

[Free pdf] The World of Rozome: Wax-Resist Textiles of Japan

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Betsy Sterling Benjamin, Betsey Sterling Benjamin
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before purchasing it in order to gage whether or not it would be worth my time, and all praised The World of Rozome: Wax-Resist Textiles of Japan:

1 of 1 people found the following review helpful. The World of RozomeBy Irene KasaiA beautifully written and illustrated book. A hard to find book, but certainly worth the effort. I plan to share it with my friends.1 of 1 people found the following review helpful. Five StarsBy BookslaveGood product and price. Enjoyed it.4 of 4 people found the following review helpful. ExcellentBy Olivia BatchelderThis book is considered the seminal text in English on this ancient artform, which is similar to batik in that it utilizes melted wax as a resist, but uses completely different techniques and completely different tools. The resulting artwork had a unique look, more like a painting. Filled with photos and detailed text, it is a comprehensive book, detailing the styles of several living rozome masters in Japan, as well as providing instructions for how to begin to do this work, and what supplies are needed. I learned about this

book during travel. It is out of print and hard to get. My companion told me I'd never find one for sale. I was delighted to get this used copy in excellent condition, received just 3 days from when I placed my order. The author is a fine artist in her own right, going beyond the techniques described in the book to create timely, exquisite and visionary artwork.

This is a comprehensive and fully illustrated guide to a 1000-year-old textile tradition and its modern interpreters. In-depth interviews with leading Japanese textiles artists demonstrate the wide variety and colour of this unique art form, while the colour photographs provide a vivid insight into the working arrangements and techniques of the many artists and craftsmen working today.

"... an admirable book, combining the scholarly with the artistic with great success..." -- Textile Fibre Forum "... an invaluable account of the artists and their creations." -- Kyoto Journal "Benjamin's love of research -- and rozome itself -- shines forth from every page." -- Leesa Hubbell, The Japan Times "Brimming with meticulous, well-annotated detail." -- Daruma: Japanese Art Antiques Magazine From the Publisher [An online interview with the author] *Could you tell us a little about your background? "I have worked with the wax resist process in Europe, Asia and the USA for close to 30 years now. While living in Kyoto between 1981 and 2000, I taught, did textile research, studio work that resulted in 9 solo exhibitions and traveled in Asia, Europe, Oceania and the USA for lectures and workshops. I have recently returned to the USA and live in New England where I continue my studio work, writing and teaching." *What motivated you to write this book? / What got you started? "The World of Rozome was created to share the remarkable work of the rozome artists I discovered working unacknowledged in Japan. The members of both my lectures abroad and my workshops repeatedly asked for something in English on the beautiful Japanese rozome work that they had rarely seen in the West. The book got its start with the visit of a Kodansha Senior Editor to my solo show in Tokyo when I was asked to consider writing about what I loved." *Could you tell us a little about the contents of the book? "The World of Rozome: Wax-resist Textiles of Japan is divided into three parts that cover the historical tradition of wax-resist on fabric that pre-dates its introduction into Japan in the eighth century up to the present day, interviews with 17 producing artists with diverse styles, and a detailed technique and material section showing how rozome is presently done." *What do you see as the centerpiece of the book? / Why is the book important? "The World of Rozome is not only the sole book in English on this subject but also one of the few books that documents the earliest (pre-8C) wax resist in Asian/European cultures. At the heart of the book however, is the series of interviews with contemporary artists that share a glimpse of artistic life in Japan, and their love of the process and its glowing results." *What did you learn from writing the book? "As an artist myself who has worked with this process for more than 25 years, the opportunity to sit with the Japanese masters as they demonstrated a difficult technique and spoke of their personal motivations for continuing their work, was of immeasurable value." *What would you like readers to take away with them after reading this book? "I feel that the book shows the beauty and diversity of a little-known Japanese art and the skill of multiple artists who have chosen rozome as a method to express their artistic vision. Conversely, I hope that the audience will find an understanding of the historical background of this ancient process in Japan and the new contemporary techniques now used to produce this modern art." *What are your plans for the future, in terms of new books or other projects? "I have continued with my research into Japanese textile traditions looking at kesa or Buddhist monastic robes and, recently, mandalas. Both of these areas of research have lead to art work on these themes. An exhibition, "Kesa for the Millennium," was held at Honen-in Temple in Kyoto, Harvard School of Design, the College of St. Benedict (MN), and the Seniwati Gallery in Ubud, Bali, and is next to be held at Sumei Hall in Pasedena, CA. A new series looks at Buddhist scrolls and the mandala. I have also continued to research world batik, the use of wax-resist in global cultures, with the possibility of a future book on this topic." About the Author Betsy Sterling Benjamin is a working textile artist with thirty years of experience in wax resist dyeing. She has exhibited her work in more than fifty shows worldwide. She first went to Japan twenty years ago to research kimono design, the history of Japanese costume and traditional resist processes. A graduate of Massachusetts College of Art, she also received a master's degree from Arizona State University. After seventeen years of living in Kyoto, she now resides in New England, where she continues her textile research, maintains a working studio and lectures at two colleges.