas: Spencer Museum of Art, 2005), 471-493.
- 「工芸を読み、工芸を書く—近世の京都と乾山焼」(Reading Craft, Writing Craft: Early Modern Kyoto and Kenzan Ceramics), 稲賀繁美編 『伝統工芸再考 京のうちそと：過去発掘・現状分析・将来展望』 思文閣, 2007, 45-64.
- 「ICU 構内遺跡第39 地点学生寮建設に伴う緊急発掘概要」, 林徹共著, 『人文科学研究 (キリスト教と文化)』 38 (2007): 89-109.
- 「東京における近代工芸空間とネットワーク—『バーナード・リーチ関係資料』 から見える新たな展開」(Forming the Japanese Modern Craft Movement: Perspectives from the Leach Archives) 『美術フォーラム21』 18 (2008): 86-91.
- 「近世陶磁漢詩文調」(Chinese Poetry in Early Modern Japanese Ceramics), 内田慶市, 中谷伸生 編 『東アジアの言語・文化・芸術』 (関西大学「日中関係と東アジア」講演録, 第3輯), 丸善出版, 2011, 259-275.
- “Rinpa Arts: From Casual Collaboration to Cultural Essence,” Khanh

- Trinh, ed., *Kamisaka Sekka: Dawn of Modern Japanese Design* (Sydney: Art Gallery of New South Wales, 2012), 19-33.
- 「乾山焼—陶片資料とその工房」(Kenzan Ware Workshops: Archaeological Evidence), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 44 (2013): (1)-(110).
- 「乾山の伝記—年譜を礎として」(Biography of Ogata Kenzan: Documentary Sources and their Reconsideration), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 45 (2014): (1)-(99).
- 「乾山焼—発想とデザインの資源」(Kenzan Ware: Conceptual Basis and Design Sources), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 46 (2015): (1)-(115).
- “From Medicine Pot to Mizusashi: Appropriating Europe in Japanese Art,” Russel Kely et. al., *Treasure Ships: Art in the Age of Spices* (Adelaide: Art Gallery of South Australia, 2015), 215-223.
- 「乾山焼 画譜様式の研究 (一) —山水・人物・禽獣—」(Iconography of Kenzan Ware: Chinese Poetic Themes (1): Landscapes, Human Figures, and Animals), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 47 (2016): (1)-(126).
- 「乾山焼 画譜様式の研究 (二) —草花・竹木・その他—」(Iconography of Kenzan: Chinese Poetic Themes (2): Flowering Plants and Trees), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 48 (2017): (1)-(133).
- 「乾山焼 画譜様式の研究 (三) —和歌・物語・謡曲—」(Iconography of Kenzan Ware: Japanese Poetic Themes (3): Waka, Monogatari, and Noh), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 49 (2018): (1)-(129).
- “Poet’s Gaze, Potter’s Touch: A 1705 Kenzan-Ware Dish with Landscape Décor,” *Waseda Global Forum* 14 (2017): 61-66.
- 「乾山焼 書・画作品と関係文書」(Calligraphy and Painting in the Art

of Ogata Kenzan, and Related Documents), 小笠原佐江子共著, 『人文科学研究 (キリスト教と文化)』 50 (2019): (1)-(137).

主な講演 (Selected Lectures)

“Person, Personality and Pottery in the Kenzan Tradition,” Asia Society Symposium on Japanese Ceramics, At New York, November 25, 1986.

“Art-Craft Dialogue in the Rinpa School of Japanese Art,” Los Angeles County Museum of Art, At Los Angeles, March 27, 1988.

“From Tearoom to Exhibition Room: Tea Ceremony and the Museum,” International Symposium of Japanese Art, At Berkeley, February 20, 1989 (with Takeuchi Junichi).

“Rinpa Fashion(ed): Issues of Identity in Kosode Design,” Symposium of Fashion, Dress and Design in Early Modern Japan, Los Angeles County Museum of Art, At Los Angeles, November 14, 1992.

“Earthenware in Edo, Premodern Tokyo,” Ceramics: Production and Technology Conference, British Museum, At London, November 20, 1997.

“Ogata Kenzan and Kenzan Ware,” Rinpa Art of Japan: Connections and Contexts, British Museum and SOAS, At University of London, May 15-17, 1998.

Interview, 「顔」 (Faces), 『文藝春秋』, April 2003.

“Kyoto Crafts: Rethinking Tradition and Information,” Traditional Japanese Arts and Crafts in the 21st Century: Reconsidering the Future from an International Perspective, At International Research Center for Japanese Studies, November 8, 2005.

「近世陶磁の漢詩文調」 (Chinese Poetry in Early Modern Japanese Ceramics), 渋沢栄一記念財団寄附講座「日中関係と東アジア」 (Kansai University Global COE Program no. 9), 於関西大学, 2010

年3月11日.

“Tsuizen: Rites and Relics in Sakai Hoitsu’s 1815 Korin Revival,”
Sophia Institute of Comparative Culture Lecture Series, At Sophia
University, October 30, 2017.

放送 (Broadcasts)

Interview, “Tenure and Contract Policy at Japanese Universities,” 日本
テレビ「プラス1」, October 29, 1996.

Guest commentator, 「琳派の華（1）—雅（みやび）に大胆に～京焼き
デザイナー・尾形乾山—」 (Rinpa’s Flower [1]: The Bold Remaking
of ‘Miyabi’ in Kyoto-ware Design by Ogata Kenzan), 「NHK 日曜美
術館」, January 17, 1999.