

Special Exhibition Celebrating the 140th Anniversary of Kobayashi Kokei's Birth:

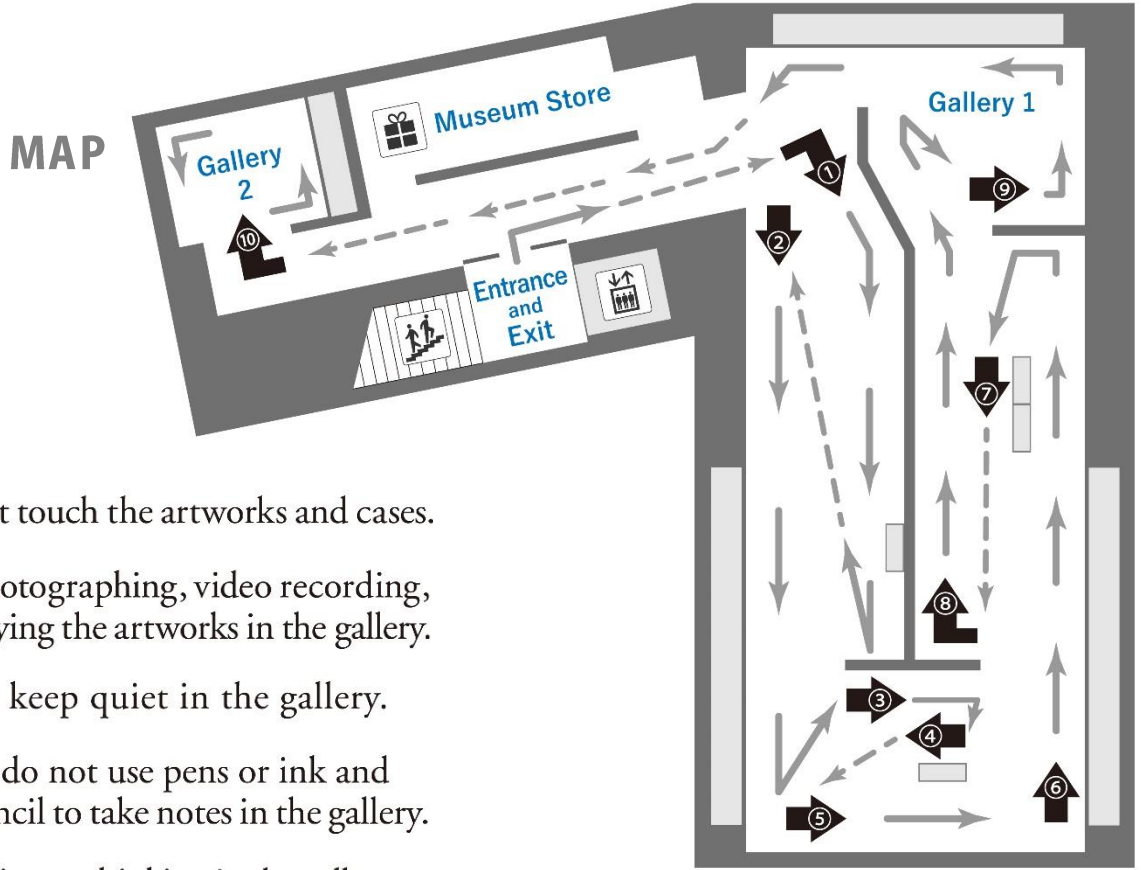
Kobayashi Kokei and Hayami Gyoshū






—Two Influential Masters in the Japanese Modern Art World

20 May (Sat.) 2023– 17 July (Mon.) 2023 (Closed on Mondays, except for 17 July.)

1st period (on display 20 May – 18 June) / 2nd period (on display 20 June – 17 July.)

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

* 1 Period of Display



○: 5/20-6/18, ◇: 5/20-6/25, ●: 6/20-7/17, ▲: 6/20-6/25, ▼: 6/27-7/17, ◎: The scenes on display will be changed from 6/20.

* 2 Collection



YMA: Yamatane Museum of Art MOMAT: The National Museum of Modern Art, Tokyo TNM: Tokyo National Museum
PC: Private Collection

* 3  The works that inspired for Wagashi, served at the Cafe Tsubaki.

No.	Artists	Title	* 1	Techniques / Materials	Date	* 2	* 3
Section 1 Starting with History and Figure Paintings, Taking up the Challenge of Realism and the Classics							
1		<i>Lady Kogō, a Daughter of Fujiwara no Shigenori: Scene from the Tale of the Heike</i>		Color on Silk	c. 1901	YMA	
2	Kobayashi Kokei (1883-1957)	<i>Children Playing the Matching Grasses Game</i>		Color on Silk	1907	YMA	
3		<i>Fireflies: Scene from the Tales of Ise</i>		Color on Silk	1912	YMA	
4		<i>Elysian Well</i>	○	Color on Silk with Gold Leaf on the Reverse	1912	MOMAT	
5	Hayami Gyoshū (1894-1935)	<i>The Tale of the Snatched off Wen</i>	◎	Ink on Paper	1911	YMA	
6		<i>A Suitor's Trials</i>		Color on Silk	1913	YMA	
7	Kobayashi Kokei	<i>River Breeze</i>		Color on Silk	1915	YMA	
8	Hayami Gyoshū	<i>Autumn in Yamashina</i>		Color on Silk	1917	YMA	


No.	Artists	Title	* 1	Techniques / Materials	Date	* 2	* 3
9	Kobayashi Kokei	<i>Spring Day</i>		Color on Silk	c. 1919	YMA	
10		<i>Itsuku Island (Itsukushima Shrine)</i>		Color on Silk	1920	YMA	
11		<i>Monkey Trainer</i>		Color on Paper	c. 1920	YMA	
12		<i>Hot Spring</i>	▼	Color on Silk	1921	TNM	
13		<i>Still Life</i>		Oil on Canvas	1922	YMA	
14	Hayami Gyoshū	<i>Peach Blossoms</i>		Color on Gold Ground on Paper	1923	YMA	
15		<i>Persimmons</i>		Color on Paper	1923	YMA	
16		<i>Midday in Spring</i>		Color on Silk	1924	YMA	
17		<i>Shrike Nest</i>		Color on Paper	1925	YMA	
18		<i>Dancing in the Flames</i> [Important Cultural Property]		Color on Silk	1925	YMA	
19		<i>Two Themes on Insect Life: Spider's Trap Beneath the Leaves and Moths Dancing Around the Light</i>		Color on Silk	1926	YMA	
20		<i>Figs</i>		Color on Paper	1926	YMA	
21		<i>Emerald Mosses and Verdant Grass</i>		Color on Gold-Leafed Paper	1928	YMA	
22		<i>Red Plum Blossoms and White Plum Blossoms</i>		Color on Silk	1929	YMA	
23		<i>Cherry Trees at Dōjō-ji Temple (Sketch 1)</i>		Light Color on Paper	1929	YMA	

Section 2 After Visiting Europe

24	Kobayashi Kokei	<i>Bamboo</i>	▲	Color on Paper	c. 1924	YMA		
25		<i>Mt. Fuji</i>	◇	Color on Silk	1926	YMA		
26		<i>Mt. Fuji</i>	○	Color on Paper	1926	YMA		
27		<i>Ready to Play the Koto (Japanese Harp)</i>		Color on Silk	1927	PC		
28		<i>Wild Duck at Night</i>	○	Color on Silk	c. 1929	YMA		
29		Scenes from the Legend of Kiyohime	<i>Journey's Start</i>		Ink/Color on Paper	1930	YMA	
			<i>Sleeping Quarters</i>					
			<i>Kumano Shrine</i>					
	<i>Lady Kiyohime</i>							
	<i>Riverbanks</i>							
	<i>Hidaka River</i>							
	<i>Serpent Encircling the Bell</i>							
30		<i>Cherry Tree at the Graves of Anchin and Lady Kiyohime</i>						
30		<i>Lotus Flowers</i>		Color on Silk	1932	YMA		
31		<i>Wild Duck</i>	●	Color on Silk	1932	YMA		
32		<i>Cherry Blossoms</i>		Color on Silk	c. 1933	YMA		
33		<i>Pine, Bamboo, and Plum</i>		Color on Silk	c. 1933	YMA		
34		<i>Autumn Fruit</i>		Color on Paper	1934	YMA		
35		<i>Bird and Evergreen Magnolia</i>		Color on Silk	1935	YMA		
36		<i>Winter Day</i>		Ink and Gold on Paper	c. 1935	YMA		
37	Hayami Gyoshū	<i>Ruins of Olympia</i>		Color on Paper	1931	YMA		
38		<i>Natives Engaged in Irrigation Work in Egypt</i>		Color on Silk with Gold Leaf on the Reverse	1931	YMA		
39		<i>Chrysanthemums</i>		Color on Silk	1931	YMA		
40		<i>Crane</i>		Ink and Color on Silk	1932	YMA		
41		<i>Korean Ladies of the Night, from the Korean Women Series</i>		Color on Silk	1933	YMA		
42		<i>Camellias</i>		Color on Paper	1933	YMA		
43		<i>Black Peonies</i>		Ink and Color on Paper	1934	YMA		
44		<i>Eggplants in Autumn</i>		Ink and Color on Paper	1934	YMA		

Section 3 Their Friendship and Kokei after Gyoshū's Death

45	Kobayashi Kokei	<i>Maitreya</i>		Color on Silk	1933	YMA	
46	Hayami Gyoshū	<i>Chinese Bellflowers</i>		Ink and Color on Paper	1934	YMA	
47		<i>Chinese Bellflowers</i>		Color on Paper	c. 1952	PC	
48	Kobayashi Kokei	<i>Hayami Gyoshū's Death Mask</i>		Pencil and Ink on Paper	1935	PC	
49		<i>Fruit</i>		Color on Silk	1936	YMA	

No.	Artists	Title	* 1	Techniques / Materials	Date	* 2	* 3
50	Kobayashi Kokei	<i>Serenity</i>	●	Color on Paper	1937	YMA	
51		<i>Bamboo and Sparrows</i>	○	Color on Silk	1937	YMA	
52		<i>Indian Corn Plants</i>	●	Color on Paper	1939	MOMAT	
53		<i>Priest Saigyō</i>		Color on Silk	1939	YMA	
54		<i>Sanbokan Oranges</i>	○	Color on Silk	1939	YMA	
55		<i>Hydrangeas</i>		Color on Paper	c. 1940	YMA	
56		<i>Ono no Komachi</i>		Color on Paper	c. 1941	PC	
57		<i>Oxen</i>		Color on Paper	1943	YMA	
58		<i>Chestnuts</i>		Ink and Gold on Paper	c. 1944	YMA	
59		<i>Cat</i>		Color on Paper	1946	YMA	
60		<i>Wheat</i>	○	Color on Paper	1946	YMA	
61		<i>Girl</i>		Color on Paper	1947	PC	
62		<i>Crane</i>		Color on Paper	1948	YMA	
63		<i>Tang Doll</i>	○	Color on Paper	1950	YMA	
64		<i>Peony</i>		Color on Paper	c. 1951	YMA	
65		<i>Iris</i>		Color on Paper	1952	YMA	
66		<i>Tulips and a Bowl</i>		Color on Paper	1953	YMA	
67		<i>Bottle</i>	●	Color on Paper	1954	YMA	
68	<i>Decorated Bowl</i>		Color on Paper	20th Century	PC		

Kobayashi Kokei (1883–1957)

Born in Niigata prefecture; given name Shigeru. He studied with Kajita Hanko. After being active in the Bunten (Ministry of Education Exhibition) and other exhibitions, he participated in the Society for Refinement of Japanese Painting and the Kōjikai art circle, both oriented to innovation in *nihonga*. Became a senior member of the Japan Art Institute in 1914. In 1923 he copied *the Admonitions of the Instructress to the Court Ladies*, a picture scroll attributed to the Chinese artist Gu Kaizhi (c. 345-406) in the British Museum, and his eyes were opened to the beauty of line drawing. After returning to Japan, he established a style making use of scrupulous line drawings and clear colors. Joined the faculty of the Tokyo Fine Arts School (now Tokyo University of the Arts) and also became an Imperial Household Artist in 1944. Was awarded the Order of Culture in 1950.

Hayami Gyoshū (1894–1935)

Born in Tokyo; original family name was Makita, given name was Eiichi. Studied with Matsumoto Fūko and participated in the Tatsumigakai and Kōjikai art circles. Organized the Sekiyōkai group with Imamura Shikō and others in 1914. After Shikō's death, was active in the Japan Art Institute, becoming a senior member in 1917. Visited Europe in 1930. Initially worked in the *nanga* style (a Japanese painting style inspired by the ideals of the Chinese literati), then opened new territory, shifting to detailed depiction, a symbolic style, a style combining realism and decorativeness, and then to ink painting and figure painting.

Cat. No. 8 Hayami Gyoshū *Autumn in Yamashina*

From about 1914, under the influence of Imamura Shikō, a more senior pupil at the same painting school, Gyoshū began creating lyrical landscape paintings in the *Nanga* style (a Japanese painting style inspired by the ideals of the Chinese literati). His *Six Scenes Outside Kyoto* (lost in the Great Kanto Earthquake), which he painted in Kyoto after he moved there in 1917, was highly praised by Yokoyama Taikan and other leading artists. Gyoshū was then nominated to become a senior member of the Japan Art Institute at the mere age of twenty-three. This painting, which dates from the same year, could be described as representing the culmination of his work in the *Nanga* style. Looking back on it, Gyoshū later remarked that, back when he painted it, he was addicted to ochre and azurite. The vivid vermilion of the persimmons is placed effectively among the ultramarine and verdigris.

Cat. No. 14 Hayami Gyoshū *Peach Blossoms*

Gyoshū created this painting for his eldest daughter Yayoi's first Doll's Festival (the peach seasonal festival) in March. Working with Song-dynasty Academy style bird-and-flower paintings in mind, he followed the *sesshi* (cut-branch) style, painting part of a branch and another cut branch. Adding his own expression of texture, as in oil paintings, to the distinctive *sesshi* compositional technique, he achieved an extraordinarily high level of clarity and coherence in this small work. At its left edge are his signature and seal, the signature written in the *sōkintai* style of calligraphy associated with the Song Emperor Huizong.

Cat. No. 18 Hayami Gyoshū *Dancing in the Flames* [Important Cultural Property]

Gyoshū spent the summer of 1925 in Karuizawa, a resort area in the mountains. There he lit fires almost every evening and observed the moths that clustered around them. Here he depicts the moth facing straight toward us but, by blurring the backs of the wings, he creates a sense of them in flight. His rendering of the fire follows the classical style seen in Buddhist paintings and picture scrolls, but the eddying smoke at the tip of the flames is the result of his powers of observation. The deep, dark colors used in the background are an exquisite result of extended experimentation. “Even I was told to paint it again, I couldn’t achieve those colors a second time,” Gyoshū said.

Cat. No. 21 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. 29 Kobayashi Kokei *Scenes from the Legend of Kiyohime*

This painting’s subject is the legend of Dōjōji, a temple in Kii province (now Wakayama prefecture) famous for the tale of Anchin and Kiyohime. Wishing to paint the story as he pleased, Kokei created his own elegant depiction, omitting the almost compulsory scene of Kiyohime turning into a huge serpent and adding the cherry blossoms at dusk familiar from Noh and Kabuki versions of the tale. Kokei refused to part with these paintings for many years, but allowed Yamazaki Taneji, our museum’s founder, to purchase them on the condition that Yamazaki would establish a museum.

Cat. No. 34 Kobayashi Kokei *Autumn Fruit*

Persimmons were one of Kokei’s favorite subjects. He had built a new house beside his studio in Magome, Tokyo; the area around it was filled with persimmon orchards and bamboo groves. His studio was surrounded by a rough-woven fence and old bamboos, and the garden had a persimmon tree that bore fruit in the fall. In this painting, the brushwood fence and persimmon branches are in black, their restrained color accentuating the rich red of the fruit and the gold of the leaves. Kokei has applied his acute powers of observation in rendering the leaves, using two types of *kindei* (gold paint) for the color changes that occur as the leaves wither and to differentiate the leaves’ top and bottom sides.

Cat. No. 43 Hayami Gyoshū *Black Peonies*

Gyoshū rendered the leaves in pale green and *sumi* black and the petals in shades of black. For the petals, he did not apply *dōsa* sizing to the paper to keep the *sumi* ink from running but allowed it to spread naturally. Gyoshū is said to have achieved this effect by using an original technique in which he would apply sizing, then remove it with hot water only in the areas in which he wanted the ink or pigment to spread. The tender depiction of the stamens in *kindei* (gold paint) and the placement of the pale green leaves are delicate and precise, in a concerted application of Gyoshū’s techniques based on his deep knowledge of the characteristics of the materials used in *nihonga*.

Cat. No. 59 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. 65 Kobayashi Kokei *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.