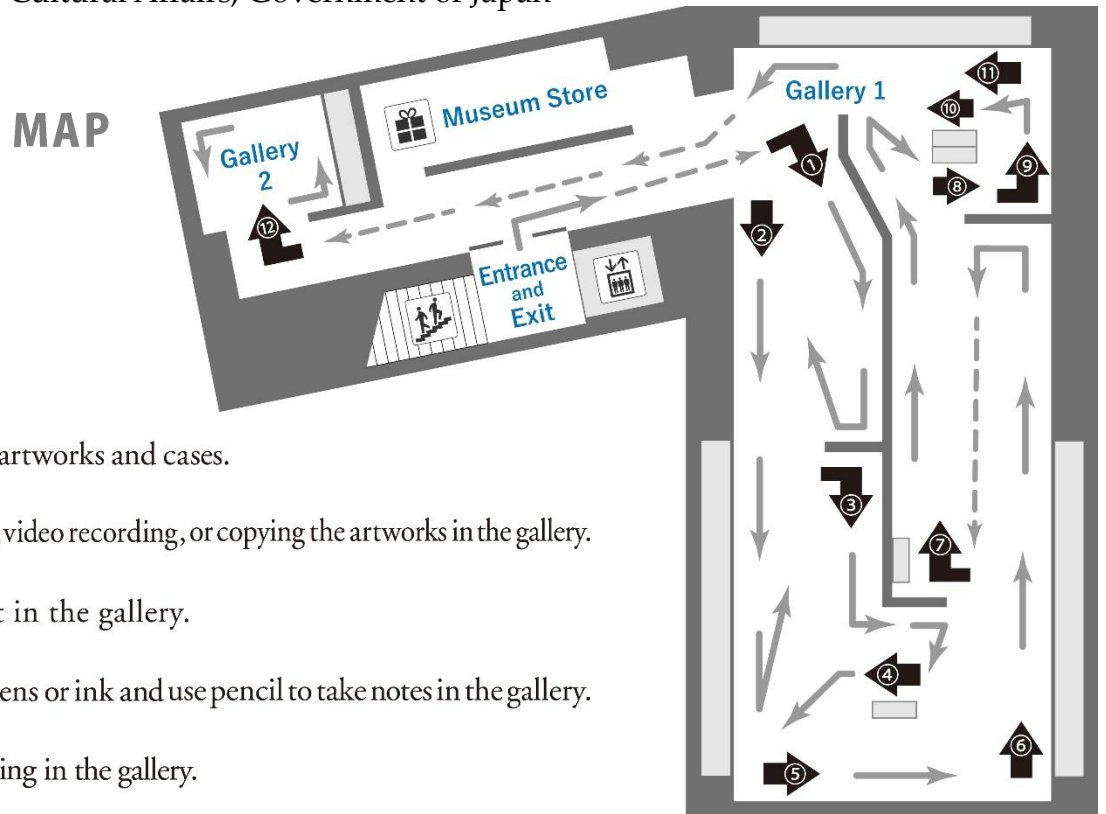







Special 25th Memorial Exhibition: Higashiyama Kaii and Summer in Japan

20 July (Sat.) – 23 September (Mon.) 2024 (Closed on 8/13, 9/17 and on Mondays, except for 8/12, 9/16, 9/23.)

Organized by : Yamatane Museum of Art, Nikkei Inc., the Japan Arts Council,
and the Agency for Cultural Affairs, Government of Japan



-  Do not touch the artworks and cases.
-  No photographing, video recording, or copying the artworks in the gallery.
-  Please keep quiet in the gallery.
-  Please do not use pens or ink and use pencil to take notes in the gallery.
-  No eating or drinking in the gallery.

List of Works

☆ No.26, 45 : Display on 7/20-8/18 ★ No.37, 43 : Display on 8/20-9/23

Collection: No.30, 32, OL 1: Private Collection / All other works: Yamatane Museum of Art

No.	Artists	Title	Date	Techniques / Materials
Section 1 Higashiyama Kaii and the Four Seasons in Japan				
1	Higashiyama Kaii (1908-1999)	<i>White Wall</i>	1952	Color on Paper
2		<i>Waterfall (Sketch)</i>	c. 1954	Color on Paper
3		<i>White Mountain</i>	1964	Color on Paper
4		<i>Rising Moon</i>	1965	Color on Paper
5		<i>Hill in Early Spring</i>	1966	Color on Paper
6		<i>Spring Calm</i>	1968	Color on Paper
7		<i>End of the Year</i>	1968	Color on Paper
8		<i>Pervasive Verdure</i>	1976	Color on Paper
9		<i>Autumn Colors</i>	1986	Color on Paper
10		<i>Rocks (Sketch 1)</i>	c. 1966	Color on Paper
11		<i>Rocks (Sketch 2)</i>	c. 1966	Color on Paper
12		<i>Rocks (Sketch 3)</i>	c. 1966	Color on Paper
13		<i>Waves (Sketch 1)</i>	c. 1966	Color on Paper
14		<i>Waves (Sketch 2)</i>	c. 1966	Color on Paper
15		<i>Sea (Sketch)</i>	c. 1966	Color on Paper
16		<i>Rising Tide (Study 1)</i>	c. 1969-70	Color on Paper
17		<i>Rising Tide (Study 2)</i>	c. 1969-70	Color on Paper
18		<i>Rising Tide</i>	1970	Color on Paper
19		<i>Sound of Waves (Study for the Tōshōdaiji Screens)</i>	c. 1974	Color on Paper

No.	Artists	Title	Date	Techniques / Materials
20	Kawai Gyokudō (1873-1957)	<i>Young Ladies Planting Rice</i>	1945	Color on Silk
21	Yūki Somei (1875-1957)	<i>Azaleas and Lilies</i>	c. 1930	Color on Silk
22		<i>Desiring Rain in the Summer Valley</i>	c. 1940	Color on Silk
23	Kawasaki Shōko (1886-1977)	<i>Early Summer</i>	1943	Color on Paper
24	Katō Eizō (1906-1972)	<i>Wandering Light</i>	1971	Color on Paper
25	Yamada Shingo (1908-1977)	<i>Sky</i>	1973	Color on Paper
Section 2 Summer in Japan				
26	Katsushika Hokusai (1760-1849)	<i>Thirty-six Views of Mt. Fuji: Fine Wind, Clear Morning</i> ☆	c. 1830	Large Format (<i>Ōban</i>) Polychrome Woodblock Print (<i>Nishiki-e</i>) on Paper
27	Yokoyama Taikan (1868-1958)	<i>Sea in Summer</i>	c. 1952	Color on Paper
28	Kawabata Ryūshi (1885-1966)	<i>Maelstroms at Naruto</i>	1929	Color on Silk
29	Okumura Togyū (1889-1990)	<i>The Sea at the Bōsō Peninsula (Chiba)</i>	1981	Color on Paper
30	Ishida Takeshi (1922-2010)	<i>Oirase in the Four Seasons: Ultramarine Summer</i>	1985	Color on Paper
31	Hayashi Junichi (1943-)	<i>Cluster of Grass</i>	1981	Color on Paper
32	Namiki Hidetoshi (1979-)	<i>Fireworks</i>	2023	<i>Kirikane</i> (Cut Gold) and Color on Wood
33	Okumura Togyū (1889-1990)	<i>Water Lilies</i>	1955	Color on Silk
34	Takayama Tatsuo (1912-2007)	<i>Green Shadows</i>	1976	Color on Paper
35	Ishimoto Shō (1920-2015)	<i>Poppies</i>	1989	Color on Paper
36	Matsuo Toshio (1926-2016)	<i>Majestic Garden</i>	1980	Color on Paper
37	Utagawa Hiroshige (1797-1858)	<i>Fifty-three Stations of the Tōkaidō Road: Chiryū (Summer Horse Fair)</i> ★	c. 1833-36	Large Format (<i>Ōban</i>) Polychrome Woodblock Print (<i>Nishiki-e</i>) on Paper
38	Kawai Gyokudō (1873-1957)	<i>Cormorant Fishing</i>	c. 1939	Color on Silk
39	Itō Shōha (1877-1968)	<i>Woman Selling Crickets</i>	c. 1932	Color on Silk
40	Okumura Togyū (1889-1990)	<i>Woman at a Morning Market</i>	1969	Color on Paper
41	Kobayashi Kokei (1883-1957)	<i>Fireflies: Scene from the Tales of Ise</i>	1912	Color on Silk
42	Morimura Giei (1905-1988)	<i>Yūgao: Scene from the Tale of Genji</i>	c. 1965-88	Color on Paper
43	Utagawa Hiroshige (1797-1858)	<i>A Hundred Famous Views of Edo: Evening Shower at Ōhashi Bridge</i> ★	1857	Large Format (<i>Ōban</i>) Polychrome Woodblock Print (<i>Nishiki-e</i>) on Paper
44	Uemura Shōen (1875-1949)	<i>Firefly</i>	1913	Color on Silk
45		<i>Dancing People</i> ☆	c. 1934	Color on Silk
46	Ikeda Terukata (1883-1921)	<i>Evening Shower</i>	1916	Color on Silk
47	Okumura Togyū (1889-1990)	<i>A Girl Under a Loquat Tree</i>	1930	Color on Silk
48	Kuroda Seiki (1866-1924)	<i>Bathing at Shōnan</i>	1908	Oil on Canvas
49	Uemura Shōen (1875-1949)	<i>Evening</i>	1935	Color on Silk
50		<i>A Beauty in Summer</i>	c. 1942	Color on Silk
51	Kobayashi Kokei (1883-1957)	<i>River Breeze</i>	1915	Color on Silk
52	Yasui Sōtarō (1888-1955)	<i>Woman with a Parasol</i>	1940	Watercolor on Paper
53	Ogura Yuki (1895-2000)	<i>Enjoying the Cool</i>	1973	Color on Paper
54	Miyako Emi (1981-)	<i>On the Verge: Dream or Reality</i>	2016	Color on Silk
OL1	Namiki Hidetoshi (1979-)	<i>Shinobazu Lotuses at Night</i>	2024	<i>Kirikane</i> (Cut Gold) and Color on Wood

Cat. No. 6-9 Higashiyama Kaii *Spring Calm* (No.6), *Pervasive Verdure* (No.8), *Autumn Colors* (No.9), *End of the Year* (No.7) “Paint Kyoto now or it will disappear.” Taking the words of the novelist Kawabata Yasunari to heart, Kaii created his *Landscapes of Kyoto* series. *Spring Calm* (cat. no. 6) depicts a cherry tree in full bloom against the deep green of Mount Takagamine. *Pervasive Verdure* (cat. no. 8) presents the garden of the Shugakuin Imperial Villa, glowing with evergreens and moss. In *Autumn Colors* (cat. no. 9), he depicts the brilliant foliage on Mount Ogura using contrasting colors. *End of the Year* (cat. no. 7) depicts snow falling on traditional *machiya* homes in Kyoto on New Year’s Eve, with a bird’s eye view from the roof of the Kyoto Hotel (now the Hotel Okura Kyoto), where Kaii always stayed. This group of paintings communicates the colors and the charm of the Kyoto of yesteryear. Among them, the azurite blue known as “Higashiyama blue” in *End of the Year* is particularly beautiful; here we can hear the sound of the heavily falling snow and the solemn tones of the temple bell ringing out the year. The color of our museum’s new symbol mark was inspired by that blue, created with mineral pigments, that Higashiyama Kaii loved to use.

Cat. No. 18 Higashiyama Kaii *Rising Tide*

This painting is one similar to those in the New Imperial Palace, which was completed in 1968. Taneji commissioned several artists to create them for the museum. In the Imperial Palace’s *Dawn Tide* (Imperial Household Agency) by Kaii, the waves are moving gently. Here, however, we see a dynamic composition in which the rising tide is sending spray over the rocks. In this vividly decorative work, Kaii rendered the deep hues of the ocean in azurite blue and malachite green and used gold and platinum leaf and *sunago* (leaf cut as finely as grains of sand) to present the breaking crests of the waves. The title derives from the *Man’yōshū*, the first Japanese poetry anthology. To Taneji, a businessman, a rising tide was a theme implying fullness and good fortune.

Cat. No. 26 Katsushika Hokusai *Thirty-six Views of Mt. Fuji: Fine Wind, Clear Morning* Display on 7/20-8/18

The *Thirty-six Views of Mt. Fuji* series is not only Hokusai’s masterpiece in the landscape or “famous views” genre but also has great historical significance for having established that genre in *ukiyo*. Two prints in this series are especially famous: this one, popularly known as “Red Fuji,” and *Under the Wave off Kanagawa*, known as the “Great Wave.” In contrast to the “Great Wave,” with its sophisticated, complex composition, “Red Fuji” has a simple, lucid design, with Mt. Fuji standing alone against a background of cirrus clouds trailing across the sky. Hokusai had produced a considerable number of images of Mt. Fuji before launching into the “*Thirty-six Views*,” but none are comparable to this one in its focus on the shape of the mountain itself. The mountain’s surface becoming bathed in red is a phenomenon alluded to in other paintings, journals, and other works, but the boldness of Hokusai’s treatment here seems to focus on the color contrasts between the blue sky, the green skirts of the mountain, and the red slopes.

Cat. No. 28 Kawabata Ryūshi *Maelstroms at Naruto*

Ryūshi had originally conceived of a quiet scene depicting assembling the keel of a wooden ship at Enoura Bay. With the founding of the Seiryūsha, a group focused on art for exhibitions spaces, however, he wanted a more dynamic effect and chose to depict the Naruto maelstroms instead. At that point, however, he had not actually seen Naruto; he developed his image of it based sketches of the sea at Enoshima. Using about 3.6 kilograms of azurite, a blue pigment, plus *gofun* (a white pigment made from pulverized seashells) and gold and silver, he created vivid contrasts in this huge, bold depiction of Naruto.

Cat. No. 29 Okumura Togyū *The Sea at the Bōsō Peninsula (Chiba)*

Togyū, a city boy, loved the sea from his childhood. This painting of the sea along the Bōsō Peninsula, with white waves breaking in the gleaming blue and green water’s surface, makes a powerful impression. To create the sea’s sparkle, he applied silver leaf, then painted above it. This is the largest of the works that he produced in his nineties; he painted it sitting on a mounting board, placed by the painting. Togyū later recalled, “No other painting was this much fun to paint.”

Cat. No. 37 Utagawa Hiroshige *Fifty-three Stations of the Tōkaidō Road: Chiryū (Summer Horse Fair)* Display on 8/20-9/23

During his career, Hiroshige produced some 20 series, large and small, of pictures of the Tōkaidō. The series published by the Hōeidō (Takeuchi Magohachi) over two or three years starting in 1833 was his first. It is the most

superb not only of Hiroshige's Tōkaidō series but also of all works on the Tōkaidō theme by Katsushika Hokusai, Utagawa Kuniyoshi, or any other artist. Today this series, known as the Hōeidō edition, boasts the same towering level of recognition, among *ukiyo*e landscape prints, as Hokusai's *Thirty-six Views of Mt. Fuji*.

The richly lyrical style in which Hiroshige depicts the stations along the Tōkaidō and the areas around them amidst the changing seasons and varied weather, was a new departure in *ukiyo*e landscape print. His depiction of human figures in them adds further charm through his presentation of various customs and humorous gestures and expressions.

Cat. No. 38 Kawai Gyokudō *Cormorant Fishing*

Cormorant fishing is a famous sight on the Nagara River in Gifu prefecture, where Gyokudō grew up. Throughout his life, this artist produced many works with cormorant fishing as their theme. This example shows the scene close up, combining the briskly flowing stream and a view of the fishing. He rendered the bonfire and its sparks, gleaming in the darkness, with *kindei* (gold paint). His depiction of the cool, refreshing stream and the gleaming rocks reflecting it are filled with immediacy and quite striking.

Cat. No. 40 Okumura Togyū *Woman at a Morning Market*

In late July of 1969, Togyū traveled to the Noto Peninsula in a car driven by his son. This painting depicts a saleswoman that he noticed at a morning market. Not satisfied with just sketching at the site, he purchased clothing of white cotton and *kasuri* (ikat) and a conical hat, brought them home, had his third son's wife put them on at his house, and sketched her repeatedly. He also set out with his wife to the Tsukiji fish market to purchase fish with shapes and colors that appealed to him, including the Japanese barracudas and flounder arranged in front of the young woman. He also sketched them again and again to create this painting.

Cat. No. 43 Utagawa Hiroshige *A Hundred Famous Views of Edo: Evening Shower at Ōhashi Bridge* Display on 8/20-9/23

Views of Edo is a large series that was the glory of Hiroshige's last years. Initially he created many bird's-eye-view images for the series, having in mind illustrated topographies. In time he shifted to a horizontal point of view and bold compositions in which he enlarged the subjects in the foreground. This print is of the earlier type: the view is from somewhere in the sky, looking down on the new Ōhashi Bridge over the lower reaches of the Sumida River. Viewing the riverside at an angle generates considerable dynamism in the image. Rain is falling hazily in the distance. The white walls of the Atake boathouse on the opposite shore are faintly visible. The printer's superb skills are displayed in the asymmetrical shading of the rain clouds in the sky. In a famous episode, the Dutch artist van Gogh was inspired to copy this print in oils.

Cat. No. 44 Uemura Shōen *Firefly*

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.

Cat. No. 53 Ogura Yuki *Enjoying the Cool*

The model is the manageress of the Daiichi, a deluxe Japanese-style restaurant in Ponto-chō, Kyoto. Beside her are placed a red lacquered tray and a bowl in underglaze blue and overglaze red, with an arrangement of fringed pinks, a summer-blooming plant, in it. Her arms are faintly visible through the sleeves of her cool, crisp indigo-blue hemp kimono, which resonates with her smiling expression in a work filled with a cool-feeling ambience. The blank space at the top left accentuates the sense of the human subject's presence. Yuki commented about painting the manageress, "While persisting in realism but not swayed by it, I want to grasp the truth, to reach a mental state of nothingness."