

A World of Flowers

—from the Rimpa School to Contemporary Art

Period: 22 April (Sat.) – 18 June (Sun.) 2017 (Closed on Mondays)

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

Organized by: Yamatane Museum of Art and The Asahi Shimbun

List of Works

Period of Display ◆: The scenes on display will be changed from 5/23.

Collection ☆: Private Collection No marks: Yamatane Museum of Art

No.	Artists	Title	Techniques / Materials	Date
Section 1: Spring—Buds Emerging				
1	Okumura Togyū (1889-1990)	<i>Lily Magnolias</i>	Color on Paper	1948
2	Watanabe Seitei (1851-1918)	<i>Cherry Blossoms and Sparrows</i>	Color on Silk	20th Century
3	Yokoyama Taikan (1868-1958)	<i>Mountain Cherry Trees</i>	Color on Silk	1934
4	Okumura Togyū (1889-1990)	<i>Cherry Blossoms at Daigo-ji Temple</i>	Color on Paper	1972
5	Ishida Takeshi (1922-2010)	<i>Spring in Yoshino</i>	Color on Paper	2000
6	Senju Hiroshi (1958-)	<i>Cherry Blossoms in the Dark</i>	Color on Paper	2001
7	Kobayashi Kokei (1883-1957)	<i>Tulips and a Bowl</i>	Color on Paper	1953
8	Ogura Yuki (1895-2000)	<i>Reminiscence</i>	Color on Silver-Leafed Paper	1968
Section 2: Summer—Gleaming with Life				
9	Okumura Togyū (1889-1990)	<i>Clematises</i>	Color on Paper	1969
10	Maki Susumu (1936-)	<i>Early Summer Time</i>	Color on Paper	1984
11	Umehara Ryūzaburō (1888-1986)	<i>Roses and Oranges</i>	Oil on Paper	1944
12	Nakagawa Kazumasa (1893-1991)	<i>Roses</i>	Oil on Canvas	1967
13	Morita Sai (1898-1993)	<i>Roses</i>	Color on Gold-Leafed Paper	20th Century
14	Okumura Togyū (1889-1990)	<i>Gerberas</i>	Color on Paper	1975
15	Uemura Shōkō (1902-2001)	<i>Poppies</i>	Color on Paper	1979
16	Yūki Somei (1875-1957)	<i>Azaleas and Lilies</i>	Color on Silk	c. 1930
17	Kobayashi Kokei (1883-1957)	<i>Iris</i>	Color on Paper	1952
18	Fukuda Heihachirō (1892-1974)	<i>Iris</i>	Color on Paper	1957
19	Uemura Shōkō (1902-2001)	<i>Iris</i>	Color on Paper	1977
20	Sugiyama Yasushi (1909-1993)	<i>Water Iris</i>	Color on Silk	20th Century
21	Yamaguchi Hōshun (1893-1971)	<i>Chinese Vase and Peonies</i>	Color on Paper	1964
22	Yamaguchi Kayō (1899-1984)	<i>Peonies</i>	Color on Paper	1976
23	Kobayashi Kokei (1883-1957)	<i>Bird and Evergreen Magnolia</i>	Color on Silk	1935
24	Yamaguchi Hōshun (1893-1971)	<i>Sunny Moments in the Rainy Season</i>	Color on Paper	1966
25	Takayama Tatsuo (1912-2007)	<i>Green Shadows</i>	Color on Paper	1976
26	Hayami Gyoshū (1894-1935)	<i>Chrysanthemums</i>	Color on Silk	1931
27	Kobayashi Kokei (1883-1957)	<i>Lotus Flowers</i>	Color on Silk	1932
28	Umehara Ryūzaburō (1888-1986)	<i>Sunflowers</i>	Oil on Paper	1953
29	Sugiyama Yasushi (1909-1993)	<i>Morning Glories</i>	Color on Paper	c. 1942
30	Okumura Togyū (1889-1990)	<i>Flowers</i>	Color on Silk	1952
Section 3: Autumn—The Changing Season				
31	Yamaguchi Hōshun (1893-1971)	<i>Wild Pinks</i>	Color on Paper	c. 1948
32	Okumura Togyū (1889-1990)	<i>Chinese Bellflowers</i>	Color on Gold-Leafed Paper	20th Century
33	Hayami Gyoshū (1894-1935)	<i>Chinese Bellflowers</i>	Ink and Color on Paper	1934
34	Sakai Hōitsu (1761-1828)	<i>Chrysanthemums with Bird</i>	Color on Silk	19th Century
35	Sakai Hōitsu (1761-1828)	<i>Autumn Plants</i>	Color on Silk	19th Century
36	Kimura Buzan (1876-1942)	<i>Autumn Colors</i>	Color on Silk	20th Century
37	Kawasaki Shōko (1886-1977)	<i>Flowering Plants in Autumn</i>	Color on Paper	c. 1945-50
Section 4: Winter—From Intense Cold to the Return of Spring				
38	Omoda Seiju (1891-1933)	<i>Narcissi</i>	Color on Silk	c. 1919
39	Maki Susumu (1936-)	<i>Narcissi and Sparrows</i>	Color on Paper	2004
40	Yokoyama Taikan (1868-1958)	<i>Camellias</i>	Color on Gold-Leafed Paper	1949

No.	Artists	Title	Techniques / Materials	Date
41	Okumura Togyū (1889-1990)	<i>Early Spring</i>	Color on Paper	1976
42	Sakai Hōitsu (1761-1828)	<i>The Moon and Plum Trees</i>	Color on Silk	19th Century
43	Artist Unknown	<i>Bamboo Fence with Red and White Plum and Camellia Blossoms</i> [Important Art Object]	Color on Gold-Leafed Paper	17th Century

Special Feature

Flowers as Utopian Visions				
44	Suzuki Kiitsu (1796-1858)	<i>Birds and Flowers of the Four Seasons</i>	Color on Gold-Leafed Paper	19th Century
45	Tanomura Chokunyū (1814-1907)	<i>A Hundred Flowers</i>	Color on Silk	1869
46	Uemura Shōkō (1902-2001)	<i>Flowers and Birds of Japan</i>	Color on Paper	1970
47	Kayama Matazō (1927-2004)	<i>Screen with Floral Fans</i>	Color on Silk	1966
48	Sakai Ōho (1808-1841)	<i>Red and White Lotuses, White Wisteria Blossoms, and Maple Leaves</i>	Color on Silk	19th Century
49	Yamamoto Shunkyo (1871-1933)	<i>Spring and Autumn Plants</i>	Color on Silk	c. 1921-23
50	Omoda Seiju (1891-1933)	<i>Flowers of the Four Seasons</i> ◆	Color on Paper	c. 1931
51	Hayami Gyoshū (1894-1935)	<i>Album of Sketches, I</i> ◆	Pencil, Colored Pencil, and Color on Paper	1931
52		<i>Album of Sketches, II</i> ◆		1932
Peony: The Bewitching Flower				
53	Suzuki Kiitsu (1796-1858)	<i>Peonies</i>	Color on Silk	1851
54	Watanabe Seitei (1851-1918)	<i>Peonies and Butterflies</i> ☆	Color on Silk	1893
55	Hishida Shunsō (1874-1911)	<i>White Peony</i>	Color on Silk	c. 1901
56	Yasuda Yukihiko (1884-1978)	<i>Peonies</i>	Color on Paper	1947
57	Fukuda Heihachirō (1892-1974)	<i>Peonies</i>	Color on Paper	c. 1948
58	Mochizuki Syunkō (1893-1979)	<i>Yellow Peonies</i>	Color on Gold-Leafed Paper	1956
59	Ogura Yuki (1895-2000)	<i>Peony in Full Bloom</i>	Color on Paper	1974
60	Sugiyama Yasushi (1909-1993)	<i>Peony</i>	Color on Paper	c. 1940-41



Sakai Hōitsu,
Chrysanthemums with Bird,
19th Century,
Yamatane
Museum of Art



Suzuki Kiitsu,
Birds and Flowers of the Four Seasons,
19th Century, Yamatane Museum of Art



Tanomura Chokunyū, *A Hundred Flowers (detail)*, 1869, Yamatane Museum of Art



Yokoyama Taikan,
Mountain Cherry Trees,
1934, Yamatane Museum of Art



Kobayashi Kokei,
Bird and Evergreen Magnolia,
1935, Yamatane Museum of Art



Okumura Togyū,
Cherry Blossoms at Daigo-ji Temple,
1972,
Yamatane Museum of Art

Next Exhibition: Special 50th Memorial Exhibition: Kawabata Ryūshi—Nihonga Goes Beyond the Bounds

Period : 24 June (sat.) – 20 August (sun.) 2017

(Closed on 7/18, and on Mondays, except for 7/17)

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Kawabata Ryūshi, *Maelstroms at Naruto*,
1929, Yamatane Museum of Art

Cat. No. 4 Okumura Togyū (1889-1990) *Cherry Blossoms at Daigo-ji Temple*

This painting depicts the cherry blossoms of Daigo-ji temple in Kyoto, famous as the spot at which Toyotomi Hideyoshi held a lavish cherry-blossom-viewing banquet. Togyū visited Daigo-ji on the sixth anniversary of the death of his teacher, Kobayashi Kokei and, feeling that its weeping cherry trees were extraordinarily beautiful, decided he wished to paint them. For the front-facing cherry blossoms' petals, he carefully applied dozens of layers of dilute paint to produce a sense of the plump, pale pink flowers' mass. This work, created when Togyū was 83, combines elegance, tranquility, and gentleness.

Cat. No. 5 Ishida Takeshi (1922-2010) *Spring in Yoshino*

This painting depicts Mt. Yoshino in Nara, enveloped in cherry blossoms in full bloom. The cherry blossoms of Yoshino, the most historically celebrated place for their viewing, have long been celebrated in poetry, painting, and the decorative arts. Here the composition based on diagonals, with a stand of Japanese cedars in the center, brilliantly captures the scene. The mountains in the background, bathed in mist, make an effective contrast with the vividness of the trees in the foreground. Ishida, who shifted to *nihonga* just before turning fifty, was self taught. To him, nature itself was his teacher.

Cat. No. 17 Kobayashi Kokei (1883-1957) *Iris*

Iris of many colors have been arranged in a Ko-Imari (Old Imari porcelain) jar that was one of Kokei's treasured possessions. The composition, with the jar placed slightly to the lower right and a sense of volume growing towards the upper area, may appear unstable, but it gives the picture plane dynamism. It communicates a sense of life as the irises stretch straight up, as though they are putting down roots, too. This elegant painting in soft colors, so characteristic of Kokei, the only still life that he submitted to the Inten (Japan Art Institute Exhibition), was also the last work he showed in it.

Cat. No. 24 Yamaguchi Hōshun (1893-1971) *Sunny Moments in the Rainy Season*

Hydrangeas are blooming vibrantly in the gentle sunlight after a rainfall ends. They were a frequent subject for Hōshun, who raised hydrangeas and many other plants in the garden of his home in Hayama (now the Hoshun Yamaguchi Memorial Hall) and constantly sketched them. Hōshun, whose starting point was Western-style oil painting, produced works that combined traditional *nihonga* techniques with precise sketching and a modern sensibility. He created this painting for the 1966 exhibition commemorating the opening of our museum.

Cat. No. 34 Sakai Hōitsu (1761-1828) *Chrysanthemums with Bird*

When Hōitsu was in his sixties, he created a series of bird-and-flower paintings for the twelve months of the year based on poems on that theme for each month by the Kamakura period poet Fujiwara no Teika. Of the multiple sets of paintings on this theme, Kameda Ryōrai, a scholar of the Chinese classics, provided the inscription for one set, of which two of the paintings are in our collection. Others in the series are in the Feinberg Collection and the Freer Gallery of Art in the United States. The September painting from that set, No. 34, depicts chrysanthemums, a subject associated with the Chrysanthemum Festival, one of the traditional five seasonal festivals, on the ninth day of the ninth lunar month, together with a red-flanked bluetail (*Tarsiger cyanurus*) perched on a chrysanthemum stalk and displaying its white breast.

Cat. No. 35 Sakai Hōitsu (1761-1828) *Autumn Plants*

The seven plants of autumn are arrayed against the moon in the background: golden lace (*Patrinia scabiosifolia*), silver grass (*Miscanthus sinensis*), Chinese bellflower (*Platycodon grandiflorus*), pinks (*Dianthus*), boneset (*Eupatorium fortunei*), kuzu (*Puraria lobata*), and bush clover (*Lespedeza*). They are accompanied by a *haiku* poem (a form of poetry consisting of seventeen syllables in metrical units of five, seven, and five syllables). Hōitsu was fond of compositions with the plants of the season arranged in front of the moon, and that preference was carried on by Edo Rimpa school artists. In ink painting, it was usual to render the moon in light ink using the *sotoguma* ink painting technique (a shading technique in which, instead of painting the object itself, ink or color is applied outside the object to accentuate its whiteness and brightness). Here, however, Hōitsu applied not ink but *kindei* (gold paint) not to the moon itself but outside it, in the area that would be expressed as its shadow. The delicate placement of the thin gold paint, however, suggests that Hōitsu was taking great pains in expressing the subtle moonlight.

Cat. No. 42 Sakai Hōitsu (1761-1828) *The Moon and Plum Trees*

A red plum tree appears nestled among the long branches of a white plum, while the full moon seems to peek between their upper branches. The combination of the moon and plum trees was one of Hōitsu's favorite subjects. Several such works, with *sumi* black as the underlying tone but varying compositions, are extant. To depict the moon, he used the *sotoguma* ink painting technique (see No. 35). The *kindei* (gold paint) is applied not to the moon itself but its exterior. The gold paint was, however, placed quite thinly, suggesting that Hōitsu was taking great pains over the faint moonlight.

Cat. No. 43 Artist Unknown *Bamboo Fence with Red and White Plum and Camellia Blossoms*

White plum blossoms and red camellias on the right-hand screen are paired with red plum blossoms and white camellias on the left-hand screen. The camellia, a broad-leaved evergreen, blooms when it is cold and is regarded as an auspicious flowering plant, as is the plum tree. The small birds here and there on these screens have been deliberately depicted in four states: flying, singing, perching, and eating. This type of bamboo fence, made by bending bamboo stalks into

bow-shaped curves, is said to be common in the Kansai region, and cultivating camellias was in vogue in Kyoto in the seventeenth century. Thus, it is likely that these screens were created in the Kyoto area.

Cat. No. 44 Suzuki Kiitsu (1796-1858) *Birds and Flowers of the Four Seasons*

This painting includes not a single tree. Instead, on the right-hand screen we see rape blossoms, violets, dandelions, sunflowers, morning glories and other spring and summer flowers, with pair of chickens and their chicks. The left-hand screen includes chrysanthemums, burnets, silver grass (*Miscanthus sinensis*), golden lace (*Patrinia scabiosifolia*), narcissus, and other plants associated with fall and winter, with a pair of mandarin ducks. While the subject is the four seasons, Kiitsu has chosen summer and autumn plants favored by Rimpa school artists as the main elements. The plump lines in pale ink and the use of the *tarashikomi* technique to render plants tenderly in pooled, blurred colors follow the Rimpa style, transmitted from Kōrin to Hōitsu and then to Kiitsu. The lively color combinations and the depiction of the birds down to the last detail, with skillful use of color, reveal, however, Kiitsu's modern sensibility, with clarity having priority over sentiment.

Cat. No. 45 Tanomura Chokunyū (1814-1907) *A Hundred Flowers*

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 by my daimyo, 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.

Cat. No. 46 Uemura Shōkō (1902-2001) *Flowers and Birds of Japan*

Yamazaki Taneji commissioned these folding screens in reference to the *Folding Screens Splashed with Fans* that Uemura Shōkō created for the Chigusa-no-Ma and Chidori-no-Ma, two drawing rooms south of the Seiden or State Hall in the new Imperial Palace. The right-hand screen depicts the flowers of Japan (double-flowered red and white plum, double-flowered cherry, white tree peony, iris, chrysanthemum, bellflower, bush clover, fern, and silver grass). The left-hand screen's subject is birds (bush warbler, robin, bluebird, turtle dove, quail, pheasant, mandarin duck, and ringed plover). The artist stated that he selected from among the birds and flowers of the four seasons, a familiar subject with historic roots, for the variations in colors and composition he could achieve. Apart from some slight changes in the shapes and orientations of the bush warbler, robin, and turtle dove and the positioning of the cherry and peony blossoms, these screens are almost identical to those he created for the new Imperial Palace.

Cat. No. 47 Kayama Matazō (1927-2004) *Screen with Floral Fans*

After studying *kirikane* techniques, in which metal foil is cut into slender strips or small shapes and applied to create delicate patterns, Kayama began, from the mid-1960s, to incorporate the Rimpa and *Yamato-e* styles in his work, creating richly decorative folding screens with extensive use of gold and silver leaf. This work references Rimpa folding screens decorated with scattered fans. Flowers and grasses are painted on the fans; the screen's ground suggests the *tsugigami* technique of using multiple sheets of paper joined together to create ornamental effects in decorating papers for calligraphy. The silver leaf, which the artist treated to produce various hues, symbolizes the classical period. In several places, *noge*, long, thin strips of gold foil, are scattered on the ground in wave-like forms.

Cat. No. 48 Sakai Ōho (1808-1841) *Red and White Lotuses, White Wisteria Blossoms, and Maple Leaves*

Here Ōho has copied three paintings by Kōho, grandson of Hon'ami Kōetsu. Ōho's copies are faithful to the originals, down to Kōho's seal, applied in the hidden signature style (a brushed copy, not the real seal). Sakai Hōitsu had made his own copies of the same paintings earlier, and this subject became an ongoing tradition among Edo Rimpa artists. By the late Edo period, wisterias (spring), lotuses (summer), and maple leaves (fall) had become the favored botanical features representing each of the seasons.

Cat. No. 53 Suzuki Kiitsu (1796-1858) *Peonies*

This painting depicts three colors of peony blossoms in all their glory. Here, however, instead of a characteristically Rimpa style with simplified petals and the use of *tarashikomi* (see No. 44) on the stems, we see a clear, careful depiction down to the fine details, suggesting the style of Chinese court painters. As one of the few extant works by Kiitsu inscribed with a date, this work is especially rare and valuable.

