

# Special Exhibition: **Are You a Dog Person or a Cat Person?**

—From *Tawaraya Sōtatsu*, *Takeuchi Seihō*, and *Léonard Tsuguharu Foujita* to *Yamaguchi Akira*

**12 May (Sun.) – 7 July (Sun.) 2024** (Closed on Mondays)

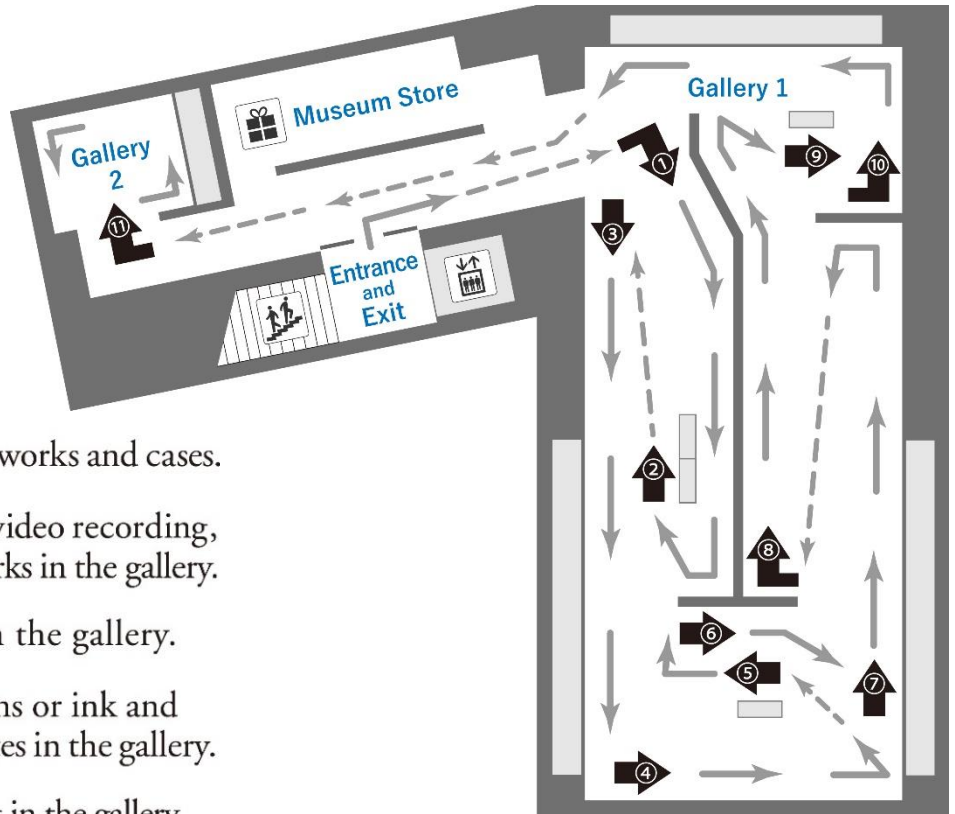
1st period (on display 12 May – 9 June.) / 2nd period (on display 11 June – 7 July.)

**Organized by :**

Yamatane Museum of Art

Nikkei Inc.

MAP



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. 11, 29, 31, 33 : 1st period (on display 12 May – 9 June.)

★ No. 6, 12, 30, 32 : 2nd period (on display 11 June – 7 July.)

No.	Artists	Title	Date	Techniques / Materials	Collection
<b>Section 1 Wonderful Dogs</b>					
1	Tawaraya Sōtatsu (Date Unknown)	Puppy	17th Century	Ink on Paper	Private Collection
2	Artist Unknown	Courtesan and a Western Dog	17th Century	Color on Paper	Private Collection
3	Itō Jakuchū (1716-1800)	Puppies	18th Century	Ink on Paper	Private Collection
4		Puppies	18th Century	Ink on Paper	Private Collection
5	Maruyama Ōkyo (1733-1795)	Puppies in Snow	1784	Ink and Light Color on Silk	Private Collection
6	Kitagawa Utamaro (1753?-1806)	A Lady Holding a Dog, from the series <i>Five Types of Female Beauty</i>	★ c. 1803	Large Format ( <i>Ōban</i> ) Polychrome Woodblock Print ( <i>Nishiki-e</i> ) on Paper	Yamatane Museum of Art
7	Chō Gesshō (1765-1832) Nagasawa Rosetsu (1754-1799)	Puppies and Their Parents	18th Century	Ink and Light Color on Paper	Private Collection
8	Nagasawa Rosetsu (1754-1799)	Puppies with Chrysanthemums	18th Century	Color on Silk	Private Collection
9		Playing Puppies	18th Century	Ink and Light Color on Paper	Private Collection

No.	Artists	Title	Techniques / Materials	Date	Collection
10	Nakamura Hōchū (?-1819)	<i>Kōrin gafu</i> (Picture Album by Kōrin), Vol. 1	19th-20th Century (First edition in 1802)	Polychrome Woodblock Print on Paper, Illustrated Book	UNSODO
11	Utagawa Hiroshige (1797-1858)	Nihonbashi (Morning Scene), from the series <i>Fifty-three Stations of the Tōkaidō Road</i> ☆	c. 1833-36	Large Format ( <i>Ōban</i> ) Polychrome Woodblock Print ( <i>Nishiki-e</i> ) on Paper	Yamatane Museum of Art
12		Fujikawa (Station Marker), from the series <i>Fifty-three Stations of the Tōkaidō Road</i> ★			
13	Kamisaka Sekka (1866-1942)	Puppies and a Snail, from <i>Momoyogusa, Flowers of Hundred Worlds</i> , Vol. 2	1909	Polychrome Woodblock Print on Paper, Illustrated Book	UNSODO
14	Kawai Gyokudō (1873-1957)	Puppy	1916	Ink and Light Color on Paper	Private Collection
15	Yūki Somei (1875-1957)	Roadside Trees: Scenes in Paris	1925	Color on Silk	Yamatane Museum of Art
16	Nishimura Goun (1877-1938)	Dog	20th Century	Color on Silk	Yamatane Museum of Art
17	Nishiyama Suishō (1879-1958)	Puppies	1957	Color on Silk	Yamatane Museum of Art
18	Kobayashi Kokei (1883-1957)	Puppy	c. 1949	Color on Paper	Private Collection
19	Kawabata Ryūshi (1885-1966)	Autumn Begins	1932	Color on Silk	Ryushi Memorial Museum
20		Veranda in Autumn	1947	Color on Paper	Ryushi Memorial Museum
21	Kawasaki Shōko (1886-1977)	Puppies	c. 1942-47	Color on Paper	Yamatane Museum of Art
22	Okumura Togyū (1889-1990)	The Year of the Dog	1982	Ink on Paper	Yamatane Museum of Art
23		The Year of the Dog	1982	Color on Gold-Leafed Paper	Yamatane Museum of Art
24	Dōmoto Inshō (1891-1975)	Cherry Blossoms	c. 1935-44	Color on Paper	Yamatane Museum of Art
25	Asada Benji (1899-1984)	Light Balmy Breeze	20th Century	Color on Silk	Yamatane Museum of Art
26	Iwahashi Eien (1903-1999)	Two Dogs	1976	Color on Paper	Yamatane Museum of Art
27	Moriya Tadashi (1912-2003)	Hasekura Tsunenaga, Head of the Keicho Mission to Rome (1613-20)	1981	Color on Paper	Yamatane Museum of Art
28	Yamaguchi Akira (1969- )	Front Cover of <i>Clothing, Food, Housing and Joy, History of Life in Japan, 99 Mysteries</i> by Kuwabara Shigeo	2004	Pen on Paper	Artist Collection

## Section 2 Adorable Cats

29	Utagawa Kuniyoshi (1797-1861)	Fashionable Cat Jugglers with Balls ☆	1841	Large Format ( <i>Ōban</i> ) Polychrome Woodblock Print ( <i>Nishiki-e</i> ) on Paper	Private Collection
30		“Octopus” (Tako), from the series <i>Cats Forming Written Characters (Neko no ateji)</i> ★	c. 1842		Private Collection
31		Fifty-three Cats as Puns for the Names of the Stations on the Tōkaidō Road ☆	c. 1848		Private Collection
32		Proverbs Illustrated by Cats ★	1852		Private Collection
33		“Oh, ouch!”; Giant Octopus at the Nameri River in Etchū Province, from the series <i>Auspicious Pictures of Land and Sea</i> ☆	1852		Private Collection
34	Utagawa Hiroshige (1797-1858)	<i>Ukiyo gafu</i> (Picture Album of the Floating World), Vol. 3	19th-20th Century (First edition in c. 1830-44)	Polychrome Woodblock Print on Paper, Illustrated Book	UNSODO
35	Takeuchi Seihō (1864-1942)	Tabby Cat [Important Cultural Property]	1924	Color on Silk	Yamatane Museum of Art

No.	Artists	Title	Techniques / Materials	Date	Collection
36	Kawai Gyokudō (1873-1957)	Cat	c. 1951	Light Color on Paper	Yamatane Museum of Art
37	Hashimoto Kansetsu (1883-1945)	Persian Cat (Sketch)	c. 1912-45	Pencil, Ink and Light Color on Paper	Yamatane Museum of Art
38	Kobayashi Kokei (1883-1957)	Cat	1946	Color on Paper	Yamatane Museum of Art
39	Léonard Tsuguharu Foujita (1886-1968)	Portrait of Mrs. Y	1935	Oil on Canvas	Sumitomo Mitsui Banking Corporation
40	Okumura Togyū (1889-1990)	Siamese Cat	1974	Color on Paper	Yamatane Museum of Art
41	Tomitori Fūdō (1892-1983)	Fisherman's House in Spring Light	1926	Color on Silk	Yamatane Museum of Art
42	Hayami Gyoshū (1894-1935)	Emerald Mosses and Verdant Grass	1928	Color on Gold-Leafed Paper	Yamatane Museum of Art
43	Yamamoto Kyūjin (1900-1986)	Scene from a Dream	1976	Color on Paper	Yamatane Museum of Art
44	Katō Tomiko (1936-2022)	The Labyrinth; Quoted from Izumi Kyōka's Novel, <i>Kusameikyū</i>	1993	Color on Paper	Yamatane Museum of Art
45	Kitamura Sayuri (1960- )	Chirps of Cicadas	1996	Color on Paper	Yamatane Museum of Art
46	Kunishi Hanako (1960- )	Shiritori to Sankaku to Guruguru (Shiritori Game, Triangle, Purr)	2016	Color on Paper	Artist Collection
47		Ochitsuke! (Calm Down!)	2020	Ink on Paper	Artist Collection
48		Tōta (Weeding Out)	2021	Color on Paper	Artist Collection
49	Yamaguchi Akira (1969- )	Illustration for <i>Little Momo-chan</i> , from "Miki Taku's Favorite Books," <i>Yomiuri Shimbun</i> , 31 Jan. 2009	2009	Watercolor, Pen, Pencil on Paper	Artist Collection
50		Catching a Crane	2014	Ink and Color on Paper	Yamatane Museum of Art
51		Front Cover of <i>Kidan Hyakkei</i> by Ono Fuyumi	2015	Watercolor, Pen, Pencil on Paper	Artist Collection
52	Kobari Asuka (1982- )	Coral Wind	2023	Color on Paper	Artist Collection
<b>Special Viewing Bird-and-Flower Paintings</b>					
53	Yokoyama Taikan (1868-1958)	Horned Owl	1926	Ink and Light Color on Silk	Yamatane Museum of Art
54	Hishida Shunsō (1874-1911)	Oak Tree and a Bird	20th Century	Color on Gold-Leafed Paper	Private Collection
55	Uemura Shōkō (1902-2001)	White Peacock	1973	Color on Paper	Yamatane Museum of Art
56	Maki Susumu (1936- )	Narcissi and Sparrows	2004	Color on Paper	Yamatane Museum of Art

### Cat. No. 6 Kitagawa Utamaro *A Lady Holding a Dog, from the series Five Types of Female Beauty*

One of the characteristics of the *bijinga* by Utamaro is that, as an artist who saw character and fate in his subject's physiognomy, he tried to distinguish women's personality types in his work. That was an attempt made possible by his use of the *ōkubi-e* format. His *Five Types of Female Beauty*, a series of prints published under a common title, is a good example. The design of the magnifying glass in which the title is inscribed makes use of one of the physiognomist's tools. The text is difficult to interpret today but may mean approximately, "This innocent charm and reserved beauty are well received by the world at large."

**Cat. No. 11, 12 Utagawa Hiroshige**

*Nihonbashi (Morning Scene), from the series Fifty-three Stations of the Tōkaidō Road* (On display 12 May – 9 June.)

*Fujikawa (Station Marker), from the series Fifty-three Stations of the Tōkaidō Road* (On display 11 June – 7 July.)

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. 27 Moriya Tadashi Hasekura Tsunenaga, Head of the Keicho Mission to Rome (1613-20)**

Hasekura Tsunenaga, as the ambassador leading the Keichō Mission to Rome, was granted an audience with Pope Paul V and given Roman citizenship. This painting depicts its historical subject, Tsunenaga in Rome, with a modern sensibility and in a fresh style. The artist is said to have reconsidered the planar quality of *yamato-e* after encountering the use of shading and shadow in Western painting. His clear compositions, with a stress on their geometric quality, and his integration of that shadows sunshine produces are fruits of the fusion of Japanese and Western approaches within this artist's work.

**Cat. No. 35 Takeuchi Seihō Tabby Cat** [Important Cultural Property]

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 to Kyoto, 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 technique of applying gold paint to the pupil and the fur, he is also pioneering a new style of animal painting.

**Cat. No. 38 Kobayashi Kokei Cat**

Kokei often painted dogs, cats, and other familiar animals, and this painting, of a cat with Chinese bellflower, can be counted among them. This work, however, shows the cat facing straight ahead, its four paws together in a stately pose which is often seen in a sculpture of a god on a pedestal and suggests nobility and divine solemnity rather than cuteness. The sketches Kokei produced while in Europe include an image of a cat that suggests the Egyptian cat goddess Bastet, with the sane upright ears and pose as found in the current painting.

**Cat. No. 42 Hayami Gyoshū Emerald Mosses and Verdant Grass**

In this large work, a pair of folding screens on gold-leafed paper, Gyoshū deliberately incorporated the compositional technique found in Rimpa paintings. Planning a bold composition using color planes, he simplified his motifs into flat forms and accented the decorative effect. His treatment of the clefts in the hydrangea flowers and of the grass are also worthy of note. Gyoshū himself said, "Even if the name of the artist was unknown, future generations of people would probably think this painting was fascinating." In it, the techniques that were the fruit of Gyoshū's creativity were used to great effect.

**Cat. No. 55 Uemura Shōkō White Peacock**

When Shōkō was in his teens, he was impressed by *Sparkling Rain*, a painting by Ishizaki Kōyō, and hoped that someday he too could make tropical birds and flowers his subject. Over forty years later, he made repeated trips to India, Hawaii, and other tropical destinations, creating, in 1972, his own *Sparkling Rain* (Shōhaku Art Museum) and this work the following year. The majestic white peacock is depicted from the side, filling the horizontal picture plane. Shōkō observed that "I wanted to paint the elegant form of the white peacock against a background of yellow hibiscus flowers."