

Special Exhibition: Featuring *Nude* by Murakami Kagaku,
Newly Designated as an Important Cultural Property

Murakami Kagaku and Kyoto Artists

Period: 31 October – 23 December, 2015 (Closed on 11/24, and on Mondays, except for 11/23)

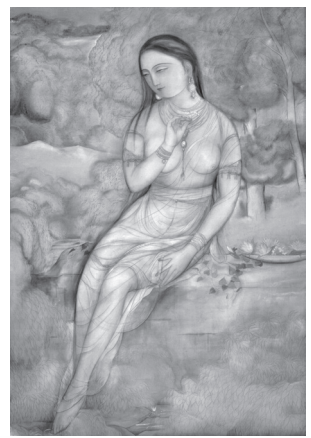
☆ First Period: 31 October – 23 November, 2015

★ Second Period: 25 November – 23 December, 2015

Hours: 10 am–5 pm (Last admission at 4:30 pm)

Organized by Yamatane Museum of Art and Nikkei Inc.

Sponsored by SMBC FRIEND SECURITIES CO., LTD.



Remarks:

- This booklet was published in conjunction with above exhibition at the Yamatane Museum of Art.
- The list presents data on artworks exhibited, in the following order: exhibition number, (catalogue number), artist or other attribution, [year of birth-year of death], title [designation], period and date, techniques and materials, dimensions (H×W in cm), and collection.
- Exhibition numbers do not necessarily correspond to the catalogue entry numbers or their display order. In addition, due to museum space restrictions, not all artworks appearing in this catalogue were on view at the same time during the exhibition.
- The numbers in brackets in each text refer to the exhibition numbers in the gallery and not catalogue entry numbers.

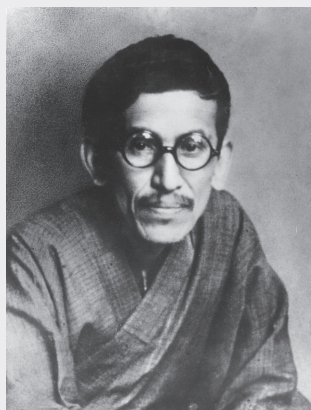
| Foreword |

In 2014, *Nude* (No.55), a painting in the Yamatane Museum of Art's collection, became the second of Murakami Kagaku's works to be designated as an Important Cultural Property. In commemoration, the museum is holding a Kagaku retrospective, entitled *Murakami Kagaku and Kyoto Artists*.

Kagaku was born in Osaka in 1888, spent his childhood in Kobe, and studied the painting program at the Kyoto City School of Arts and Crafts (KCSAC) and at the Kyoto City College of Painting (KCCP). (Both were predecessors of what is now Kyoto City University of Arts.) Although his work was selected early on for the Bunten (Ministry of Education Exhibition), he gradually came to feel dissatisfied with the Bunten's standard for selection of prizes. He left that organization in 1918 to form the Kokuga Sōsaku Kyōkai (KSK, the Association for the Creation of National Painting; now the Kokugakai) with his schoolmates in the KCCP, including Tsuchida Bakusen and Ono Chikkyō. Working in the KSK, he unveiled *Nude* and other ambitious works in rapid succession as he continued to explore new terrain, an art world that would fuse the sensual and the sublime. Starting in 1921, however, his asthma worsened, and he gave up on accompanying his KSK colleagues on a trip to Europe planned for that year. Two years later, he moved to Ashiya to recuperate. He gradually withdrew from participating in art circles and moved to Hanakuma in Kobe in the final years of his life, where he lived in seclusion, absorbed in his painting and in thought, focused on creative activities that were a consistent search for truth and a unique nobility.

This exhibition traces Kagaku's career, from his early period, in which his abilities were first recognized, through his completion of *Nude*, in which he depicted his ideal "eternal woman," and the work through which, constantly confronting and examining himself, he continued to seek a more sublime domain. This exhibition traces Kagaku's career, while examining the history of the Kyoto art world at that time through work by Takeuchi Seihō, his instructor at KCSAC and KCCP, by his schoolmates Bakusen and Chikkyō, and by Okamoto Shinsō and Kainoshō Tadaoto, who were also active members of the KSK.

Finally, we would like to take the opportunity presented by this exhibition to express our deep appreciation to all those individuals and organizations who have graciously lent their works for display, and to all those who have provided their efforts and cooperation towards the exhibition's successful realization.



MURAKAMI Kagaku [1888-1939]

Born in Osaka; former name Takeda, given name Shin'ichi. His father died when he was thirteen, and, parted from his mother, he became the adopted son of the Murakami family, into which an aunt on his father's side had married. In 1903 he entered the Kyoto City School of Arts and Crafts (KCSAC), where his studies were directed by Takeuchi Seihō, Kikuchi Hōbun, and Yamamoto Shunkyo. He later continued his graduate studies at the Kyoto City College of Painting (KCCP), where he graduated in 1913. In 1908, while still a student, his *Donkeys and Summer Grass* (No. 45) was accepted for the second Bunten (Ministry of Education Exhibition). In 1911 his *February Landscape* (originally entitled *Early Spring*) (No. 46) received an honorable mention, and in 1916 his *Amida Buddha* (*Amidābha*) (No. 51) was given a special award. The next year, however, his work was rejected. In 1918, he joined his schoolmates Tsuchida Bakusen, Ono Chikkyō, and Sakakibara Shihō, with whom he shared doubts about the criteria employed by the Bunten, to form the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai). At the first KSK exhibition he showed *Death of the Buddha* (lost in fire), at the

second *Kiyohime at the Hidaka River* (an Important Cultural Property now in the collection of the National Museum of Modern Art, Tokyo), and at the third *Nude* (No. 55), repeatedly demonstrating his talent. In 1921, many of the members of KSK traveled to Europe, but Kagaku, whose chronic asthma had worsened, was unable to go. In 1923, he moved to Ashiya, Hyogo Prefecture, and then, in 1927, moved again, returning to Hanakuma in Kobe, home of his adoptive family. Distancing himself from the art world, he continued to pursue his art as a spiritual path. In his paintings of Kannon and other Buddhist subjects, landscapes, and peonies, he continued to produce exquisite works filled with a spiritual character. His admirers increased in number, especially in the Kobe area, and a solo exhibition in Tokyo also attracted much attention. Kagaku's asthma continued, however, to worsen, and he died on November 11, 1939, at the age of fifty-one.

Section 1.

Kagaku's Wellsprings and Fellows in Kyoto Art World

Murakami Kagaku (1888–1939) was born in Osaka and spent his childhood in Kobe. It was Kyoto, the capital of culture and tradition, however, that trained him and provided the setting for his life as an artist. Prior to Kagaku's debut, the focus of the Kyoto art world during the Meiji period (1868–1912) had been artists who were carrying on the Edo-period Maruyama Shijō School tradition. Mochizuki Gyokusen, who devoted himself to the establishment of the Kyoto Prefectural Art School in 1880, its first principal, Tanomura Chokunyū, and Kōno Bairei and Mori Kansai, who taught there, laid the foundations of art education in Kyoto.

The Kyoto Prefectural Art School became the Kyoto City School of Arts and Crafts (KCSAC) in 1894. Kagaku began his studies there in 1903. The teaching staff consisted of leading figures in the Kyoto art world, including Kikuchi Hōbun, Takeuchi Seihō, and Yamamoto Shunkyo. After graduation, Kagaku entered the Kyoto City College of Painting (KCCP). There he met Irie Hakō and Sakakibara Shihō, who were his classmates in the main program, and Tsuchida Bakusen and Ono Chikkyō, who were in the special program for more advanced students. They later formed the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) and attracted great interest and high expectations as avant-garde young artists.

This section examines the Kyoto art world at that time through the work of Kagaku's predecessors, from the closing years of the Tokugawa shogunate on and of his instructors, classmates, and colleagues who studied with the same instructors or at the same schools at about the same time.

* Some of the works on display will be changed between the first and second halves of the exhibition period. For reasons of space, the display of the works associated with this section will be divided into two areas in the gallery.

Part 1: Kagaku's Wellsprings in Kyoto Art World

1 (Cat. No. 20)

MORI Kansai [1814–1894]

Arashiyama in the Snow

c. 1890

Color on Silk

135.5×50.0cm

Yamatane Museum of Art

2 (Cat. No. 21)

TANOMURA Chokunyū [1814–1907]

A Hundred Flowers

1869

Color on Silk

32.0×375.0cm

Yamatane Museum of Art

This scroll painting depicts one hundred seasonal flowers and grasses in the *sesshi* (cut-branch) style. The annotation at the end of the scroll, which gives it the air of a botanical study, says, "I was asked to paint one hundred flowers for the nation, but since I forgot to include quite a few, I have made a careful study of seasonal flowers and grasses for this scroll and included their names below." The technique emulates the flower and bird paintings done in the realistic "boneless" style (*mokkotsu*), a technique in which objects are rendered without lines, of Qing dynasty China. Still, the rich coloring and teeming plant life express the character of Chokunyū's work.

3 (Cat. No. 22)

KUNII Ōbun [1833–1887],

MOCHIZUKI Gyokusen [1834–1913],

NAKAJIMA Yūshō [1837–1905]

Landscapes of Kyoto (Collaboration)

c. 1837–87

Color on Silk

23.4×27.2cm (each)

Yamatane Museum of Art

The painters Kunii Ōbun, Mochizuki Gyokusen, and Nakajima Yūshō all drew on the traditions of the Maruyama Shijō School. When the Kyoto Prefectural Art School was established, Gyokusen was employed as an instructor in the Eastern tradition (Japan's naturalistic painting and *yamato-e*) while Ōbun and Yūshō worked as teachers. All three painters joined

forces in this picture album, which contains a total of forty-four images with the focus on famous places in Kyoto, such as Kitano Shrine, Tōfukuji Temple, Hozugawa River, and Ujibashi Bridge, as well as the Kamo Horse Race, the Ōhara women peddlers, and other famous Kyoto events and customs. Ōbun and Gyokusen painted fifteen pictures each, while Yūshō produced fourteen paintings. There are variations in the brushwork, but all three use a ground of pale and bright colors, which evokes the Maruyama Shijō School, to create calm landscapes that convey a sense of personal experience.

4 (Cat. No. 23) ★

KŌNO Bairei [1844–1895]

Taishakuten (Śakra Devānām Indraḥ) Testing the Three Animals: from The Great Tang Dynasty Record of the Western Regions

1885

Color on Silk

144.7×71.2cm

Kyoto Municipal Museum of Art

This work is based on the Buddhist legend of the rabbit in the moon. When Taishakuten appears in the guise of an old man begging for food, the fox catches a carp in the river and the monkey finds him some fruit, but the rabbit is not able to give him anything so it offers up itself by jumping into the fire. Taishakuten shows mercy on the rabbit and resurrects it on the moon. Bairei had been taught the story by the high priest at Higashi-Honganji Temple and apparently painted this work as a family precept for his descendants. In the painting, Bairei skillfully expresses a broad range of motifs, including the mountain stream, the animals, and the figure.

5 (Cat. No. 24) ☆

IMAO Keinen [1845–1924]

Cowboy Under the Pine Trees

c. 1868–1924

Color on Silk

142.5×42.4cm

Yamatane Museum of Art

6 (Cat. No. 25)

IMAO Keinen [1845-1924]

Birds with Maple and Pine Trees

1921

Color on Silk

141.0×41.8cm

Yamatane Museum of Art

In this work, Keinen has painted the pine tree in black ink and the autumn foliage in vivid colors, intertwining the drooping branches of the maple with the pine tree, which is extending upward. A pair of yellow-throated buntings are facing each other, and a varied tit is perched on a branch of the maple. All the birds have some yellowish or reddish coloring on their bodies, presenting a lovely harmony that echoes the contrast between the ink of the pine tree and the brightly colored maple. Keinen emphasized naturalistic painting so much that he set aside the first and the tenth day of each month to paint from nature. It is possible that these birds, which are not found in traditional motifs, are based on sketching from nature and actual observations of wild birds.

7 (Cat. No. 26) ★

KIKUCHI Hōbun [1862-1918]

Fox

1906

Color on Paper

55.3×94.4cm

University Art Museum, Kyoto City University of Arts

8 (Cat. No. 27) ☆

KIKUCHI Hōbun [1862-1918]

Crows and Cherry Blossoms

c. 1868-1912

Color on Silk

157.5×84.0cm

The National Museum of Modern Art, Kyoto



Here, Hōbun has depicted the hazy blossoms of a cherry tree in full bloom with several cawing crows perched on the branches. From the late Meiji to the Taishō period, Hōbun was a leading figure in the Kyoto art world, earning a name for his depictions of cherry blossoms. There are other extant works by Hōbun where he combines cherry blossoms with crows. Similar compositional elements are also found in the works of Genki, a student of Maruyama Ōkyo, suggesting that this is a motif for representing spring scenery that was handed down among painters in Kyoto, albeit in small numbers.

9 (Cat. No. 28)

KIKUCHI Hōbun [1862-1918]

Twelve Months of Bird-and-Flower Paintings

c. 1868-1918

Color on Silk

26.3×21.1cm (each)

Yamatane Museum of Art

This is a picture album with twelve leaves, which depicts an assortment of plants and flowers, birds and insects. Hōbun's refreshingly unrestrained style draws on the Shijō School, and each month is rich in poetic sentiment evoking the four seasons. The charming depiction of February features the blossoms of a plum tree that has just begun to bloom and a finch resting on a branch of the tree. Designed to be enjoyed all year round, the varied compositions of the small paintings feature pine trees, plum trees, weeping cherries, violets, tiger lilies, willows, white cotton rose, chrysanthemums, common reed, and other seasonal plants as well as white cabbage butterflies, Japanese pheasants, dragonflies, Daurian redstarts, deer, and other insects and animals.

10 (Cat. No. 29)

TAKEUCHI Seihō [1864-1942]

Tabby Cat [Important Cultural Property]

1924

Color on Silk

81.9×101.6cm

Yamatane Museum of Art



On a trip to Numazu, Seihō came across a speckled cat and was so taken with it that he acquired it from its owner. He brought the cat home, where he did a succession of photographs and sketches before completing this work. There is something very lifelike about the pose and the expression of the cat that clearly differentiates this work from earlier representations of animals. Even though Seihō still uses traditional pictorial expressions, for example, the old technique of applying gold paint to the pupil and the fur, he is also pioneering a new style of animal painting.

11 (Cat. No. 30)

TAKEUCHI Seihō [1864-1942]

Chinese Landscape After a Shower

c. 1925

Color on Paper

38.2×48.3cm

Yamatane Museum of Art

In 1920, Seihō traveled to China, where he visited Nanjing in late May. We know from sketches he did at the time that this work depicts the scenery near Shencemen Gate in the Nanjing city wall. Seihō thought that if he went to China he would be able to get a true sense of the scenery featuring pagodas that

often appears in the paintings of the Kanō School. In this work, we get a glimpse of Seihō's efforts to imbue the work with a sense of realism by painting the historical building and the magnificent scenery as is.

12 (Cat. No. 31)

TAKEUCHI Seihō [1864-1942]

Landscape

1933

Ink on Paper

73.3×92.0cm

Yamatane Museum of Art

In 1927, Seihō visited Itako, a beautiful lakeside location in Ibaraki prefecture. The area had been recommended by Kawai Gyokudō, one of Seihō's fellow students under Kōno Bairei. Seihō never tired of the picturesque landscape, which bears a close resemblance to Yangzhou in China, and he made many return visits here. This work is one of several paintings of the landscape at Itako. The damp climate of the waterside location is expressed in the depths of the watery ink.

13 (Cat. No. 32)

TAKEUCHI Seihō [1864-1942]

A Warm Day in Winter

1939

Color on Silk

45.5×58.6cm

Yamatane Museum of Art

14 (Cat. No. 33)

TSUJI Kakō [1870-1931]

The Mansōtei (Korea)

1921

Color on Silk

172.0×56.5cm

Yamatane Museum of Art

In May 1920, Kakō traveled to the Korean Peninsula with Iwata Shūkō, Inoue Gadō, and Ōmata Bokutei to fulfill a long cherished wish to visit Mount Kumgang. The following year, Kakō organized the *Kongō Tanshō Gakai* solo exhibition where he showed twenty-six paintings based on his experience at Mt. Kumgang. Together with works by the painters who accompanied him on the trip, the paintings were also included in the *Kongōjō* (Kumgang Album) published by Unsōdō. The Mansōtei is a tea house that stood at the gateway to the Manmulsang area. The upper half of the painting depicts the soaring peaks of strangely shaped rocks that are characteristic of the Manmulsang landscape, while the bottom half depicts people gathering at the tea house.

15 (Cat. No. 34)

TSUJI Kakō [1870-1931]

Sailboats

c. 1912-26

Ink on Paper

183.0×93.5cm

Yamatane Museum of Art

16 (Cat. No. 35)

YAMAMOTO Shunkyo [1871-1933]

Pool in the Crater

1925

Color on Silk

185.5×101.5cm

Yamatane Museum of Art

Many works by Shunkyo are depictions of the natural environment in the mountains based on his own photographs and sketches from climbing trips. The depiction of the weathered rock face, the mist that lingers in the distance, and the crescent

moon floating high in the sky make this an impressive work. The grandeur of the landscape on the crater floor is reinforced by the tiny figures of a pair of deer drinking from a pool where the surface of the water reflects green. In this work, Shunkyo has used the techniques of the Maruyama Shijō School enlivened with the perspective and photorealism of *yōga*, the Western-style painting developed in Japan.

17 (Cat. No. 36)

YAMAMOTO Shunkyo [1871-1933]

Heavy Snowfall and Misty Rain in Summer

c. 1926-33

-1 *Heavy Snowfall*

-2 *Misty Rain in Summer*

54.4×78.4cm (each)

Yamatane Museum of Art

Ink and Light Color on Paper

Ink on Paper

18 (Cat. No. 37) ★

KONOSHIMA Ōkoku [1877-1938]

Deer Sharpening His Horns

1932

Color on Silk

200.0×129.7cm

Kyoto Municipal Museum of Art



Ōkoku loved deer from a young age, and his portrayals of the animals in their natural state in fields or mountains have a rich sense of the seasons about them. One of his late works, this painting depicts a deer sharpening his horns against the trunk of a large tree in the mountains in late autumn after the trees have lost their leaves. The gaze of the deer appears to be directed straight at the viewer, taking us by surprise. The moss-covered tree trunk and the twisted body of the deer convey a splendid sense of solidity and texture that is well suited to a large-scale work that measures nearly two meters in height.

19 (Cat. No. 38)

NISHIMURA Goun [1877-1938]

Polar Bear

1907

Color on Silk

171.5×115.5cm

Yamatane Museum of Art

Goun first set eyes on a polar bear at the Kyoto City Zoo, the second zoological park to open its doors in Japan, and he completed this work after repeatedly drawing the polar bear from life. The composition, which shows the polar bear catching a fur seal in a setting that suggests the Arctic landscape, is proba-

bly the product of the artist's imagination. Goun is said to have surpassed even Seihō, his instructor, in the depiction of animals, and this work is highly acclaimed for the use of countless fine brush strokes to render the animal's fur (*kegaki*). This work expresses the acute powers of observation and brushwork typical of Goun, who constantly emphasized the importance of careful observation before portraying emotionally significant moments.

20 (Cat. No. 39)

NISHIMURA Goun [1877-1938]

Monkey

c. 1912-26

Color on Silk

34.6×42.0cm

Yamatane Museum of Art

21 (Cat. No. 40)

NISHIMURA Goun [1877-1938]

Early Summer Garden

c. 1930

Color on Silk

39.3×41.6cm

Yamatane Museum of Art

22 (Cat. No. 41)

NISHIMURA Goun [1877-1938]

Cranes and Pine Tree

1933

Color on Silk

154.7×59.9cm (each)

Yamatane Museum of Art



The combination of pine trees and cranes, where the pine represents the constancy of the evergreen tree and the crane stands for fidelity, is a popular auspicious motif that may symbolize matrimonial bliss, prosperity of one's descendants, or even abundant harvest. In ancient times, the motif appeared on paintings and bronze mirrors from Song dynasty China, and on mirrors in the late Heian period in Japan. This work has a contemporary feel because Goun has distanced himself from the traditional format by giving the main role to the pair of cranes and their offspring and very little space to the pine tree. Each feather has been carefully and delicately finished using fine brushstrokes (*kegaki*) and shades of white pigment (*gofun*). The work was painted for an exhibition held in Kyoto in 1933 to celebrate the enthronement of the Showa Emperor, and presented to the household of Prince Kuninomiya.

23 (Cat. No. 42)

NISHIMURA Goun [1877-1938]

Waterside in Winter

1938

Color on Silk

60.5×71.0cm

Yamatane Museum of Art

The artist has depicted a pussy willow branch and a pair of ruddy shelduck resting on the shore in the lingering chill of early spring. The Japanese title, *Kansho*, carries connotations of a small sandbank on a desolate waterside in winter. To convey a sense of the cold, the drops of water falling off the duck as it grooms its feathers have been depicted by sprinkling white pigment (*gofun*) to give an impression of snow. According to Yamaguchi Kayō, one of his students, Goun was unusually sensitive to the cold, but he was so keen that he had a portable *kotatsu* (a low, covered table with a heat source underneath) made for his car to be able to get around and draw birds in the snowy landscape.

24 (Cat. No. 43)

NISHIMURA Goun [1877-1938]

Goldfish

1938

Color on Silk

42.0×52.0cm

Yamatane Museum of Art

25 (Cat. No. 44)

NISHIYAMA Suishō [1879-1958]

Puppies

1957

Color on Silk

49.6×57.0cm

Yamatane Museum of Art

26 (Cat. No. 45)

HASHIMOTO Kansetsu [1883-1945]

Ships Returning in Spring

c. 1925-30

Color on Silk

141.2×35.8cm

Yamatane Museum of Art

27 (Cat. No. 46)

HASHIMOTO Kansetsu [1883-1945]

Frosty Morning

c. 1935-44

Color on Silk

51.5×56.3cm

Yamatane Museum of Art

The work captures the moment when a squirrel climbs onto a boulder on a cold and frosty morning. The depiction of the keen eye and the erect tail conveys the tension in the moment. Kansetsu emphasized drawing from life and as he grew older he would feed dogs, cats, rabbits, even monkeys, and raccoon dogs to make countless life drawings for his paintings. In this composition, modern realism is in harmony with the sophistication of the Shijō School as expressed in the fine lines used to render the delicate softness of the animal's fur (*kegaki*).

28 (Cat. No. 47) ☆

IRIE Hakō [1887-1948]

Spring Rain

1905

Color on Silk

152.0×84.5cm

University Art Museum, Kyoto City University of Arts

29 (Cat. No. 48) ★

IRIE Hakō [1887-1948]

Plum Flowers at the Back of Kitano

1911

Color on Silk

85.5×148.0cm

University Art Museum, Kyoto City University of Arts

A graduation work for Kyoto City College of Painting (KCCP), this work depicts the familiar scenery near the artist's home, which was fairly close to Kitano Tenmangū Shrine. Famed for its plum trees, the shrine has been repeatedly depicted since the Middle Ages, but Hakō imbues the subject with a sense of freshness by choosing the deserted atmosphere at the back of the shrine, not the lively grounds where people gather, to depict a tranquil landscape of wintry desolation. The way that he has painted the plum blossoms, as if scattering the paint with his brush, is also impressive.

30 (Cat. No. 49)

IRIE Hakō [1887-1948]

Wintry Shower

1937

Ink and Light Color on Paper

43.5×69.6cm

Yamatane Museum of Art

31 (Cat. No. 50)

TSUCHIDA Bakusen [1887-1936]

Poppies

c. 1923

Color on Silk

129.5×27.5cm

Yamatane Museum of Art

This work depicts field poppies as they change from buds to blossoms and then to seed capsules once the petals have scattered. Bakusen, who was particularly fond of this motif, would sketch poppies from life wherever he found them and even grow them in his own garden. Poppies featured in many of his works, including the ones shown at the fifth exhibition of the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) in 1926, and at the tenth Teiten (Imperial Art Exhibition) in 1930. There is an aspect of rustic beauty in the use of the vivid colors, including the red petals, the verdigris and pale green on the leaves, and the emphasis on the surrounding shadows.

32 (Cat. No. 51)

TSUCHIDA Bakusen [1887-1936]

Shrimp

1926

Color on Silk

119.5×27.0cm

Yamatane Museum of Art

33 (Cat. No. 52)

TSUCHIDA Bakusen [1887-1936]

Bamboo Shoot, Arrowhead Roots, and Shrimp

c. 1933

Color on Silk

26.8×23.2cm

Yamatane Museum of Art

34 (Cat. No. 53)

TSUCHIDA Bakusen [1887-1936]

Sweetfish

c. 1926-36

Color on Silk

36.7×37.0cm

Yamatane Museum of Art

35 (Cat. No. 54) ★

SAKAKIBARA Shihō [1887-1971]

Gamecocks

1907

Color on Silk

144.0×82.5cm

University Art Museum, Kyoto City University of Arts

36 (Cat. No. 55) ☆

ONO Chikkyō [1889-1979]

The South

1911

Color on Silk

68.0×68.0cm

University Art Museum, Kyoto City University of Arts

37 (Cat. No. 56) ☆

ONO Chikkyō [1889-1979]

Four Seasons on the Southern Island (Spring and Autumn)

1913

Color on Paper

136.0×46.0cm (each)

Kyoto Municipal Museum of Art

38 (Cat. No. 57) ★

ONO Chikkyō [1889-1979]

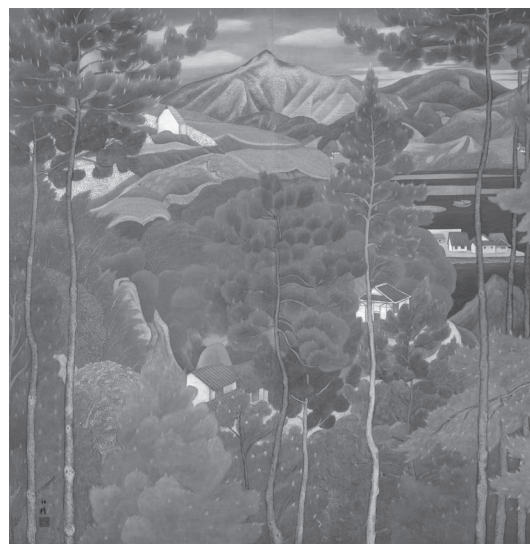
Native Landscape

1917

Color on Silk

173.0×169.5cm

The National Museum of Modern Art, Kyoto



Similarly to *The South* (No. 36), this work depicts a view of the valleys and seaside at Kasaoka, Chikkyō's hometown, glimpsed through pine trees and rendered in deep colors. Cezanne's influence on this work has been noted. The previous year, Chikkyō had been selected for the Bunten (Ministry of Education Exhibition) where he won an award for *Two Island Scenes* (Chikkyō Art Museum, Kasaoka), but *Native Landscape* was not selected. As a result of distrust in the Bunten selection criteria, Chikkyō, Kagaku, and Tsuchida Bakusen established the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) in the following year.

39 (Cat. No. 58)

ONO Chikkyō [1889-1979]

Early Morning

1969

Color on Paper

46.2×60.3cm

Yamatane Museum of Art

Chikkyō painted numerous works where he combined bamboo with clouds. Fond of haiku, he composed a poem describing billowing clouds among young bamboo swaying in the breeze, and this work is an attempt to illustrate the poem. By whittling down the number of colors and narrowing the motifs to the blue sky, white clouds, and young bamboo moving in the wind, the artist has depicted the limpid clarity of morning. Chikkyō used to say that paintings must have poetic sentiment and rhythm, characteristics that are well expressed in this work.

40 (Cat. No. 59)

ONO Chikkyō [1889-1979]

Lights in the Offing

1977

Color on Paper

93.8×136.9cm

Yamatane Museum of Art



In the quiet of a summer evening, fires are lit on boats offshore to lure fish, and the glow of clouds edged in pale madder red is reflected in the surface of the water. In his later years, Chikkyō was drawn to exploring the spirituality of ink painting, but he painted this work after going back to his forte, color. This was the last of his paintings to be shown at the Nitten (Japan Fine Arts Exhibition). Some have read the impending fate of a painter battling illness into the clouds and dark surfaces of the water, but the work can also be seen as a last tour de force using the techniques and themes of long experience.

41 (Cat. No. 60)

FUKUDA Heihachirō [1892-1974]

Spring

c. 1925

Color on Silk

138.2×42.2cm

Yamatane Museum of Art

42 (Cat. No. 61)

FUKUDA Heihachirō [1892-1974]

Sweetfish

c. 1935

Color on Silk

39.0×57.0cm

Yamatane Museum of Art

43 (Cat. No. 62) ☆

KANASHIMA Keika [1892-1974]

Grass

1918

Color on Silk with Gold Leaf on the Reverse

168.2×181.4cm (each)

Kyoto Municipal Museum of Art

Section 2.

Murakami Kagaku—The Path to *Nude*

Kagaku was a seeker after truth, an artist for whom art and devotion were one. He entered the Kyoto City School of Arts and Crafts (KCSAC) in 1903, at the age of fifteen. There, studying with Takeuchi Seihō and other leaders of the Kyoto art world, he took his first steps towards becoming an artist. While Kagaku was studying at KCSAC, his *Donkeys and Summer Grass* (No. 45) was accepted for the second Bunten (Ministry of Education Exhibition). Then *February Landscape* (originally entitled *Early Spring*) (No. 46), his graduation work at the Kyoto City College of Painting (KCCP), was not only shown in the fifth Bunten but received a certificate of merit; Kagaku began to attract considerable interest in art circles.

In 1918, Kagaku, Ono Chikkyō, and Tsuchida Bakusen, questioning the Bunten judging standards, founded the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai). There Kagaku presented ambitious work, including his *Nude* (No. 55). From 1921 on, however, the asthma from which he had long suffered worsened and the fetters imposed by participation in art circles began to chafe. From 1927 on, he lived in seclusion in Hanakuma, Kobe, the home of his adoptive family, absorbed in thought and creative work focused on his quest for truth.

This section examines Kagaku's broad-ranging oeuvre, which culminates with *Nude*, his "eternal woman." It ranges from early work in the style learned from Maruyama Shijō School masters and classic works (No. 44-48, 51) to works inspired by *nanga* and Western-style painting in the Taishō period (1912-1926) (No. 50, 52-57), and the sublime ink painting style he developed after completing *Nude* (No. 58-62).

* Some of the works on display will be changed between the first and second halves of the exhibition period. For reasons of space, the display of the works associated with this section will be divided into two areas in the gallery.

44 (Cat. No. 1) ★

MURAKAMI Kagaku [1888-1939]

Brown Bear

1907

Color on Silk

143.8×82.5cm

University Art Museum, Kyoto City University of Arts



A graduation work for the Kyoto City School of Arts and Crafts (KCSAC), this is the first extant work the artist signed with the pseudonym Kagaku. The brushwork of the Maruyama Shijō School, which he learned from his instructor, Takeuchi Seihō, is apparent in the application of gold paint (*kindei*) to the bear's delicately painted fur and pupils, and from the depiction of the tree trunk and leaves. We can sense the love that Kagaku bore for animals in the charming expression of the bear's gentle pupils. With the exception of *Donkeys and Summer Grass* (No. 45) and a few other pieces, Kagaku did not produce many paintings of animals, making this a rare example in his oeuvre.

45 (Cat. No. 2)

MURAKAMI Kagaku [1888-1939]

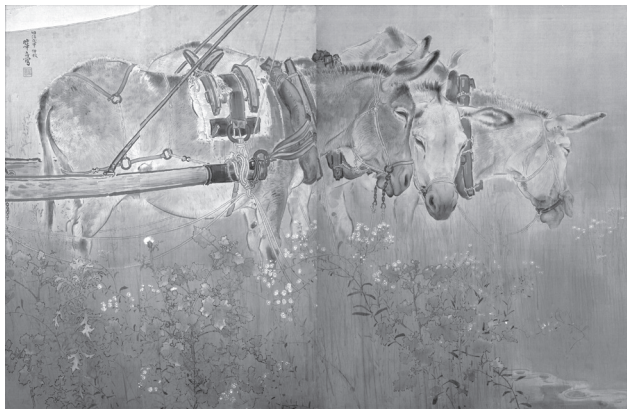
Donkeys and Summer Grass

1908

Color on Silk

114.0×177.0cm

Saitama Municipal Cartoon Art Museum



Early in Kagaku's career, this work was selected for the second Bunten (Ministry of Education Exhibition) in 1908, where it was awarded a third class prize. A partial drawing of the donkeys with detailed notes about coloring and characteristics, and a carefully worked sketch of the harness are also extant. Even though the composition emulates traditional bird-and-flower paintings, the choice of working animals as the subject is unique. We learn from the depiction of the heads, bodies, and

musculature of the donkeys, as well as his use of highlights in the plant leaves to produce a three-dimensional effect that Kagaku was aware of Western painting early in his career.

46 (Cat. No. 3) ★

MURAKAMI Kagaku [1888-1939]

February Landscape

1911

Color on Silk

113.0×130.2cm

University Art Museum, Kyoto City University of Arts

This is a view of the rural landscape in the direction of Ginkaku-ji Temple, seen from the north side of the summit of Mt. Yoshida in Kyoto. Kagaku presented the work as a graduation piece from the painting program at the Kyoto City College of Painting (KCCP) with the title *Early Spring*. Yet when he exhibited the work at the fifth Bunten in the fall of 1911, the title was changed to *February Landscape*. Although the fields and the hamlet are drawn in the style of the Maruyama Shijō School, we sense an awareness of Western painting in the use of perspective drawing to create spatiality from the foreground to the foothills in the back. Kagaku particularly struggled with depicting the mountain. One anecdote recounts how Kagaku consulted his instructor, Seihō, at the stage of the preparatory painting about erasing the mountain; another anecdote tells us that Kagaku used bush warbler droppings (*uguisu no fun*) on several occasions to wash out the mountain.

47 (Cat. No. 4) ☆

MURAKAMI Kagaku [1888-1939]

Plants and Flowers of the Four Seasons

1912

Color on Gold-Leafed Paper

174.8×176.0cm (each)

The National Museum of Modern Art, Kyoto



Painted on commission, this work consists of four *fusuma-e* (paintings on sliding door panels), which adorned a room at Tokushōji Temple in Kyoto until around 1957. The work takes the format of a traditional bird-and-flower painting where the painter arranged birds associated with the seasons among the flowering plants of spring and autumn. However, the work combines the style of *shōhekiga* (paintings on partitions and walls) of the Momoyama period with characteristics of the Tosa and Rimpa schools, making this an unusual work in Kagaku's oeuvre. The work is a fascinating example since it affords us a glimpse of the broad range of his studies at art school.

48 (Cat. No. 5) ☆

MURAKAMI Kagaku [1888-1939]

Buddha Attaining Enlightenment (Copy)

1912

Ink on Paper

72.9×53.5cm

University Art Museum, Kyoto City University of Arts



The faculty at KCSAC and KCCP, including Takeuchi Seiho and Kikuchi Hōbun, used to copy old paintings, a method of training that they also recommended to their students. This is a copy of a Tibetan painting that Kagaku did at the Tokyo Fine Arts School. The inscription at bottom left of the canvas says, “Copied by Murakami Kagaku at Tokyo Fine Arts School in the first year of Taishō (1912).” Kagaku’s use of delicate lines to produce a true copy of the original work, *The Thirty-Five Buddhas of Repentance* (The University Art Museum, Tokyo University of the Arts), reveals his enthusiasm for researching ancient paintings and illustrates his sophisticated skills.

49 (Cat. No. 6) ☆

MURAKAMI Kagaku [1888-1939]

Kinokuniya Bunzaemon and His Boat Yūrei-maru

1915

Color on Silk

119.0×41.2cm

The National Museum of Modern Art, Kyoto

50 (Cat. No. 7) ★

MURAKAMI Kagaku [1888-1939]

Ox Ploughing a Spring Field

1916

Color on Silk

127.0×42.4cm

The National Museum of Modern Art, Kyoto

51 (Cat. No. 8) ★

MURAKAMI Kagaku [1888-1939]

Amida Buddha (Amidābha)

1916

Color on Silk with Gold Leaf on the Reverse

209.5×131.7cm

Kyoto Municipal Museum of Art

This commemorative work is known as Kagaku’s first Buddhist painting. We can see the evidence of Kagaku’s studies of Buddhist painting in the composition, which emulates the wall painting *Amida of the Pure Land* in the Golden Hall of Hōryūji Temple. Elements of Buddhist paintings are evident also in the application of *urahaku* (silk backed by gold leaf), in the yellow ochre (*ōdo*) and the white pigment (*gofun*), and in the refined hues of ancient vermilion (*kodai shu*) and metallic pigment (*kinzokudei*). However, the use of gently flowing lines to represent the Amida Buddha and flanking attendants differentiates this work from traditional Buddhist paintings. Nishimura Goun praised the work, saying Kagaku’s Amida reminded him of the captivatingly feminine figures by the *ukiyo-e* artist Suzuki Harunobu.

52 (Cat. No. 9) ☆

MURAKAMI Kagaku [1888-1939]

Tides

1918

Color on Silk

41.4×50.2cm

The National Museum of Modern Art, Kyoto

53 (Cat. No. 10)

MURAKAMI Kagaku [1888-1939]

Chinquapin Grove

1919

Color on Silk

82.8×57.0cm

Yamatane Museum of Art

In 1921, Kagaku made plans to travel to Europe together with fellow students Ono Chikkyō and Tsuchida Bakusen, but his chronic asthma worsened and, in the end, he had to abandon the trip. Completed two years earlier, this work drives home the strength of Kagaku’s awareness of Western art at the time. Stepping back from the work it appears to be an oil painting, but to express volume, Kagaku in fact painted the mass of chinquapin leaves in layers of natural mineral pigment. To represent daylight, Kagaku has applied silver-colored paint, thought to be aluminum paint (*arumi-dei*), to the grove of trees, thus introducing a three-dimensional feel. The gradation on the undergrowth and the shrubs around the pond gives the work a soft texture. Writing about this period of his life, Kagaku says, “I leave the city to sketch from nature. I draw bushes, I draw the sky, I draw the earth. The bushes and the sky are the technique, and everything else is implied. What substance is implied, I wonder.” The words afford us a glimpse of his attempts to draw near to the “substance” of nature by observing and drawing the landscape.

54 (Cat. No. 11)

MURAKAMI Kagaku [1888-1939]

Nude (Study)

1920

Color on Paper

171.0×107.3cm

University Art Museum, Kyoto City University of Arts

55 (Cat. No. 12)

MURAKAMI Kagaku [1888-1939]

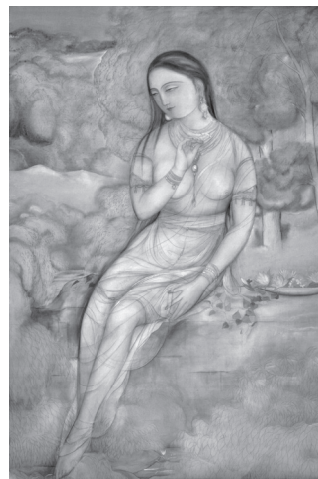
Nude [Important Cultural Property]

1920

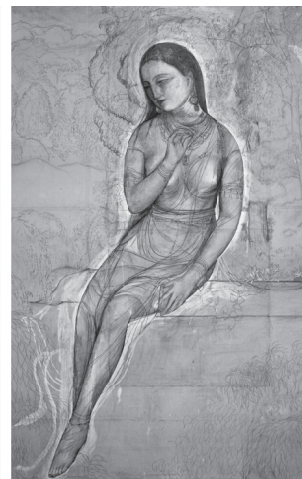
Color on Silk

163.6×109.1cm

Yamatane Museum of Art



55



54

This work depicts the ideal “eternal woman,” the source of the human yearning for eternity. The dignified female figure, wearing an ornament at the chest and decorative bands (*hisen*)

and wristlets (*wansen*) on the arms, with a bowl of white lotus flowers placed at her left, evokes images of Avalokitesvara, or the Bodhisattva Padmapani in the Ajanta Caves in India. On the other hand, the composition with its distant views of a landscape also calls to mind Leonardo da Vinci's *La Gioconda*, or *Mona Lisa* (Musée du Louvre). Kagaku painted no other nudes.

56 (Cat. No. 13) ★

MURAKAMI Kagaku [1888-1939]

Self-Portrait

1922

Oil on Paper

34.0×24.0cm

As a young man, Kagaku was already strongly aware of Western painting and he experimented with oil painting for a time in the Taishō period. This work is one of three extant oil paintings from that period. The year before painting this piece, Kagaku had to abandon plans to travel to Europe with his peers in the Kokuga Sōsaku Kyōkai (Association for the Creation of National Painting) when his chronic asthma worsened. He immersed himself in drawing and recuperation, writing at the time that "Painting is praying behind closed doors." This self-portrait, with its knitted eyebrows and deep shadows, seems to symbolize conflict and agony as Kagaku contemplates a work where he is confronted with the deterioration of his own physical and mental health.

57 (Cat. No. 14) ★

MURAKAMI Kagaku [1888-1939]

Flatfish

1922

Color on Silk

37.5×51.0cm

The National Museum of Modern Art, Kyoto

58 (Cat. No. 15) ★

MURAKAMI Kagaku [1888-1939]

Mountains

c. 1925

Ink and Light Color on Silk

23.2×26.4cm

Yamatane Museum of Art

59 (Cat. No. 16)

MURAKAMI Kagaku [1888-1939]

Winter Mountain

1929

Ink and Light Color on Paper

39.0×51.5cm

Yamatane Museum of Art

Around 1925, Kagaku became serious about painting mountains. He was so enthusiastic that he rented a house where he had a view of an entire mountain and could sketch it from his own roof. Compared to the free brushwork of the mountains painted in his late period, the early works are characterized by delicate lines that emulate the *hakubyō* (ink lines painted with a fine brush) style of Li Long Mian, a painter in Song dynasty China. This work adds a certain generosity to his early style; it is perhaps an example from a period of transition when Kagaku was moving toward the free-flowing lines tinged with abstraction of his later years.



60 (Cat. No. 17) ☆

MURAKAMI Kagaku [1888-1939]

Kannon Padmapani (Bearer of the Lotus)

1930

Color on Paper

132.0×31.3cm

The National Museum of Modern Art, Kyoto

It is said that Kagaku painted close to seven hundred Buddhist images in his lifetime, repeatedly going back to depictions of the bodhisattva Kannon.

Several examples of the *nenge* gesture where the bodhisattva holds a flower between the fingertips are still extant.

In 1919, when Kagaku saw the sculpture *Avalokitesvara Bodhisattva* from the Kuramadera Temple at the exhibition, he described how he sensed a female body in the figure, "the beautiful skin and a body so alive that the blood was coursing through the veins." He also talked about perceiving in the figure's half-closed eyes "a love born of wisdom, and not the doubts expressed in the *Mona Lisa*."

61 (Cat. No. 18) ☆

MURAKAMI Kagaku [1888-1939]

Peony

1930

Ink and Light Color on Silk

34.7×42.4cm

The National Museum of Modern Art, Kyoto



From the early years to the end of his life, the peony was a subject that Kagaku returned to again and again. In fact, his final work was an ink painting of a peony. In 1924, he likened the solemnity and dignity of the flower to ancient religious paintings. He also wrote a poem describing how the fragrance of the peony filled the studio where he worked. In his early years, Kagaku painted the flowers in strong colors, but in the Shōwa period, after withdrawing into a life of seclusion in Hanakuma, Kobe, most of his paintings of peonies were done in ink. The struggle to express his own spirit in the representation of a peony was one that Kagaku found both engrossing and arduous.

62 (Cat. No. 19)

MURAKAMI Kagaku [1888-1939]

Green Maple Trees over a Mountain Stream

1933

Ink and Light Color on Paper

135.0×31.3cm

Yamatane Museum of Art

Section 3.

Kyoto Artists' Depiction of Women—Before and After Kagaku's *Nude*

To Kagaku, his *Nude* (No. 55) was the “eternal woman,” the ideal form and subject of perpetual longing. As he wrote, he sought “Beauty that is simultaneously physical and spiritual.” “I sought to depict a harmonious beauty possessing all the many virtues.”

The depiction of women in *Nihonga* in the early twentieth century, from the late Meiji through the early Shōwa periods, before and after *Nude* was completed, was quite free in style. *Nihonga* artists were creating a variety of images of women, moving beyond the dazzling, sultry women in *ukiyo-e* depictions of beautiful women from the Edo period. Those paintings of beautiful women from contemporary society fascinated many; the 9th Bunten (Ministry of Education Exhibition) in 1915 included a special gallery of paintings of beautiful women for the first time.

This section will examine the highly individual depictions of women being created contemporaneously with *Nude*. The exhibits include work by Uemura Shōen, who painted “gemlike women fragrant with an exalted serenity” (No. 63–65), Tsuchida Bakusen, who tested the limits of paintings of beauties, with his blank-faced *Maiko*, *Apprentice Geisha* (No. 69) and his *Arranging Hair* (No. 68), in which the woman's face is not visible. Fukuda Heihachirō depicted the healthy beauty of working women in *Young Women and Peach Trees* (No. 71), while Okamoto Shinsō (No. 73) and Kainoshō Tadaoto (No. 74) presented women with an overwhelming presence and vividness, depicting their inner natures, ugliness as well as beauty, and decadent glamor.

*Some of the works on display will be changed between the first and second halves of the exhibition period.

63 (Cat. No. 63)

UEMURA Shōen [1875-1949]

Firefly

1913

Color on Silk

174.5×97.7cm

Yamatane Museum of Art



On a summer's evening, a woman is hanging a mosquito net when a firefly is blown in on the evening breeze. Shōen has depicted the moment when the woman notices the firefly. The narrow obi tied at her side tells us that she is getting ready for sleep and gives us a sense of her attention to detail. Shōen has painted a woman of a respectable family in the Tenmei period (1781–1789), but the pattern of art nouveau lilies—popular in the Taishō period—on the *yukata* gives the figure a sense of novelty.

64 (Cat. No. 64)

UEMURA Shōen [1875-1949]

The Evening Glow

c. 1912-26

Color on Silk

118.4×40.6cm

Yamatane Museum of Art

In the late Meiji and Taishō periods, people started to take note of genre painting from the early Edo period, which was introduced through exhibitions and publications. Regardless of the school, depicting works modeled on genre painting from the Kan'ei (1626–44) and Genroku (1688–1704) eras was in vogue among painters. Holding a fan and bending slightly backward as if dancing, the figure in this painting can be traced back to the *kanbun bijin* (literally, beauties of the Kanbun era [1661–73]) paintings that were popular in the late seventeenth century. The head covering, the raised hems of her *kimono*, and *zōri* sandals tell us that she is leaving the house to go out. The symbolic

representation of the background with maple leaves scattered around the figure to intimate the season and the golden fan suggesting a brightly glowing sunset produces the air of a *bijinga* (a genre of paintings of beautiful women) unique to Shōen.

65 (Cat. No. 65)

UEMURA Shōen [1875-1949]

Evening

1935

Color on Silk

154.0×57.2cm

Yamatane Museum of Art

66 (Cat. No. 66)

ITŌ Shōha [1877-1968]

Woman Selling Crickets

c. 1932

Color on Silk

126.7×42.5cm

Yamatane Museum of Art

Shōha mainly painted female figures, as did Uemura Shōen. However, while Shōen pursued an ideal beauty, Shōha went in a different direction and attempted to paint realistic figures. Many of her works feature women and children, and this one, depicting a peddler of insects in the Edo period, is one of them. Late Edo period genre sketches in the book *Morisada Mankō* show checkered stalls displaying insect cages; it is believed that Shōha consulted such sketches when planning specific scenes.

67 (Cat. No. 67) ★

KIKUCHI Keigetsu

[1879-1955]

Young Girls

1920

Color on Silk

157×101.5cm

The National Museum of Modern Art, Kyoto



68 (Cat. No. 68) ☆

TSUCHIDA Bakusen [1887-1936]

Arranging Hair

1911

Color on Silk

80.0×85.5cm

University Art Museum, Kyoto City University of Arts



A graduation work for the Kyoto City College of Painting (KCCP), this work was shown at the first Le Masque exhibition in 1911 and later selected for the fifth Bunten (Ministry of Education Exhibition). The motif, a woman dressed in her undergarments and arranging her hair, is one that often appears in the *ukiyo-e* of Kitagawa Utamaro. However, Bakusen does not portray the woman's face, but uses a composition where the eye is drawn to her two white arms raised to touch the hair. The model's name was Midori, and she had come from Tokyo at the request of Bakusen's instructor, Takeuchi Seihō. When his instructor was away, Bakusen had the chance to sketch her from life and made use of the drawings for this work.

69 (Cat. No. 69)

TSUCHIDA Bakusen [1887-1936]

Maiko, Apprentice Geisha

c. 1924

Color on Silk

37.9×42.0cm

Yamatane Museum of Art

Bakusen painted *maiko* (apprentice geisha) so many times that he earned himself the nickname "*maiko no Bakusen*" (Bakusen with the *maiko*). Describing the process of drawing *maiko*, Bakusen said, "The approach is the same as drawing the shape of an apple. I have the same feeling when I draw any object of beauty." We can infer from his rejection of the sensuality and vulgarity of women of flesh and blood that it was Bakusen's intent to devote a lifetime to exploring pure beauty and dignity through the motif of the *maiko*.

70 (Cat. No. 70) ★

ŌNISHI Sōkan [1891- ?]

Before Going Out

1914

Color on Silk

175.0×99.0cm

University Art Museum, Kyoto City University of Arts



71 (Cat. No. 71)

FUKUDA Heihachirō [1892-1974]

Young Women and Peach Trees

1916

Color on Silk

172.2×362.0cm

Yamatane Museum of Art

This work depicts trees laden with peaches and two young women who are harvesting the fruit. The ripe peaches are covered with paper bags to avoid bruising, but in the left corner, we see a peach that has already started to spoil because it was bruised when it fell to the ground. The detailed observations are apparent in the delicate rendition of the juicy peaches in the hands of one of the women, the patterns on the aprons, and the designs on the obi. There is also a slight air of sensuality about the woman on the left emphasized by the curves of her body and the slightly disordered collar. Heihachirō was a sophomore at Kyoto City College of Painting (KCCP) when he submitted this work to the tenth Bunten, but it was rejected. He signed the work as Kyūshū, his pseudonym at the time.

72 (Cat. No. 72) ☆

MARUOKA Hiroshi [1892-1966]

Narrow Path to the Lane

1916

Color on Silk

166.0×190.7cm

University Art Museum, Kyoto City University of Arts

73 (Cat. No. 73) ★

OKAMOTO Shinsō [1894-1933]

Rouge

1918

Color on Silk

136.0×136.0cm

University Art Museum, Kyoto City University of Arts



This is a graduation work for the Kyoto City College of Painting (KCCP), which was later selected for the first Kokuga Sōsaku Kyōkai exhibition. The work was extremely popular when it was unveiled. It was acclaimed as throwing new light on the *bijinga*, and Tsuchida Bakusen, in particular, expressed strong admiration. Even though the attitude of the woman in the painting is one of sensual coquettishness, there is still a sense of gracefulness about her. One of Shinsō's masterpieces, this work is also celebrated for symbolizing the artistic qualities of the Taishō period.

74 (Cat. No. 74) ☆

KAINOSHŌ Tadaoto

[1894-1978]

Spring Night (Petals)

c. 1921

Color on Silk

146.5×99.7cm

The National Museum of Modern Art, Kyoto

The painting portrays loathsome smiles on the faces of the *tayū*, the highest rank of courtesan, and the servant girl looking after her needs. When painting women in the



1920s, Tadaoto did not simply draw the model from life, but he took photographs and he also dressed up as a woman. There is an extant photograph of Tadaoto dressed as a courtesan and holding a cup in his hand, which is associated with this depiction of the moment when the courtesan is about to touch the petal floating in the sake cup. There is a whiff of decadence about the work, which is richly fascinating for the way it captures the woman's sentiments while projecting Tadaoto's image of women.

Artists' Biographies

HASHIMOTO Kansetsu [1883-1945]

Born in Hyogo; given name Kan'ichi. After learning the basics from Shijō School member Kataoka Kōkō, he moved to Kyoto to study with Takeuchi Seihō at the Chikujōkai, the painting school founded by Takeuchi. He was active in both the Bunten (Ministry of Education Exhibition) and the Teiten (Imperial Art Exhibition). In 1923 he left the Chikujōkai and in 1934 was appointed an Imperial Household Artist. In 1935 he became a member of the Imperial Fine Arts Academy and in 1937 a member of the Imperial Art Academy. After painting *nanga*-style landscape paintings based on Chinese and Japanese stories and distinctive natural features and customs, he switched to painting animals.

IMAO Keinen [1845-1924]

Born in Kyoto; given name Eikan. Studied with *ukiyo-e* artist Umekawa Tōkyo and Suzuki Hyakunen. Counted as one of Hyakunen's four greatest disciples. In 1880, he began teaching at the Kyoto Prefectural Art School. His forte was bird-and-flower painting. His works won prizes both inside and outside of Japan, including at the Competitive Show for the Promotion of National Painting and the Paris Exposition, and he became renowned for the elegant and delicate brush work that imbued his paintings with an air of charm. In 1904, he was appointed an Imperial Household Artist, and in 1919 was made a member of the Imperial Fine Arts Academy.

IRIE Hakō [1887-1948]

Born in Kyoto; given name Ikujiro. Studied at the Kyoto City School of Arts and Crafts (KCSAC) and Kyoto City College of Painting (KCCP). Selected for the first Bunten (Ministry of Education Exhibition) in 1907. In 1918, when the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) was formed, he declined to join. When, however, the work he submitted to its first exhibition won a prize, he became a member the following year. Following KSK's dissolution, he left the art world but continued his creative work on his own, displaying his talent in reproductions of ancient paintings. In 1934, he became a professor at the KCCP.

ITŌ Shōha [1877-1968]

Born in Mie; maiden name Ujitoko, given name Sato. Studied with Morikawa Sobun and Taniguchi Kōkyō. In 1905, married Itō Rojō, who also studied with Taniguchi. Was active in the Bunten (Ministry of Education Exhibition) and became renowned as an up-and-coming female artist in the Kyoto art world. In 1919, she participated in the formation of the Nihon Jiyū Gadan (Japan Free Art World). The following year, however, she returned to the Teiten (Imperial Art Exhibition). During the Taishō period, she painted many scenes from the everyday lives of Japanese women of her time. During the Shōwa period, she made a dramatic shift to classical literary and historical themes.

KAINOSHŌ Tadaoto [1894-1978]

Born in Kyoto. Went on from the Kyoto City School of Arts and Crafts (KCSAC) to the Kyoto City College of Painting (KCCP) and participated in the formation of the Mitsuritsukai. In 1918, on the recommendation of Murakami Kagaku, his *Yokogushi* (A Comb in the Side Hair), now at the Hiroshima Prefectural Art Museum, was accepted for the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) exhibition. In 1922, *A Woman in Blue*, now at the Kyoto Municipal Museum of Art, was rejected by the KSK exhibition but accepted for the Teiten (Imperial Art Exhibition). Following the KSK's dissolution, he left the art world to work as a period authenticator with film director Mizoguchi Kenji.

KANASHIMA Keika [1892-1974]

Born in Hiroshima; after studying with Hirai Chokusui in Osaka, also studied with Takeuchi Seihō in Kyoto. His work was first selected for the Bunten (Ministry of Education Exhibition) in 1918. Became an instructor at the Kyoto City School of Arts and Crafts (KCSAC) in 1930 and in 1950 led the private painting school Kinugasakai. Became a member of the Japan Art Academy in 1959. His forte was bird-and-flower paintings. Working in the tradition of the Maruyama Shijō School, he added accents taken from Chinese imperial court painting to create a richly decorative style.

KIKUCHI Hōbun [1862-1918]

Born in Osaka; former name Mihara, given name Tsunejirō. Studied with Shigeno Hōen and Kōno Bairei. After repeatedly winning awards at the National Industrial Exhibition, became known, along with Takeuchi Seihō, as one of Kōno's four great students. In 1883, he began teaching at the Kyoto Prefectural Art School. He later taught many rising artists at the Kyoto City School of Arts and Crafts (KCSAC) and devoted himself to the founding of the Kyoto City College of Painting (KCCP), where he was appointed professor in 1917. He frequently served as a judge for the Bunten (Ministry of Education Exhibition) and Teiten (Imperial Art Exhibition) and was known for his stylish, lyrical bird-and-flower paintings.

KŌNO Bairei [1844-1895]

Born in Kyoto; given name Tatatoyo. Studied with Nakajima Raishō and Shiokawa Bunrin. In 1878, he and Mochizuki Gyokusen submitted a proposal to the governor of Kyoto to establish an art school. After it opened, Kōno became a teacher at the school but withdrew the following year. He returned, however, in 1888. In 1893 he was made an Imperial Household Artist. The subject matter of his work covered a vast range, and his style added a modern realism to the Maruyama Shijō tradition. He devoted himself to the development of the Kyoto art world and the education of up-and-coming artists. Takeuchi Seihō and Kawai Gyokudō were among those he fostered.

KUNII Ōbun [1833-1887]

Born in Kyoto; his mother was a granddaughter of Maruyama Ōkyo. Studied with Maruyama Ōritsu, the fourth generation master of the Maruyama School, whose successor he became. He participated in the Ansei era (1854-60) construction of the Imperial Palace, for which he painted landscapes in ink on partitions and walls. In 1866 he joined Nakajima Raishō, Shiokawa Bunrin, and others to found the Kyoto-based painters' group, Jo'unsha. In 1880, he became a teacher at the newly founded Kyoto Municipal Art School. Continuing to employ the Maruyama School's distinctive flat, bright style, he was known for his landscapes and bird-and-flower paintings.

MOCHIZUKI Gyokusen [1834-1913]

Born in Kyoto. Both his grandfather and father were Mochizuki School artists, and Gyokusen studied painting with his father. He then participated in the construction of the Imperial Palace in Kyoto in 1855. He received numerous awards throughout the Meiji period, including prizes at the National Industrial Exhibition and the Paris Exposition. He devoted himself to working with Kōno Bairei to establish the Kyoto Municipal Painting School, and in 1880, when the school opened, was appointed instructor in the East Group (drawing from life and *yamato-e*) program. In 1904 he was appointed an Imperial Household Artist. Blending the styles of the Kishi and Shijō Schools with the Mochizuki School, he developed an original style adding decorative touches to realistic mimesis.

KIKUCHI Keigetsu [1879-1955]

Born in Nagano; former name Hosono, given name Kanji. In Kyoto, he studied with Utsumi Kichidō and with Kikuchi Hōbun, whose daughter he married, taking the Kikuchi surname. After repeatedly having work selected for the Competitive Show for the Promotion of National Painting, he later became active in the Bunten (Ministry of Education Exhibition) and other official exhibitions. He also devoted himself to teaching the next generation at the Kyoto City School of Arts and Crafts (KCSAC) and the Kyoto City College of Painting (KCCP). He was appointed the principal of both schools in 1932. Made an Imperial Household Artist in 1934, he became a member of the Imperial Art Academy in 1937. He is known for his elegant portrayals of historical figures.

KONOSHIMA Ōkoku [1877-1938]

Born in Kyoto; studied with Imao Keinen. After receiving awards at the Competitive Show for the Promotion of National Painting, the National Industrial Exhibition, and the St. Louis Exposition, he became active in the Teiten (Imperial Art Exhibition). He taught at both the Kyoto City School of Arts and Crafts (KCSAC) and the Kyoto City College of Painting (KCCP) and was made a professor at KCCP in 1918. His outstanding talent was displayed in both decorative bird-and-flower paintings and paintings of animals or people that combined a true-to-life vigor with a lyrical touch.

MARUOKA Hiroshi [1892-1966]

Born in Kyoto; given name Kangorō. After graduating from the department of design at the Kyoto City School of Arts and Crafts (KCSAC), he went on to specialize in *nihonga* at the Kyoto City College of Painting (KCCP). He was also a member of the Sannanjuku, a painting school founded by Tsuchida Bakusen. In 1920, his work received an honorable mention at the third Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) exhibition; he later presented work at each subsequent exhibition. Following the dissolution of the KSK, his work was repeatedly selected for inclusion in the Teiten (Imperial Art Exhibition). In 1939, while a student of Tsuchida Bakusen, he joined the Sannankai, but later left the art world.

MORI Kansai [1814-1894]

Born in Chōshū (now Yamaguchi prefecture), this artist began his studies with Mori Tetsuzan in Osaka. As his teacher's adopted son-in-law, he succeeded to the Mori School headship following his teacher's death. During the closing years of the Tokugawa shogunate, he was active as an imperial loyalist. Then, however, he dedicated himself to art. In 1880, he became a teacher at the Kyoto Prefectural Art School. After repeatedly receiving awards at the National Industrial Exhibition, he became a central figure, along with Kōno Bairei, in Kyoto art circles. In 1890 he received an appointment as an Imperial Household Artist. His oeuvre ranged broadly in style from the Maruyama School to literary painting. His forte was landscapes.

NAKAJIMA Yūshō [1837-1905]

Born in Kyoto. His father was the Maruyama School painter Nakajima Raishō, who trained him. He participated in the Ansei era (1854-60) construction of the Imperial Palace and took part in the Higashiyama Spring and Fall Exhibition in the closing years of the Tokugawa shogunate. In 1880, with the founding of the Kyoto Prefectural Art School, he began teaching there. He was awarded a prize at the 1884 Competitive Show for the Promotion of National Painting. As the successor to the Maruyama School, he produced many landscape and bird-and-flower paintings; his style was regarded as prosaic.

NISHIYAMA Suishō [1879-1958]

Born in Kyoto; given name Usaburō. Studied with Takeuchi Seihō and graduated from the Kyoto City School of Arts and Crafts (KCSAC). After repeatedly receiving awards at various exhibitions including the National Industrial Exhibition, he became active in government-sponsored exhibitions. In 1929 he was made a member of the Imperial Fine Arts Academy. In 1933 he was appointed director of both the KSAC and the Kyoto City College of Painting (KCCP). In 1944, he became an Imperial Household Artist, and exhibited work in the Nitten (Japan Fine Arts Exhibition) after the war. In 1957, he was awarded the Order of Culture. He left us many outstanding paintings of animals and human subjects, and as chairman of the Shōkōsha, nurtured such artists as Dōmoto Inshō.

ŌNISHI Sōkan [1891- ?]

Born in Hyogo; given name Masuji. Studied at the Kyoto City School of Arts and Crafts (KCSAC) and Kyoto City College of Painting (KCCP). Intended to continue his studies but was forced by family issues to return to his home town. No trace remains of subsequent activities as an artist. His only extant work is *Before Going Out* (No. 70), his graduation project at KCCP.

SAKAKIBARA Shihō [1887-1971]

Born in Kyoto; given name Yasuzō. His four brothers, including Uson, were also painters. Studied at the Kyoto City School of Arts and Crafts (KCSAC) and Kyoto City College of Painting (KCCP). His work was first selected for the Bunten (Ministry of Education Exhibition) while he was still a student. Later, however, it was repeatedly rejected. He left the Bunten and participated in forming the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai). Following its dissolution, he continued his work without affiliating with other art groups. In 1937, he was made a professor at KCCP. In 1950, he became a professor at the Kyoto City University of Fine Arts. In 1962, he received a distinguished contributions award from the Japan Art Academy. He produced bird-and-flower-paintings and paintings of animals known for their profound depth.

NISHIMURA Goun [1877-1938]

Born in Kyoto; given name Genjirō. Studied with Kishi Chikudō and Takeuchi Seihō. After receiving an award in the Competitive Show for the Promotion of National Painting, became active in the Bunten (Ministry of Education Exhibition). After recovering from an illness, he resumed his artistic activities and became active in the Teiten (Imperial Art Exhibition). In 1923, he became a professor at the Kyoto City College of Painting (KCCP). In 1933, he was made a member of the Imperial Fine Arts Academy and in 1937 a member of the Imperial Art Academy. His forte was paintings of animals, in a style that combined lifelike depiction with an elegant, urbane character. Nishimura founded his own art school, which he later named Shinchōsha, and devoted himself to providing guidance to promising artists.

OKAMOTO Shinsō [1894-1933]

Born in Hyogo; given name Toshirō. Went on from the Kyoto City School of Arts and Crafts (KCSAC) to the Kyoto City College of Painting (KCCP) and participated in the formation of the Mitsuritsukai. In 1918, his graduation project *Rouge* (No. 73) was selected for the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) exhibition. Okamoto drew attention with his enchanting portraits of beautiful women. In 1921, *Study for Three Maiko Playing Ken* (now in the National Museum of Modern Art, Kyoto), which had appeared the previous year in the KSK exhibition, became his first work selected for the Teiten (Imperial Art Exhibition). Around this time, he began to study with Kikuchi Keigetsu, intending to produce more work for the Teiten. He died, however, unexpectedly at the age of thirty-eight.

ONO Chikkyō [1889-1979]

Born in Okayama; given name Eikichi. Studied with Takeuchi Seihō. While studying at the Kyoto City College of Painting (KCCP), he participated in the formation of Le Chat Noir and then, after graduation, in Le Masque, both groups for discussing Western and Japanese-style painting. He repeatedly had work selected for the Bunten (Ministry of Education Exhibition). When his submission was rejected in 1917, he participated in the formation of the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai). In 1921-1922, he toured Europe with Tsuchida Bakusen. Following the dissolution of the KSK, he returned to participating in the official exhibitions. Following the war, he was active in the Nitten (Japan Fine Arts Exhibition) and adopted a style employing bright colors with soft gradations. In 1976, he was awarded the Order of Culture.

TAKEUCHI Seihō [1864-1942]

Born in Kyoto; given name was Tsunekichi. Studied with Kōno Bairei. Initially used the pseudonym 棲鳳 (Seihō). After traveling to Europe, replaced the first character of his name with 栖, a homophone of the original character but including the Chinese character element for "west" (西). After receiving numerous awards at exhibitions inside and outside Japan, he became active in the official exhibitions. When the Kyoto City College of Painting (KCCP) was founded in 1909, he became a full-time instructor there. Worked to modernize *nihonga* and was a driving force in

the Kyoto art world. Appointed an Imperial Household Artist in 1913 and awarded the Order of Culture in 1937. His meticulous ability to depict subjects so that "if he painted an animal, it was there, scent and all" and his unrestrained style were highly regarded. At his painting academy and school, he trained numerous talented artists. When the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai) was established by Tsuchida Bakusen, Murakami Kagaku, and other students of his, he became an advisor to the group.

TSUCHIDA Bakusen [1887-1936]

Born in Niigata; given name Kinji. Studied with Suzuki Shōnen and Takeuchi Seihō. A graduate of the Kyoto City College of Painting (KCCP); his first work was selected for the Bunten (Ministry of Education Exhibition) while he was still a student. He joined Western-style artists to form Le Chat Noir and Le Masque, with the aim of promoting avant-garde art. In 1918, he participated in the formation of the Kokuga Sōsaku Kyōkai (KSK, Association for the Creation of National Painting; now the Kokugakai). In 1921-23, he traveled in Europe. After his return to Japan, he aimed to fuse Eastern and Western art. Following the dissolution of the KSK, he exhibited work at the Teiten (Imperial Art Exhibition) and in 1934 was made a member of the Imperial Fine Arts Academy.

UEMURA Shōen [1875-1949]

Born in Kyoto; given name Tsune. After studying with Suzuki Shōnen at the Kyoto Prefectural Art School, she also studied with Kōno Bairei and Takeuchi Seihō. At the age of 15 she was awarded first prize at the National Industrial Exhibition, and subsequently selected for many other awards. Active in the Bunten (Ministry of Education Exhibition) and Teiten (Imperial Art Exhibition), she painted *bijinga* (paintings of beautiful women) based on scenes from Edo and Meiji period everyday life, as well as Japanese and Chinese classics and Noh songs. In 1941, she became a member of the Imperial Art Academy, then, in 1944, was appointed an Imperial Household Artist. In 1948, she became the first woman to be awarded the Order of Culture.

TANOMURA Chokunyū [1814-1907]

Born in Bungo (now Oita Prefecture); former surname San'nomiya, given name Chi. Studied with Tanomura Chikuden, who recognized his talent and adopted him as heir and son-in-law. Following a period in which he was active primarily in Osaka, in 1868, he moved to Kyoto. He was a central figure in the establishment of the Kyoto Prefectural Art School in 1880 and served as the school's first director. While continuing to receive numerous awards at the Competitive Show for the Promotion of National Painting, he made enormous contributions to the formation of modern *nanga* painting through the establishment of the Nanshū Painting School and the Nihon Nanga Kyōkai (Japan Nanga Association).

TSUJI Kakō [1870-1931]

Born in Kyoto; given name Unosuke. Studied with Kōno Bairei and was, along with Takeuchi Seihō, one of Kōno's four most outstanding students. He was active in the National Industrial Exhibition and received many awards in official exhibitions. In 1925 he became a member of the Imperial Fine Arts Academy and in 1926 was appointed head of both the Kyoto City School of Arts and Crafts (KCSAC) and the Kyoto City College of Painting (KCCP). His incorporation of elements from Zen painting and *nanga* brushwork into the Maruyama Shijō tradition created a new style. He was the founder of the Kakō Academy and trained such artists as Tomita Keisen.

YAMAMOTO Shunkyo [1871-1933]

Born in Shiga; given name Kin'emon. Studied with Nomura Bunkyo and Mori Kansai. Received many awards at the National Industrial Exhibition and served as a judge for the Bunten (Ministry of Education Exhibition) from its founding. In 1904, he traveled to America for the St. Louis Exposition. In 1909, he was appointed professor at the Kyoto City College of Painting (KCCP), followed in 1917 by his appointment as an Imperial Household Artist, and, in 1919, he became a member of the Imperial Fine Arts Academy. His research on Western-style painting and photography breathed new life into traditional forms of painting from life.

Next Exhibition: Special Exhibition: The 300th Anniversary of the Birth of Itō Jakuchū

Jakuchū's Happiness and Taikan's Auspiciousness:

All Happiness Comes to the Homes of Those Who Smile

Period: 3 January – 6 March, 2016 (Closed on 1/12 and on Mondays, except for 1/4 and 1/11)

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