

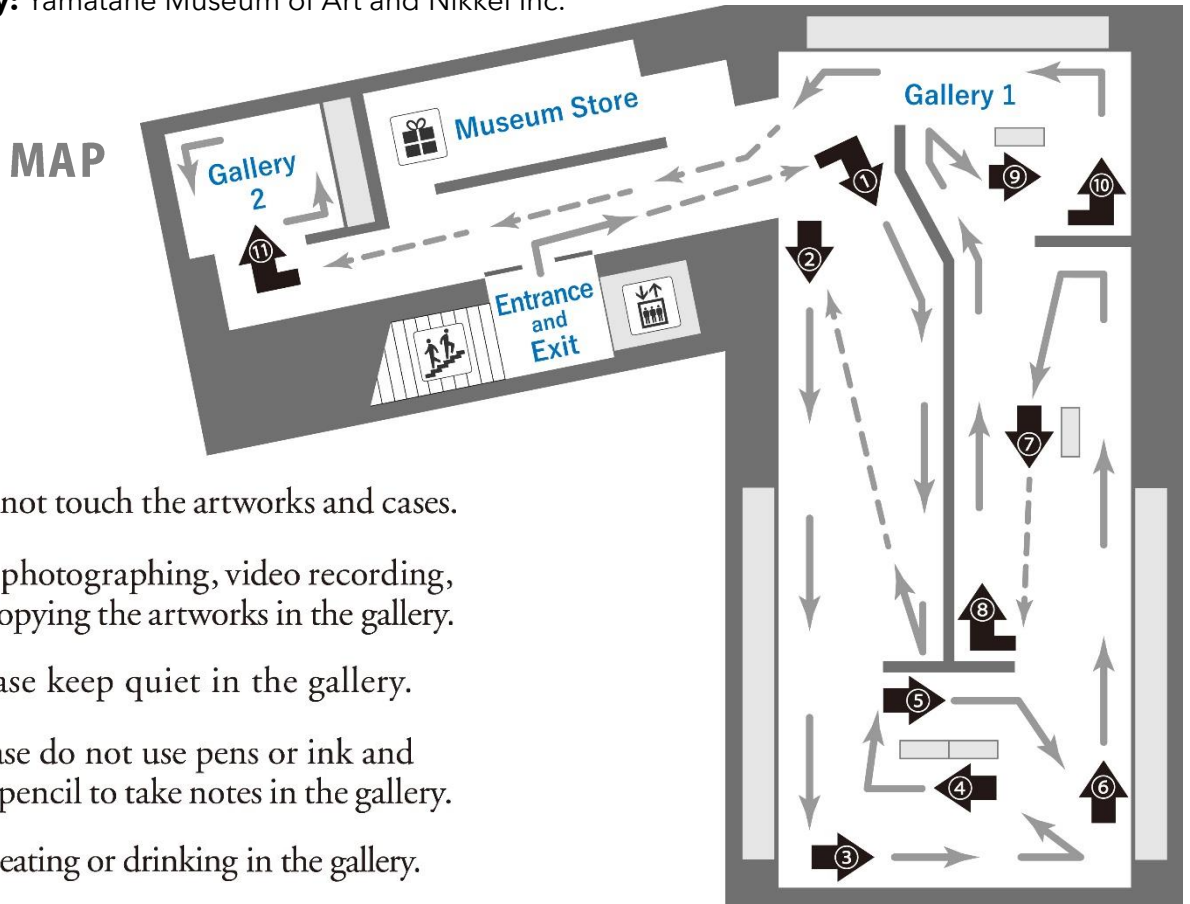
Special Exhibition:






Healing Japanese Art—Jakuchū’s Solace and Togyū’s Comfort—

2 December (Sat.) 2023 - 4 February (Sun.) 2024

(Closed on 9 January, from 29 December to 2 January, and on Mondays, except for 8 January.)

Organized by: Yamatane Museum of Art and Nikkei Inc.



-  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.1-4, 6-9, 13: 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	*
Section 1 Gentle, Charming Images by Itō Jakuchū and Nagasawa Rosetsu from the Edo Period					
1	Itō Jakuchū (1716-1800)	<i>Hotei</i> (Inscription by Musen Jōzen)	Ink on Paper	Dated 1762	
2		<i>Ofuku</i>	Ink on Paper	18th Century	
3		<i>Cock</i>	Ink on Paper	18th Century	
4		<i>Dragonfly and Cock</i>	Ink on Paper	18th Century	
5		<i>Fushimi Dolls</i>	Color on Paper	1799	 
6	Nagasawa Rosetsu (1754-1799)	<i>The Seven Gods of Good Fortune</i>	Ink and Light Color on Paper	18th Century	
7		<i>Hotei Admiring the Moon</i>	Ink on Paper	18th Century	
8		<i>Lion Training Cub</i>	Color on Silk	18th Century	
9		<i>Puppies with Chrysanthemums</i>	Color on Silk	18th Century	
10	Attributed to Nagasawa Rosetsu	<i>Chinese Children at Play</i> [Important Art Object]	Color on Silk	18th Century	

No.	Artists	Title	Techniques / Materials	Date	*
Section 2 Healing Landscapes and Soothing Sounds					
11	Shibata Zeshin (1807-1891)	"Bokurin Hikka" Urushi-e Lacquer Painting Album	Lacquer on Paper	1877-88	
12	Ogawa Usen (1868-1938)	Farm Village in Spring	Ink and Light Color on Paper	c. 1912-26	
13	Yamaguchi Akira (1969-)	Portrait of Ogawa Usen	Pencil ,Ink and Watercolor on Paper	2013	
14	Yokoyama Taikan (1868-1958)	Spring Stream and Autumn Colors	Color on Silk	c. 1938	
15	Kawai Gyokudō (1873-1957)	After a Mountain Shower	Color on Silk	1943	
16		Autumn Landscape with Colored Maple Trees	Color on Silk	1946	
17	Ishii Rinkyō (1884-1930)	Charcoal-making	Color on Silk	c. 1923	
18	Ono Chikkyō (1889-1979)	Spring Fields, Autumn Ravine	Color on Silk	c. 1944	
19	Yamamoto Kyūjin (1900-1986)	Landscape	Color on Paper	1959	
20	Yoshida Yoshihiko (1912-2001)	Pond's Edge in May	Color on Paper	1976	
21	Matsuo Toshio (1926-2016)	Reflections of Pine Trees in the Water	Color on Paper	1990	
22	Ogasawara Hajime (1954-)	Spring in Honjima	Color on Paper	1991	
23	Senju Hiroshi (1958-)	Light	Color on Gold-Leafed Paper	1989	
24	Uemura Shōen (1875-1949)	Listening to a Cuckoo's Call	Color on Silk	1948	
25	Satō Taisei (1913-2004)	A Pure Note	Color on Paper	1947	
26	Hirakawa Toshio (1924-2006)	Bamboo Grove	Color on Paper	1980	
27	Hayashi Isao (1946-2000)	Camellias in the Moon Light	Color on Silk	1975	
28		Frosty Sound	Color on Silk	1980	
Section 3 Adorable Animals and Children, Time with Friends					
29	Takeuchi Seihō (1864-1942)	Horned Owl	Color on Silk	c. 1933	
30		Ducklings	Color on Silk	c. 1937	
31		The Twelve Months in Paintings: Two Dharma Dolls (November)	Color on Silk	c. 1938	
32	Hirafuku Hyakusui (1877-1933)	Plovers	Color on Silk with Gold Leaf on the Reverse	c. 1927	
33	Kawasaki Shōko (1886-1977)	Fawn	Color on Paper	1943	
34	Tsuchida Bakusen (1887-1936)	Plum Blossoms with Bird	Color on Silk	20th Century	
35	Okumura Togyū (1889-1990)	Rabbits	Color on Silk	1936	
36		Rabbit	Color on Silk	c. 1947	
37		Goats	Color on Silk	c. 1951	
38	Omoda Seiju (1891-1933)	The Brood	Color on Paper	c. 1930	
39	Yamaguchi Kayō (1899-1984)	Life Newly Born	Color on Paper	1973	
40	Moriya Tadashi (1912-2003)	The Year of the Rabbit (Surfing Rabbit)	Color on Paper	1987	
41	Shimoda Yoshihiro (1940-)	Sheep	Color on Silk	1978	
42	Inokuma Keiko (1958-)	Of Primordial Forest	Color on Cotton Cloth	1995	
43	Uemura Shōen (1875-1949)	Girls Folding Paper Cranes	Color on Silk	c. 1940	
44	Itō Shōha (1877-1968)	Woman Selling Crickets	Color on Silk	c. 1932	

No.	Artists	Title	Techniques / Materials	Date	*
45	Otake Chikuha (1878-1936)	<i>Sisters: Woodblock Print Frontispiece for Bungei Kurabu (Literary Club)</i>	Polychrome Woodblock Print on Paper	1911	
46	Kawasaki Shōko (1886-1977)	<i>Dreaming of Home</i>	Color on Paper	1928	
47	Koide Narashige (1887-1931)	<i>Standing Figure of a Child</i>	Oil on Canvas	1923	
48	Okumura Togyū (1889-1990)	<i>A Girl Under a Loquat Tree</i>	Color on Silk	1930	
49	Omoda Seiju (1891-1933)	<i>Seated Figure of a Beloved Child</i>	Color on Paper	1931	
50	Ogata Gekkō (1859-1920)	<i>A Collection of Beauties Compared to Flowers: Hana-yashiki Botanical Garden</i>	Large Format (<i>Ōban</i>) Polychrome Woodblock Print (<i>Nishiki-e</i>) on Paper	c. 1895-96	
51	Terasaki Kōgyō (1866-1919)	<i>Sisters Viewing Cherry Blossoms: Woodblock Print Frontispiece for Bungei Kurabu (Literary Club)</i>	Polychrome Woodblock Print on Paper	1902	
52	Shimada Bokusen (1867-1943)	<i>Noblemen Visiting a Friend</i>	Color on Silk	20th Century	
53	Imamura Shikō (1880-1916)	<i>Pleasant Conversation</i>	Color on Silk	1913	
54	Itō Shinsui (1898-1972)	<i>Spring</i>	Color on Silk	1952	
Section 4 Paintings Free the Mind					
55	Kawai Gyokudō (1873-1957)	<i>Avalokitesvara</i>	Ink on Paper	c. 1946	
56	Yasuda Yukihiro (1884-1978)	<i>Kannon, the Bodhisattva of Mercy</i>	Color on Silk	c. 1924	
57		<i>Apsaras in Flight</i>	Color on Paper	1952	
58	Okumura Togyū (1889-1990)	<i>Dainichi Buddha</i>	Color on Paper	1957	
59		<i>Lotus Flowers</i>	Color on Paper	1961	
60	Kudō Kōjin (1915-2011)	<i>Revelation</i>	Color on Paper	1976	

Cat. No. 5 Itō Jakuchū *Fushimi Dolls*

Fushimi dolls, clay dolls made in Fushimi, Kyoto, are known for their simple forms and colors. Jakuchū painted them again and again. In this example, the expressions on the Hotei dolls, arranged in a rhythmical composition, are gentle and highly approachable. This painting is an excellent example not only of Jakuchū's style, with precise depiction in rich colors and ink painting using ingenious techniques, but also the breadth of his oeuvre. The rough touch of the paint and his use of lustrous pigments tell us that he has taken deliberate care to communicate the texture, the material feel, of these clay dolls.

Cat. No. 10 Attributed to Nagasawa Rosetsu *Chinese Children at Play* [Important Art Object]

This painting combines *kinki shoga*, the four elegant pastimes celebrated by literati (playing the zither, playing Chinese chess, practicing calligraphy, and painting) with Chinese children, who symbolize fecundity. The representation of children enjoying adult pastimes gives this painting a parodic edge. In the foreground is a child revealing his painting skills. Behind him, a boy is spreading out his calligraphy. Beside the boy playing the zither, we see an argument breaking out over a Chinese chess match. The expressions, so characteristic of children, are charming.

Cat. No. 11 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.

Cat. No. 15 Kawai Gyokudō *After a Mountain Shower*

Beneath a sky clearing after a rainstorm has passed, the wind is shaking the trees and the man's straw rain-cape. The surface of the rocks and the tree trunks, depicted mainly in *sumi* black, make strong contrasts with the scenery's hues. The man leading a horse is rendered simply but with a sense of presence and of the passage of time, which adds movement to the picture plane. This painting was regarded as "one of the finest works at the Bunten" when it was shown at the sixth Shin Bunten (Ministry of Education) exhibition.

Cat. No. 16 Kawai Gyokudō *Autumn Landscape with Colored Maple Trees*

In the foreground are trees with vivid autumn foliage. The trees in the background are peacefully rendered in blurred tones of black ink. Mist rises in the valley between. This painting is very characteristic of Gyokudō, who pursued "the beauty of water"; in it he skillfully depicts many aspects of water, including rain, a mountain stream, and water falling from a waterwheel. Gyokudō was passionately fond of scenes with a watermill that he and his student Kodama Kibō discovered when they set out to sketch from life and created many paintings on that subject. In his later years, he built a waterwheel in his garden and enjoyed listening to its sound.

Cat. No. 30 Takeuchi Seihō *Ducklings*

This painting depicts the charming scene of young ducklings gathering where they are fed. Seihō created many other works with ducks as their subject in the period this painting dates from. "When he paints animals, he depicts them down to their smells" was the evaluation of Seihō, who is known as an artist excelled at capturing living creatures' momentary motions. His acute powers of observation and depiction enable him to render the ducklings' innocent expressions and gestures brilliantly.

Cat. No. 39 Yamaguchi Kayō *Life Newly Born*

On a sketching trip one summer day before World War II, Kayō encountered a barely newborn calf in a village in the Tajima district of the San'in region. He found the experience profoundly moving. He was, he related, deeply touched by the beauty of life as it emerges in the world and the mystery of life itself. He completed this painting over twenty years after that encounter.

Cat. No. 44 Itō Shōha *Woman Selling Crickets*

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.

Cat. No. 54 Itō Shinsui *Spring*

Young women dressed what was then the modern fashion, combining kimono with the new Western hairstyles, are huddled together, talking with each other. The cherry-blossom motifs on the kimono worn by the woman on the left indicate that the season is spring. Works depicting a woman whispering into another woman's ear can also be found in *ukiyo-e*. Shinsui, who had a deep knowledge of *ukiyo-e*, favored this subject and painted it multiple times.

Cat. No. 59 Okumura Togyū *Lotus Flowers*

These lotuses are blooming in a pond at a temple near Hōryū-ji Temple. Red buds turning white as they open and a rich scent are characteristic of lotus blossoms. To avoid missing their scent and bright color, Togyū rose at four each morning to sketch at the pond. He has rendered the flowers and leaves without outlines, using only light and dark shades of color to express texture and a sense of depth. The blossoms are placed so that they unfold, starting from the buds. That approach to expressing changes brought by time is often seen in traditional Buddhist paintings.