

Unraveling the Fascination of “Kataezome”

Designated as a Living National Treasure for his works of *Kataezome* (stencil picture dyeing), Inagaki Toshijiro (1902-1963) produced numerous innovative and elaborately designed works within the constraints of using the traditional production technique. *Kataezome* (stencil dyeing) is one of the traditional dyeing techniques in Japan which uses stencil forming sheet to cut out designs, and after dye-resist wax or rice paste is applied through those cut outs, the remaining areas are dyed. However, Inagaki's stencil dyeing works which employs the same method, contained more of a picturesque quality, and were called “stencil picture dyeing” which recognized him as the first generation who created new designs of stencil dyeing by adopting representational motifs.

Foremost, Inagaki emphasized on sketching natural sceneries. When sketching, Inagaki described it as “drawing the shadow of the object, rather than drawing the object itself,” which means that at this point, he was already visualizing the simplified and flattened form. Moreover, living in the southwest part of Kyoto called Katsura, where great numbers of bamboo groves can be seen, Inagaki frequently used ordinary sceneries as a motif, producing various designs of bamboo groves such as *Kimono with Bamboo Grove Design*. There are other masterpieces such as *Fresh Greenery at Higashiyama*, which is a series of depicted sceneries of Kyoto, *The Tale of Heike*, which made his favorite book of old Japanese tale into art, and the *Tiger* series, being born in the year

of the Tiger (Chinese zodiac).

Also, speaking on innovation of technique, it is the utilization of the technique called *tsuri*, which are the bridges that connect different design patterns, or bridges that connect framework and design pattern. In stencil picture dyeing, fine design patterns are cut out which could cause the stencil forming sheet to disassemble into pieces. Therefore, in order to avoid such cases, the role of *tsuri* joints becomes necessary. However, no matter how complex the design patterns are, Inagaki created the “bridgeless” cutting style by connecting each design patterns together.

Moreover, Inagaki stated “all that is neat, lacks appeal.” As stated, Inagaki for example, employs scrapes and blurs of dyes into his works, which would normally be considered a failure in the process of dyeing. This “playful mind” of Inagaki cherishing randomness, is an important part for creating innovative works.

The year 2023 marks Inagaki Toshijiro's 60th year after his death. In this turning point of a year, the Collection Room's summer feature is “Inagaki Toshijiro – The Playful Mind,” which focuses on introducing newly acquired works of Inagaki. On this occasion, we hope you get to experience part of the profound and fascinating stencil picture dyeing from Inagaki's distinguished original expressions, empathizing with his “playful mind.”

The Museum Curator – Nagao Eriko



Inagaki Toshijiro, *Two Tigers*, 1955



Quick Guide to our Survey

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Collection Room Summer

京都市京セラ美術館
Kyoto City KYOCERA Museum of Art

Special Display: Inagaki Toshijiro – The Playful Mind

Jun. 23 (Fri), 2023 – Sep. 24 (Sun), 2023 Main Building (South Wing) 1F



Supported by the Agency for Cultural Affairs, Government of Japan, Fiscal Year 2023

*🔊: audio guide

*Part I: June 23-Aug. 6 / Part II: Aug. 8-Sep. 24

*Due to various reasons, exhibited items may change.

*List order and exhibit order is not intended to match.




*...Private Collection

List of Works

No.	Inv.no.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition	exhibition period	audio guide
Special Display: Inagaki Toshijiro – The Playful Mind										
Scenery of Everyday Life										
1	K-990	INAGAKI, Toshijiro	1902-1963	Kimono with Summer Grass Design	1955	Stencil picture dyeing on silk gauze kimono	156.0 × 154.0			
2	*	INAGAKI, Toshijiro	1902-1963	Kimono with Streams Design	1960	Stencil picture dyeing on silk gauze kimono	150.0 × 120.0			
3	*	INAGAKI, Toshijiro	1902-1963	Kimono with Bamboo Grove Design	1958	Stencil picture dyeing on silk kimono	154.0 × 121.0			
4	K-1043	INAGAKI, Toshijiro	1902-1963	Kimono with Maple Pattern	Showa period	Stencil picture dyeing on silk kimono	164.5 × 124.0			
5	K-1001	INAGAKI, Toshijiro	1902-1963	Bamboo Grove	1957	Stencil picture dyeing on paper; framed	38.1 × 52.9			
6	K-1004	INAGAKI, Toshijiro	1902-1963	Bamboo Grove	1957	Stencil picture dyeing on paper; framed	38.0 × 52.1			
Special Display: Inagaki Toshijiro – The Playful Mind										
Exquisite Craftsmanship and Playful Mind										
7	K-1011	INAGAKI, Toshijiro	1902-1963	Kimono with Garden Pattern	c. 1957	Stencil picture dyeing on silk kimono	149.0 × 122.0			
8	K-992	INAGAKI, Toshijiro	1902-1963	Kimono with Wild Grass and Fawn Spots Pattern	c. 1955	Stencil picture dyeing and tie-dyeing on pongee	161.0 × 128.5			
9	K-35	INAGAKI, Toshijiro	1902-1963	Paste Resist-Dyed Peonies on a Japanese Paper Folding Screen	1943	Paste resist dyeing on paper; two-fold screen	169.0 × 176.0	6th Shin Bunten (Special Award)		🔊
10	K-896	INAGAKI, Toshijiro	1902-1963	Two Tigers	c. 1955	Stencil picture dyeing on cloth; two-fold screen	85.5 × 79.8			
11	K-900	INAGAKI, Toshijiro	1902-1963	A Tiger	c. 1960	Stencil picture dyeing on cloth; two-fold screen	84.2 × 79.6			
12	*	INAGAKI, Toshijiro	1902-1963	Decisive Surprise Attack at Hiyodorigoe, from <i>The Tale of Heike</i>	1959	Stencil picture dyeing on paper; two-fold screen	77.0 × 77.0			
13	*	INAGAKI, Toshijiro	1902-1963	Transitory Life, from <i>The Tale of Heike</i>	1959	Stencil picture dyeing on paper; two-fold screen	74.3 × 73.8			
14	*	INAGAKI, Toshijiro	1902-1963	Conflagration, from <i>The Tale of Heike</i>	1959	Stencil picture dyeing on paper; two-fold screen	74.0 × 74.0			
15	*	INAGAKI, Toshijiro	1902-1963	Retreating the Battle of Yashima, from <i>The Tale of Heike</i>	1959	Stencil picture dyeing on paper; two-fold screen	75.9 × 73.8			
16	K-898	INAGAKI, Toshijiro	1902-1963	Surprise Attack at Hiyodorigoe, from <i>The Tale of Heike</i>	1959	Stencil picture dyeing on paper; framed	73.8 × 73.8			
17	K-1048	INAGAKI, Toshijiro	1902-1963	Boating at the River of Arashiyama	Showa period	Stencil picture dyeing on paper; framed	23.3 × 32.8			
18	K-1014	INAGAKI, Toshijiro	1902-1963	Around the Kiyomizudera Temple	1958	Stencil picture dyeing on paper; framed	27.7 × 50.5			
19	K-1047	INAGAKI, Toshijiro	1902-1963	Tea Picking	Showa period	Stencil picture dyeing on paper; framed	34.0 × 45.0			







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20	K-1029	INAGAKI, Toshijiro	1902-1963	Hollyhock Festival Procession at the Bank of Kamo-gawa River	c. 1959	Stencil picture dyeing on paper; framed	24.9 × 31.8			
21	K-1050	INAGAKI, Toshijiro	1902-1963	Fresh Greenery at Higashiyama	Showa period	Stencil picture dyeing on paper; framed	24.6 × 32.2			
22	K-986	INAGAKI, Toshijiro	1902-1963	Twilight Scenery at Higashiyama	1955	Stencil picture dyeing on paper; framed	26.4 × 32.3			
23	K-1025	INAGAKI, Toshijiro	1902-1963	<i>Jidai Matsuri</i> , or literally "Festival of the Ages"	1959	Stencil picture dyeing on paper; framed	23.0 × 36.4			
24	K-1026	INAGAKI, Toshijiro	1902-1963	Autumn Colors at Toganoō	1959	Stencil picture dyeing on paper; framed	29.9 × 36.4			
25	K-1031	INAGAKI, Toshijiro	1902-1963	Gojōzaka	1960	Stencil picture dyeing on paper; framed	23.2 × 35.6			
26	K-979	INAGAKI, Toshijiro	1902-1963	Morning Market at Tō-ji Temple	1952	Stencil picture dyeing on paper; framed	29.5 × 36.1			

Uemura Shoen — From the Early Stages to the Final Years —









27	N-863	UEMURA, Shoen	1875-1949	The Flowers of Life	1899	Pigment on silk; hanging scroll	175.5 × 101.0		Part I	
28	N-1184	UEMURA, Shoen	1875-1949	Cool Breeze	c. 1896-1897	Pigment on silk; hanging scroll	43.1 × 33.6		Part II	
29	N-864	UEMURA, Shoen	1875-1949	The Flowers of Life	1899	Pigment on silk; hanging scroll	161.0 × 86.5			
30	N-1160	UEMURA, Shoen	1875-1949	Autumn Sunshine	Taisho period	Pigment on silk; hanging scroll	107.7 × 40.5			
31	N-307	UEMURA, Shoen	1875-1949	Waiting for the Moon	1926	Pigment on silk; hanging scroll	193.2 × 92.8	7th Teiten		
32	N-1044	UEMURA, Shoen	1875-1949	Spring Sunlight	Early Showa period	Pigment on silk; hanging scroll	128.0 × 41.0			
33	N-83	UEMURA, Shoen	1875-1949	A Fine Day	1941	Pigment on silk; framed	76.0 × 88.0	6th Shiten		
34	N-1097	UEMURA, Shoen	1875-1949	Evening at the Beginning of Summer	1949	Pigment on silk; hanging scroll	62.5 × 71.3	Matsuzakaya Contemporary Masterworks Appreciation Society Exhibition		

The Vitality of Nature

35	K-037	TANIGUCHI, Komin	1906-1998	Engraved Ornamental Plate "Early Summer"	1945	Carved copper	H 3.5, Diam. 30.5	1st Kyoten (Chubunihon Newspaper Prize)		
36	K-030	MORINO, Kako	1899-1987	Vase with Loquat Design, Salt Glaze	1941	Stoneware	H 37.5, Body Diam. 38.0, Opening Diam. 18.0	4th Shin Bunten		
37	K-193	YAGI, Isso	1894-1973	Vase with Wicker Pattern, Celadon Glaze	c. 1935	Porcelain	H 32.5, Body Diam. 13.7, Opening Diam. 10.5			
38	K-079	KUSUBE, Yaichi	1897-1984	Vase with Colored Clay Relief "Feast of Flowers"	1977	Porcelain	H 26.3, Body Diam. 25.0, Opening Diam. 16.0 each	9th Kaiso Nitten		
39	K-405	KAWAI, Unosuke	1889-1969	Bowl with Overglazed Fresh Bush Clover Pattern	c. 1958	Porcelain	H 9.9, Opening Diam. 22.5			
40	K-088	KIYOMIZU, Rokube VI	1901-1980	Vase with Melon Design, Blue-and-White Porcelain	1932	Porcelain	H 31.3, Body Diam. 28.2, Opening Diam. 12.0			
41	K-418	KAWAI, Tadashi	1926-2002	Vase with Hydrangea Patterning	c. 1975-89	Stoneware	H 23.3, Body Diam. 25.1, Opening Diam. 10.5			
42	K-109	KIYOMIZU, Rokube V	1875-1959	Pail-Shaped Water Jar, Blue-and-White Porcelain	1915	Stoneware	H 16.5, Body Diam. 19.0			
43	K-621	KITAOJI, Rosanjin	1883-1959	Bowl with Crab	c. 1935	Stoneware	H 8.3, Body Diam. 26.2, Bottom Diam. 12.8			
44	K-517	NUMATA, Ichiga	1873-1954	Mandarin Ducks	Early Showa period	Stoneware	14.5 × 23.0 × 16.0			
45	K-942	TSUDA, Shinobu	1875-1946	Water Beetle with Flowing Water	1943	Cast bronze	H 27.8, Bottom Diam. 19.0, Opening Diam. 15.3			
46	K-598	MIYASHITA, Zenji	1939-2012	Square Sea	1988	Stoneware	28.0 × 28.0 × h28.0	Solo Exhibition "Clay—An Elegant Change" (Gallery Haku, Osaka, 1988)		

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The Female Image in Summer										
47	N-186	ITO, Shoha	1877-1968	Summer	1920	Pigment on silk; framed	136.0 × 88.0	2nd Teiten		
48	N-129	NISHIYAMA, Suisho	1879-1958	Roses of Sharon	1923	Pigment on silk; hanging scroll	129.0 × 85.0	Japanese Art Exhibition		
49	N-122	MATSUMOTO, Ichiyo	1893-1952	Bonfire for the Spirits of the Dead	1916	Pigment on silk; two-fold screen	161.5 × 236.0	10th Bunten		
50	N-152	NONAGASE, Banka	1889-1964	Stream in Early Summer	1918	Pigment on cotton; six-fold screen	176.5 × 555.0	1st Kokuten	Part I	
51	N-608	KITANO, Tsunetomi	1880-1947	Sisters of a Merchant Family	1936	Pigment on paper; pair of two-fold screens	159.5 × 172.8 each	1st Kaiso Teiten	Part II	
52	N-145	KIKUCHI, Keigetsu	1879-1955	Young Lady	1932	Pigment on silk; framed	118.5 × 145.5	8th Kikuchijuku Exhibition		
53	N-035	AKINO, Fuku	1908-2001	On the Sand	1936	Pigment on paper; framed	162.0 × 214.0	Bunten Kansaten		

The Grasp of Summer

54	N-346	KITANO, Tsunetomi	1880-1947	After the Bath	1912	Pigment on silk; framed	161.0 × 86.2	Fuzokuga Exhibition (Takashimaya's kimono fabric shop, Kyoto)		
55	N-785	KIKUCHI, Takashi	1911-1982	Refreshing Summer	1929	Pigment on silk; framed	217.0 × 87.0	10th Teiten		
56	N-036	TERASHIMA, Shimei	1892-1975	September	1936	Pigment on silk; framed	190.0 × 128.0	Bunten Kansaten		
57	Y-016	NAKAMURA, Ken-ichi	1895-1967	The Seto Inland Sea of Japan	1935	Oil on canvas; framed	184.0 × 256.0	Dainibukai Group Exhibition		
58	Y-165	KURODA, Jutaro	1887-1970	Woman Sitting on the Beach	1922	Oil on canvas; framed	50.0 × 65.0	Produced in Europe		
59	T-041	MATSUDA, Naoyuki	1898-1995	Sunbathing	1932	Bronze	152.0 × 90.0 × 81.0	13th Teiten		
60	N-054	YAMAMOTO, Shunkyo	1871-1933	Mountaintop Paradise	1922	Pigment on silk; framed	236.0 × 176.0	4th Teiten		
61	N-191	KOMATSU, Hitoshi	1902-1989	Summer Mountains	1957	Sumi ink on paper; framed	215.0 × 163.0	42nd Inten		
62	N-356	MIWA, Chosei	1901-1983	Walnut Rain	1979	Pigment on paper; framed	192.5 × 129.0	11th Kaiso Nitten		
63	Y-481	ITO, Yasuhiko	1867-1942	View of the Kamo River in Kyoto	1897	Oil on canvas; framed	32.0 × 135.0			
64	Y-049	ASAI, Chu	1856-1907	Willow Trees in Grez-sur-Loing, France	1901	Oil on canvas; framed	59.5 × 79.5	Produced in Europe		
65	Y-199	ITO, Kyuzaburo	1906-1977	Silk Trees	1939	Oil on canvas; framed	130.0 × 160.0	26th Nika Group Exhibition		
66	Y-009	TAKAMA, Soshichi	1889-1974	Summer at the Seaside	1934	Oil on canvas; framed	111.0 × 161.0	15th Teiten		
67	H-129	KIMURA, Hideki	1948-	Lavender Mist	1995	Silkscreen and acrylic on canvas	162.0 × 130.0	Solo exhibition (Yoh Art Gallery, Osaka, 1995)		

Manga-like Expressions of the Past and Present

68	N-606	TOMITA, Keisen	1879-1936	Otsu-e Scrolls, Paintings Based on Folk Belief and Legends of Otsu, Shiga	Taisho - Early Showa period	Pigment on paper; scroll	32.5 × 386.7			
69	N-982	SAWABE, Seigoro	1884-1964	Koyakuneri, from a Kyogen Play About Two Salve Peddlers	c. 1960	Pigment on paper; hanging scroll	33.8 × 43.8			
70	N-867	KAMISAKA, Sekka	1866-1942	The Imperial Concubine Kogo	Taisho period	Pigment on silk; hanging scroll	114.0 × 42.0			
71	H-007	YOKOO, Tadanori	1936-	Torture Scene	1969	Screen printing on paper	90.5 × 66.5	6th Paris Biennale		
72	H-494	YAMAMOTO, Yoko	1952-	Alice's Adventures in Wonderland	2008	Soft ground etching and gouache on paper; 12 sheets	28.0 × 39.5 each			