

Depicting the Legendary Horse: The Fast and the Strong
Kikuchi Keigetsu, *The Dark Chestnut Horse*, 1942

People’s admiration to ride on impressive vehicles seems timeless. From the past, people have adored horses just like the people nowadays, who adore cars and bikes. They enjoyed horses as subjects of appreciation by observing the fineness of its coat, how fast it runs, and how strong its physiques were. Brilliant horses became subjects of painting and ever since ancient times, works of fine horses were produced in China and Japan. These works not only demonstrated the figures of swift horses to its viewers, but were also interpreted as the symbol of power and excellence of the owner. Even in modern Japan, fine horses were often subjects of painting.

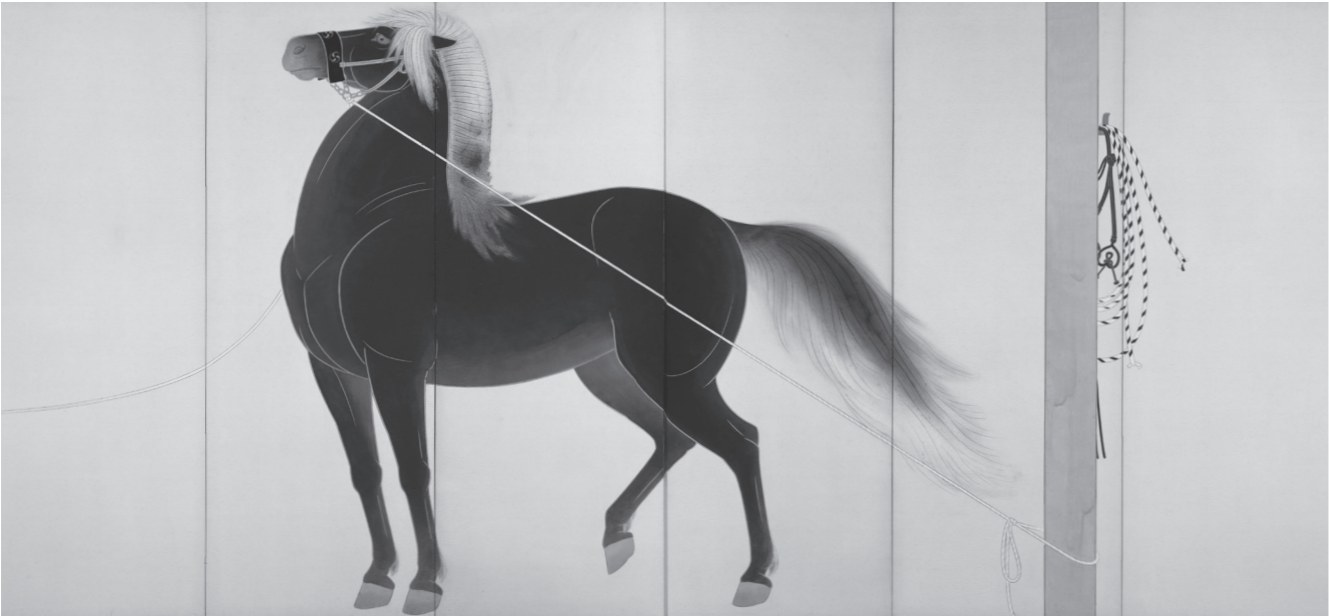
It is said that the work of Kikuchi Keigetsu (1879-1955), *The Dark Chestnut Horse*, depicted a horse from the Heian period. In *Genpei Jōsuiki* (extended version of the *Tale of the Heike*), a chestnut horse named *Ikezuki* (literally “eat the living”) is mentioned. It portrays the animal as 145cm tall (4’ 9”), thick and muscular with a ferocious tendency to bite living creatures. It used to be in possession of Minamoto no Yoritomo (the first shogun in the history of Japan) but was later given to his vassal, Sasaki Takatsuna, and it became famous as a sacred horse of victory through its performance in the battlefield with Takatsuna.

This work depicts Ikezuki at the center of the large folding screen in a dignified matter. Its imposing physique is expressed in accordance to the legendary horse with firm outlines, looking ahead with puffed out chest. The dark chestnut coat color is a distinct characteristic of Ikezuki, with its beautiful colors painted with great care for no uneven paints, and the white background further emphasizes its beautiful black color. The entirety of the screen presents a refined look with a sense of tension, demonstrating Keigetsu’s outstanding skill.

The artist, Kikuchi Keigetsu was born to a wealthy family in Nagano Prefecture. Aspiring to become a painter, he then moved to Kyoto and became a pupil of Kikuchi Hobun. At first, he inherited Hobun’s calm lines of drawing. However, during the Showa period, he became popular with his elegant painting style of thin but tense, uniformed lines. Living in the same era as Takeuchi Seiho, he held many pupils of his own and led the Kyoto’s world of art.

The Dark Chestnut Horse is Keigetsu’s masterpiece. Once you meet eyes with the horse inside picture, you might involuntarily sit up straight. It makes us feel that way.

The Museum Curator – Mori Mitsuhiro



Kikuchi Keigetsu, *The Dark Chestnut Horse*, 1942

Special Display: Early Showa Japanese Paintings and Classicism

Dec. 22 (Fri), 2023 – Feb. 25 (Sun), 2024

Main Building (South Wing) 1F



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

*🔊: audio guide
*Part I : Dec.22 – Jan.21, 2024
PartII : Jan.23, 2024 - Feb.25
*Due to various reasons, exhibited items may change.
*List order and exhibit order is not intended to match.





List of Works

No.	Inv.no.	Artist	Birth and Death	Title	Date	Material: Shape	Size (cm)	First exhibition	audio guide
Early Showa Japanese Paintings and Classicism									
Gallery106									
1	N – 147	KIKUCHI, Keigetsu	1879-1955	The Dark Chestnut Horse	1942	Pigment on paper; six-fold screen	170.0 × 378.0	7th Shiten	
2	N – 142	KIKUCHI, Keigetsu	1879-1955	Tsunemasa; general of the Taira clan	1926	Pigment on silk; framed	182.0 × 118.0	2nd Kikuchijuku Exhibition	
3	N – 112	KIKUCHI, Keigetsu	1879-1955	Atsumori; young nobleman of the Taira clan	1927	Pigment on silk; framed	189.5 × 85.0	3rd Kikuchijuku Exhibition	
4	N – 050	KIKUCHI, Keigetsu	1879-1955	Exchange of Courtesies	1938	Pigment on paper; framed	220.5 × 145.0	2nd Shin Bunten	
5	N – 148	KIKUCHI, Keigetsu	1879-1955	Sons of Kusunoki Masashige	1943	Pigment on paper; framed	172.0 × 113.0	8th Shiten	
Gallery110									
6	N – 063	NISHIYAMA, Suisho	1879-1958	Horse	1939	Pigment on silk; framed	166.0 × 188.0	3rd Shin Bunten	
7	N – 040	HASHIMOTO, Kansetsu	1883-1945	Chang Hen Ge, "Song of Everlasting Sorrow"	1929	Light coloring on paper; framed; 5 pieces	42.0 × 104.0, 167.0, 122.0, 152.5, 150.0	10th Teiten	
8	N – 1231	IKAI, Shokoku	1881-1939	Lord Hiroi; Toyotomi Hideyori's childhood name	1915	Pigment on paper; pair of six folding screen	166.0 × 372.0 each	9th Bunten	
9	N – 211	UEMURA, Shoko	1902-2001	Two Subjects of Fish in Water	1929	Pigment on silk; pair of hanging scrolls	97.0 × 130.0 each	6th Seikosha Group Exhibition	🔊 29
10	N – 294	UENAKA, Chokusai	1885-1977	The Pledge	1942	Pigment on silk; three-fold screen	211.0 × 192.0	5th Shin Bunten	
11	N – 155	IKAI, Shokoku	1881-1939	Fishing by Water Wheels		Pigment on silk; pair of two-fold screens	167.0 × 185.0 each		
12	N – 832	MORI, Shumei	1892-1951	After the Rain	1927	Pigment on silk; two-fold screen	189.0 × 204.0	8th Teiten (Special Award)	
13	N – 052	MORITO, Kako	1898-1993	Archers' Cry	1938	Pigment on silk; framed	226.0 × 198.0	2nd Shin Bunten (Special Award)	
14	N – 062	ARAI, Shori	1895-1972	Soliciting Contributions for the Great Image of Buddha	1939	Pigment on paper; framed	225.0 × 167.0	26th Inten	
15	N – 227	KIMURA, Shiko	1895-1976	Towards Sunset	1931	Pigment on silk; framed	231.5 × 183.0	12th Teiten	
16	N – 116	UENAKA, Chokusai	1885-1977	The Night Attack at Horikawa	1944	Pigment on silk; framed	182.0 × 98.0	Senji Bunten	
17	N – 060	IKAI, Shokoku	1881-1939	Waiting for a Chance	1937	Pigment on paper; framed	270.0 × 178.5	1st Shin Bunten	

Quick Guide to our Survey

Thank you for visiting our museum. We would like to kindly ask you to cooperate with our survey by scanning the QR code on the right.



No.	Inv.no.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition	audio guide
The Elegant Brush: Inside the World of Matsumoto Ichiyo									
Gallery109									
18	N – 005	MATSUMOTO, Ichiyo	1893-1952	Farewell to Spring	1928	Pigment on silk; two-fold screen	185.2 × 162.8	9th Teiten	 27
19	N – 1230	MATSUMOTO, Ichiyo	1893-1952	Semimaru; a poet and musician of the early Heian period	1927	3 hanging scrolls	(middle) 198.0 × 115.7, (right and left) 197.0 × 51.5 each	8th Teiten (Special Award)	
20	N – 038	MATSUMOTO, Ichiyo	1893-1952	Nue; from a Noh play	1936	Pigment on silk; framed	174.0 × 255.0	Bunten Shotaiten	
21	N – 1086	MATSUMOTO, Ichiyo	1893-1952	Oki no Shiraishi Rocks, Shiga	1939	Pigment on silk; framed	71.3 × 85.0	4th Shiten	
22	N – 1243	MATSUMOTO, Ichiyo	1893-1952	Adorable Child	1928	Pigment on silk; hanging scroll	158.5 × 89.0	29th Sanae-kai	
23	N – 1260	MATSUMOTO, Ichiyo	1893-1952	Hair	1931	Pigment on silk; two-fold screen	144.4 × 168.0	12th Teiten	
Indulgence of Tea Bowls: Modern Collaborated Works									
Former South Hall									
24	K – 862	KIKUCHI, Hobun / KIYOMIZU, Rokube V	1862-1918 / 1875-1959	Green Tea Set, Painted by Hobun	Late Meiji to early Showa period	Stoneware (teapot, water cooling, 10 green tea bowls)	Teapot: 120 × 110 × 80, / water cooling pitcher: 120 × 70 × 80, / green tea bowl:H45, Opening Diam 8.5 each		 80
25	K – 108	KIYOMIZU, Rokube V	1875-1959	Tea Bowl with Snow Scene, Gohon Type	1914	Stoneware	H 5.7, Opening Diam. 12.8, Bottom Diam. 4.8		
26	K – 184	TAKEUCHI, Seiho / RAKU, Sei-nyu (RAKU, Kichizaemon XIII)	1864-1942 / 1887-1944	Tea Bowls with White Plums	Early Showa period	Stoneware	H 8.0, Body Diam.12.5		
27	K – 859	KIKUCHI, Keigetsu / RAKU, Sei-nyu (RAKU, Kichizaemon XIII)	1879-1955 / 1887-1944	Red Tea Bowl with Crane, Painted by Keigetsu	Showa period (first half)	Stoneware	H 8.0 Diam. 13.5, Bottom Diam. 5.5		
28	K – 906	UNO, Soyo I	1888-1973	Tea Bowl in Red and White with Flame Colored Glaze	1956	Porcelain	H 8.4, Body Diam.11.8		
29	K – 412	MAEDA, Seison / KAWAI, Unosuke	1885-1977 / 1889-1969	Tea Bowl "Game of Go"	1962	Stoneware	H 7.8, Opening Diam. 12.8, Bottom Diam. 5.2		
30	K – 166	KUSUBE, Yaichi	1897-1984	Tea Bowl with Overglaze of Fan-Shaped Decoration with Auspicious Motifs	1979	Stoneware	H 7.4, Opening Diam. 12.0		
31	K – 647	KANO, Shokoku III (Michio)	1948-	Tea Bowl with Pine, Bamboo, Crane and Turtle Motifs in Overglaze Enamels (Reduction Firing)	1995	Stoneware	H 7.5, Body Diam. 12.0		
32	K – 672	KIMURA, Moriyasu	1935-	Tenmoku Tea Bowl "Space"	2005	Stoneware	H 6.5, Opening Diam. 14.3		
33	K – 631	YAMADA, Akira	1959-	Tea Bowl "Scarlet"	2005	Stoneware, gold leaf paper	H 7.5, Diam. 11.0		
34	K – 024	KAWAMURA, Seizan	1890-1967	Vase with Herons in Flight, Lapis Lazuri Porcelain	1933	Porcelain, etched	H 52.5, Body Diam. 35.5, Opening Diam. 13.5	14th Teiten	
35	K – 174	KONDO, Yuzo	1902-1985	Jar with Japanese Plum Tree in Gold Decoration, Blue-and-White Porcelain	1983	Porcelain	H 21.4, Body Diam. 24.0, Opening Diam. 14.3		 122
Avant-Garde of "Woman": Ceramics of Tsuboi Asuka									
Gallery108									
36	K – 965	TSUBOI, Asuka	1932-2022	Chatterbox	1972	Stoneware with gold decoration	60.0 × 38.0 × 39.0		 122
37	K – 473	TSUBOI, Asuka	1932-2022	Plate of Kansai Map "Osaka"	1977	Stoneware with light yellow-green glaze and gold decoration	70.0 × 68.0 × 20.0	Women's Association of Ceramic Art Group Exhibition (Kyoto Municipal Museum of Art, 1977)	
38	K – 151	TSUBOI, Asuka	1932-2022	Chinese Brocade Bag "Moons"	1982	Stoneware	H 42.0, Body Diam. 36.0, Opening Diam. 44.0		
39	K – 967	TSUBOI, Asuka	1932-2022	The Tale of Biwa (Japanese Lute)	1982	Stoneware	16.0 × 55.5 × 30.0		
40	K – 968	TSUBOI, Asuka	1932-2022	The Flute of Slumber	1982	Stoneware	11.0 × 74.0 × 15.0		

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41	K – 969	TSUBOI, Asuka	1932-2022	Maple Roads	1987	Stoneware	14.0 × 16.0		
42	K – 970	TSUBOI, Asuka	1932-2022	Capital Roads	1987	Stoneware	38.0 × 52.0		
43	K – 289	TSUBOI, Asuka	1932-2022	Robes Left in Paris: People of the Marie Bridge	1989	Stoneware; set of 3 pieces	68.0 × 46.0 × 34.0, 79.0 × 44.0 × 37.0, 70.0 × 35.0 × 25.0		
44	K – 474	TSUBOI, Asuka	1932-2022	I-Novel	1997	Stoneware with blue glaze, gold, silver and copper decoration	47.0 × 42.0 × 25.0	Women's Association of Ceramic Art Group Exhibition	
45	K – 475	TSUBOI, Asuka	1932-2022	Drops of Fruitfulness	2000	Stoneware with black glaze and silver decoration	70.0 × 40.0 × 81.0	Women's Association of Ceramic Art Group Exhibition (Kyoto Municipal Museum of Art, 1997)	
46	K – 476	TSUBOI, Asuka	1932-2022	City: Bustle and Isolation	2001	Stoneware with various colored glazes and silver decoration ; set of 3 pieces	49.0 × 49.0 × 47.0, 67.0 × 40.0 × 47.0, 40.0 × 48.0 × 27.0	Asuka Tsuboi, 'The Locus of Our Heart' Exhibition (Paramita Museum, 2010)	
47	K – 971	TSUBOI, Asuka	1932-2022	Chattering Women	2003	Stoneware with gold decoration	62.0 × 49.0 × 24.0	Women's Association of Ceramic Art Group Exhibition (Kyoto Municipal Museum of Art, 2001)	
The Snow, Moon, and Flowers: Tasteful Sceneries									
Gallery107									
48	S – 005	TOMIOKA, Tessai	1836-1924	Poems of Snow, Moon, Flowers and Tea	1906-16	Sumi ink on paper; pair of two-fold screens	137.0 × 68.0 each		 125
49	N – 595	IKEDA, Yoson	1895-1988	Field of Snow	1979	Pigment on paper; framed	117.0 × 80.0		
50	N – 1048	UEMURA, Atsushi	1933-	Winter at the Lotus Pond	1995	Pigment on paper; framed	130.0 × 97.0	21st Sogakai Spring Group Exhibition	
51	N – 037	KAWAMURA, Manshu	1880-1942	Hoarfrost	1936	Pigment on silk; framed	124.0 × 147.0	Bunten Shotaiten	 102
52	N – 127	UDA, Tekison	1896-1980	Kiyomizu-dera Temple	1957	Pigment on paper; framed	90.0 × 120.0	13th Nitten	 108
53	N – 605	TOMITA, Keisen	1879-1936	Deer in Snow	1930	Pigment on silk; hanging scroll	66.3 × 71.7		
54	N – 1042	MURASE, Gyokuden	1852-1917	A Bush Warbler Sleeping Amongst White Plum Blossoms Under the Moon	1911	Pigment on silk; hanging scroll	169.7 × 83.3		
55	Y – 551	SAKURAI, Tadakata	1867-1934	Japanese Plum Blossoms	Meiji period	Oil on board; framed	22.7 × 35.3		
56	K – 194	TAKAGI, Toshiko	1924-1987	Wall Hanging of a Sundial Tapestry	1972	Woven tapestry	180.0 × 150.0	4th Kaiso Nitten	
57	K – 502	KUBOTA, Shigeo	1947-	Echo of Wind V	1983	Sisal hemp, nylon	200 × 400 × 70	11th International Tapestry Biennale	
58	K – 363	ISOBE, Harumi	1941-2004	Earth Folds	1994	Brocade, hemp, wool and silk	170.0 × 180.0		
Gallery106									
59	N – 1206 (Part I)	KOMATSU, Hitoshi	1902-1989	Snow on Cedar Trees	1940	Pigment on paper; pair of six-fold screen	172.5 × 370.4 each	1st Sannankai Exhibition	
60	N – 170 (Part II)	KONOSHIMA, Okoku	1877-1938	Winter Moon	1912	Pigment on silk; pair of six-fold screen	167.0 × 372.0 each	6th Bunten	 6
61	N – 306	FUKUDA, Heihachiro	1892-1974	Tranquil Garden Awaiting Spring	1925	Pigment on silk; 3 panels	193.0 × 180.0 each	6th Teiten	
Outdoor Permanent Exhibit									
South West Corner of the Museum									
62	T – 047	TOGASHI, Minoru	1931-2019	Stairs of Śūnyatā '88- II	1988	Granite	1200.0 × 107.0 × 107.0, 1113.0 × 107.0 × 107.0		
Sky Courtyard									
63	T – 048	KIYOMIZU, Kyube	1922-2006	Red Form	1988	Aluminum alloy	210.0 × 400.0 × 230.0		
64	T – 167	YAMAGUCHI, Makio	1927-2001	Saddle	1983	Black granite	43.0 × 218.5 × 78.0		