

Special Exhibition:

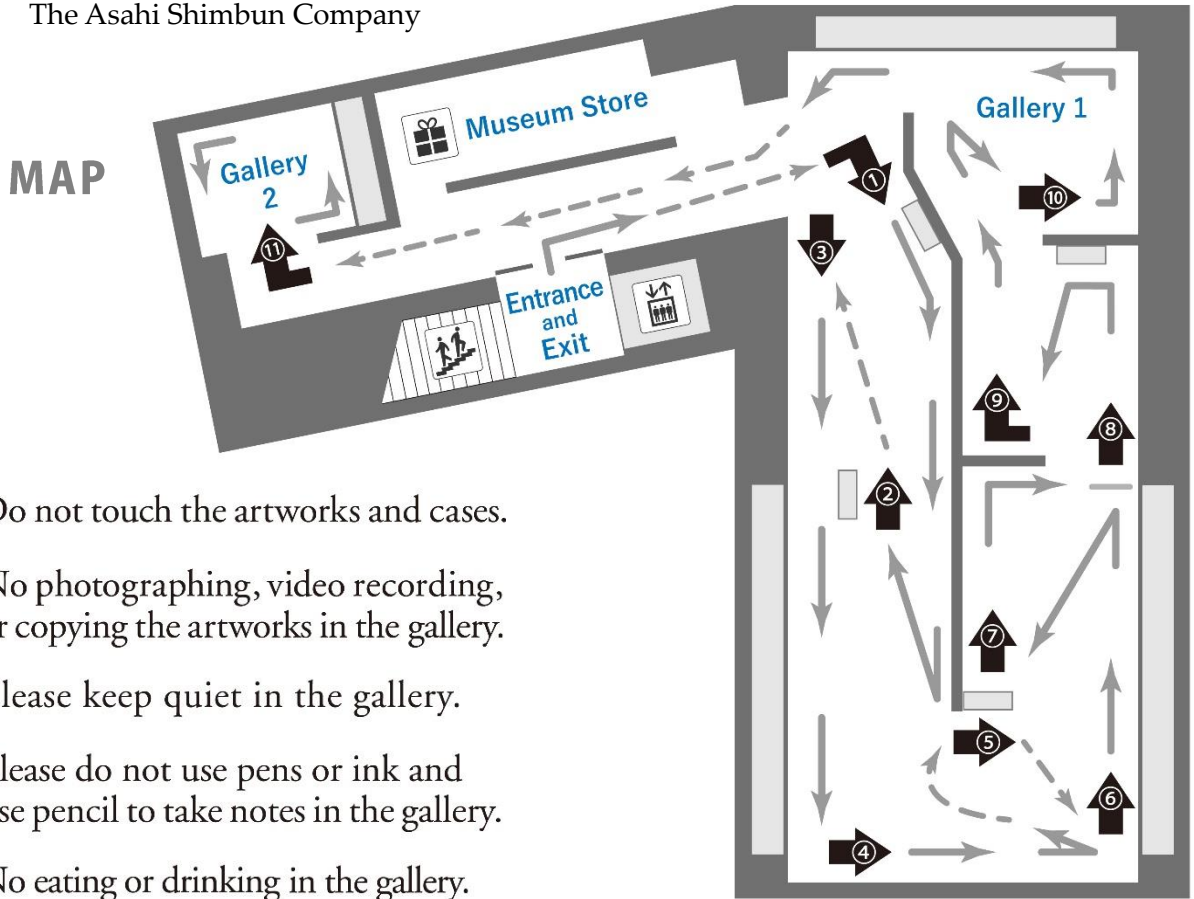
# The Elites Who Challenged Nihonga






—From Hishida Syunsō, Uemura Shōen and Kawabata Ryūshi to Matsuo Toshio

29 July (Sat.) 2023 – 24 September (Sun.) 2023

(Closed on 19 September and on Mondays, except for 18 September.)

Organized by Yamatane Museum of Art and  
The Asahi Shimbun Company



-  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

Collection: No.7, 30, 32, OL 1-3: Private Collection / All other works: Yamatane Museum of Art

### \* The Yamatane Museum Guide





Audio Guide



Original Wagashi (Japanese confectionery) at the Cafe Tsubaki inspired by the works.



No.	Artists	Title	Techniques / Materials	Date	*
<b>Section 1 The Modern Painters' Challenge—Creating the New Nihonga</b>					
1	Shibata Zeshin (1807-1891)	"Bokurin Hikka" <i>Urushi-e Lacquer Painting Album</i>	Lacquer on Paper	1877-88	
2		<i>Waves and Plovers</i>	Lacquer on Paper	19th Century	
3	Kanō Hōgai (1828-1888)	<i>Cotton Roses and Egret</i>	Color on Paper	c. 1872	
4	Araki Kanpo (1831-1915)	<i>Pheasant, Bamboo, and Roses</i>	Color on Silk	1885	
5	Hashimoto Gahō (1835-1908)	<i>Yamato-Takeru</i> <i>(Legendary Hero in Japanese Myth)</i>	Color on Silk	c. 1893	
6	Takeuchi Seihō (1864-1942)	<i>Bird on a Water Wheel</i>	Color on Silk	1938	
7	Yokoyama Taikan (1868-1958)	<i>Flock of Cranes Above the Sea</i>	Color on Silk	c. 1897-1906	
8	Saigō Kogetsu (1873-1912)	<i>Landscape in Taiwan</i>	Color on Silk	1912	
9	Shimomura Kanzan (1873-1930)	<i>Acalanatha (Immovable Wisdom King)</i>	Color on Silk	c. 1904	
10	Hishida Shunsō (1874-1911)	<i>After the Rain</i>	Color on Silk	c. 1907	
11	Uemura Shōen (1875-1949)	<i>Fluffy Snowflakes</i>	Color on Silk	1944	 

No.	Artists	Title	Techniques / Materials	Date	*	
12	Yūki Somei (1875-1957)	<i>Scenes in Paris</i>	<i>Roadside Trees</i>	Color on Silk	1925	
13			<i>In the Louvre Museum</i>			
14	Imamura Shikō (1880-1916)	<i>Early Spring</i>	Color on Silk	1916		
15	Kawabata Ryūshi (1885-1966)	<i>Maelstroms at Naruto</i>	Color on Silk	1929		
16	Tsuchida Bakusen (1887-1936)	<i>Oharame, Women Peddlers</i>	Color on Gauze with Gold Leaf on the Reverse	1915		
17	Murakami Kagaku (1888-1939)	<i>Chinquapin Grove</i>	Color on Silk	1919		
18	Hayami Gyoshū (1894-1935)	<i>White Cotton Roses</i>	Ink and Color on Paper	1934		
19	Ochiai Rōfū (1896-1937)	<i>Eve</i>	Color on Paper	1919		
<b>Section 2 The Contemporary Painters' Challenge—Overcoming Postwar Circumstances to Connect Nihonga to the Future</b>						
20	Ono Chikkyō (1889-1979)	<i>Early Morning</i>	Color on Paper	1969		
21	Yamaguchi Hōshun (1893-1971)	<i>On the Table</i>	Color on Paper	1952		
22	Yamamoto Kyūjin (1900-1986)	<i>Setting Sun</i>	Color on Silk	1963		
23	Iwahashi Eien (1903-1999)	<i>Splendor of the Setting Sun</i>	Color on Paper	1977		
24	Kataoka Tamako (1905-2008)	<i>Oei, Hokusai's Daughter</i>	Color on Paper	1982		
25	Takayama Tatsuo (1912-2007)	<i>Seated Man</i>	Color on Paper	1972		
26	Yokoyama Misao (1920-1973)	<i>Manhattan</i>	Color on Paper	1961		
27		<i>Waterfall</i>	Color on Paper	1961		
28	Asakura Setsu (1922-2014)	<i>Mother and Child in a Fishing Village</i>	Color on Canvas	1955		
29	Kayama Matazō (1927-2004)	<i>Waves</i>	Ink and Color on Paper	1979		
30	Tsuchiya Reiichi (1946- )	<i>The Sea</i>	Color on Paper	1983		
31	Senju Hiroshi (1958- )	<i>The Falls</i>	Color on Paper	1995		
32	Namiki Hidetoshi (1979- )	<i>White Peacock</i>	<i>Kirikane</i> (Cut Gold) and Color on Wood	2023		
<b>Special Viewing:</b>						
From the <i>Yamatane Museum of Art Award: Contemporary Nihonga</i> to the <i>Yamatane Museum of Art Nihonga Award: Seed</i>						
33	Shimoda Yoshihiro (1940- )	<i>Boy and Ponies</i>	Color on Canvas	1970		
34	Matsuo Toshio (1926-2016)	<i>Flight</i>	Color on Paper	1970		
35	Ishida Takeshi (1922-2010)	<i>Woods</i>	Color on Paper	1972		
36	Ōmori Kazuo (1917-2016)	<i>Yokagura: Shrine Dance at Night</i>	Color on Paper	1975		
37	Takeuchi Kōichi (1941- )	<i>Monkeys</i>	Color on Paper	1977		
38	Nakano Hirohiko (1927-2004)	<i>The Hōjōki (An Account of My Hut)</i>	Color on Paper	1979		
39	Nakajima Chinami (1945- )	<i>Man on a Lotus Flower: Seeing</i>	Color on Paper	1979		
40	Nakamura Susumu (1929-2004)	<i>Cows Heading West</i>	Color on Wood	1981		
41	Matsuike Ayumi (1959- )	<i>Merciful Light in the Afternoon</i>	Color on Paper	1983		
42	Iwasawa Shigeo (1927-2009)	<i>Remembrances of an Ancient Capital (Xian)</i>	Color on Paper	1985		
43	Asano Hitoshi (1955- )	<i>Peaceful Horizon</i>	Color on Paper	1987		
44	Okamura Keizaburō (1958- )	<i>Wolf</i>	Color on Paper	1987		
45	Hiramatsu Reiji (1941- )	<i>A Path-Singing the Song, "This Path"</i>	Color on Paper	1989		
46	Sakamoto Yukishige (1954- )	<i>Salmon</i>	Color on Paper	1991		
47	Uchida Aguri (1949- )	<i>Corridor to the Earth</i>	Color on Paper	1993		
48	Kitada Katsumi (1955- )	<i>Relaxing in the Evening</i>	Color on Paper	1995		
49	Kawasaki Asako (1959- )	<i>Twilight</i>	Color on Paper	1997		
50	Miyako Emi (1981- )	<i>On the Verge: Dream or Reality</i>	Color on Silk	2016		
51	Yasuhara Shigemi (1984- )	<i>Japanese Big-Leaf Magnolia After Rain</i>	Color on Paper	2019		
OL1	Namiki Hidetoshi (1979- )	<i>A Peony and a Butterfly</i>	<i>Kirikane</i> (Cut Gold) and Color on Wood	2023		
OL2		<i>A Peony and a Butterfly (Study)</i>	Color on Paper	2023		
OL3		<i>Traditional Kirikane Patterns</i>	<i>Kirikane</i> (Cut Gold) and Color on Silk	2007		

**Cat. No. 1 Shibata Zeshin "Bokurin Hikka" Urushi-e Lacquer Painting Album**

Zeshin, a *makie-e* lacquerware artist as well as a painter, achieved great popularity with his own version of *urushi-e*, paintings made with colored lacquer, on paper. This example is an album of thirty lacquer paintings on a great variety of subjects, including landscapes, historic or legendary individuals, and animals. Among them, his painting of anthropomorphized frogs, with a frog playing the *biwa* lute in the center, is rendered with great charm. The sight of the frogs around the musician, listening intently, is heart-warming. This work communicates a delightful ambiance.

**Cat. No. 5 Hashimoto Gahō Yamato-Takeru (Legendary Hero in Japanese Myth)**

In the 1880 and 1890s, when nationalism surged in Japan, history paintings were in vogue, including paintings that visualized Japan's origin myths in a variety of ways. Prince Yamato Takeru, a hero who fought to bring all Japan under the rule of the Yamato court, was an archetypal subject. In this painting, he stands, his back to the sun, with his spear upright and his fist clenched: a majestic, imposing portrait.

**Cat. No. 6 Takeuchi Seihō Bird on a Water Wheel**

The combination of a heron or egret and willows or reeds is commonplace, but here we have a black-crowned night heron and a water mill in spring, when the bright yellow *yamabuki* (*Kerria japonica*) are in bloom, a fresh combination. Seihō was influenced by Goshun, particularly his image of Goshun's painting of egrets and willows; this painting shares that profound simplicity. We thus sense the delicate balance between tradition and innovation characteristic of Seihō. As one would expect of Seihō, whose forte was paintings of animals, he has accurately expressed this heron's features and gestures.

**Cat. No. 8 Saigō Kogetsu Landscape in Taiwan**

In 1902, Kogetsu received the bronze medal at the joint Japan Art Institute and Japan Painting Association exhibition. From then on, he vanished from art world circles and set about on wandering journeys. A record that he went to Taiwan in 1912 survives. He was aiming to travel to mainland Asia in his quest for a new world, but became ill in Taipei, returned to Japan in July, and died the next month. This painting is regarded as one from near the end of his life. With acacia palms in the foreground and mountains shrouded in mist in the distance, this landscape painting has breadth and depth.

**Cat. No. 9 Shimomura Kanzan Acalanatha (Immovable Wisdom King)**

Acalanatha's furiously angry expression burns away human desires to protect all. In this painting, he is presented as the "running Immovable Wisdom King," flying to us. In Kanzan's use of chiaroscuro in depicting Acalanatha's muscular body shows the influence of Western-style painting. Since the painting has a signature in roman letters, it may date from when Kanzan was studying in Britain. A contemporary article in the *New York Times* suggests that this painting was likely to have been shown at an exhibition held in New York in 1905.

**Cat. No. 11 Uemura Shōen Fluffy Snowflakes**

Shōen created this painting in 1944, the year she was named an Imperial Household Artist. Beneath the gray, snow-filled sky, young women are walking, looking down, hands tucked into their sleeves and holding umbrellas. Approaching the human figures from the lower left and leaving the upper portion of the picture plane open, Shōen communicates the expanse of the sky, with the snow falling endlessly, and the coldness of the winter day. With brushwork in which she lightly tapped on *gofun* (a white pigment made from pulverized seashells), she brilliantly expresses the moistness of the snow.

**Cat. No. 15 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. 16 Tsuchida Bakusen Oharame, Women Peddlers**

Bakusen visited Yoshino and Ōhara repeatedly to produce this painting. His extensive use of gold and malachite green pigment, his depiction of *doha* or rises in the ground, and his use of *moriage*, a relief-like effect with *gofun* (a white pigment made from pulverized seashells) applied to the surface for the cherry blossoms, indicates the stylistic influence of Momoyama-period (16th century) painting. In his depiction of the bodies and faces of the Oharame, women peddlers from Ōhara, however, we can sense his awareness of Western painting, including the work of Renoir and Cézanne. The many rough sketch lines left at the women's feet and his use of silk gauze, are his own ideas. Created with intense effort, this painting is one that Bakusen himself was confident of: "I am convinced this is really good."

**Cat. No. 19 Ochiai Rōfū Eve**

The subject is the book of Genesis, from the Old Testament. The left-hand screen shows Eve in the Garden of Eden, having been tempted by the serpent, reaching out for the forbidden fruit. The right-hand screen shows fig leaves and two guinea fowl. The representation is somewhat eccentric, however, with the forbidden fruit reminding one of a peach and Eve reminding one of an Indian woman. This painting is very characteristic of Rōfū, whose father was a Christian and who was close to Fujita Tsuguharu (Léonard Foujita) and other Western-style painters who had lived in France, in its use of colors that suggest Fauvism and its unique composition that calls to mind Henri Rousseau and Paul Gauguin, in a painting on a religious subject.

**Cat. No. 22 Yamamoto Kyūjin Setting Sun**

When traveling to Europe with the Western-style artist Oka Shikanosuke in 1959, Kyūjin was fascinated by the gray surface and strange ridge lines of the Arabian mountains he saw from the ship. The blazing setting sun, which he said, "It looked like it was spinning before my eyes, with such power," made a great impression on him. Four years after returning to Japan, he completed this painting in which the bright red sun, calling to mind the Japanese flag, is setting over exotic, fantasy-like mountains with a golden gleam. Kyūjin originally entitled this painting *Sinking Sun in a Foreign Land*, but, since "sinking sun" was inauspicious, it was renamed *Setting Sun* after it joined our museum's collection.

**Cat. No. 25 Takayama Tatsuo Seated Man**

A man, his expression suggesting an ascetic monk, is engaged in meditation. He is depicted almost blending into the rock surfaces around him; the stillness is striking. In the background is one white line, perhaps a slender waterfall, giving the painting a sense of motion as well as a refreshing atmosphere. Takayama sensed, while looking at the rocks in the heart of the Tateshina mountains, that a human being, hands tightly clenched, was there. When shown at the Reorganized Japan Fine Arts Exhibition, this painting was acclaimed as a "contemporary religious painting."

**Cat. No. 29 Kayama Matazō Waves**

This painting captures the moment when the waves break up on the rocks. Of *Gekkō Hatō* (*Surging Waves in Moonlight*; private collection), another painting from the same year in which Kayama used the same approach to depict the sea, he wanted to express "Soundless sounds, suspended motion, deep stillness." He also stated that he applied *gofun*, a white pigment made from pulverized seashells, in many layers to the *washi* paper, and also used an airbrush, a vibrating atomizer, and dyeing-like techniques, in experimenting with methods to express the surging waves.