

## Sharp Silence, Representative Work of the Kyoto Art Scene

KONOSHIMA, Okoku *Winter Moon* (1912)



It is a bamboo forest in winter. The surrounding area is covered by snow. Perhaps it was snowing just a while ago. In silence, a wandering fox appears. Scanning the area and trudging along, it seems to be looking for food. The continued footprints from afar emphasize loneliness of the fox. The darkness of the night, the light of the moon, bamboo brim with shadows, glowing white snow and the lonely fox; a piece that has this much lyricism in the scene, is a masterpiece of modern Japanese-style painting.

This screen was painted by Konoshima Okoku when he was 36. One day when Okoku was in Kurama (region in Kyoto), he found footprints in the snow and imagined a hungry fox, making it the cause for its production. It was later exhibited in the 6th Bunten exhibition in 1912, where artists from all parts of the country gather, and received the highest award of top 2nd prize (there was no 1st prize). Until then, Okoku was continuously receiving prizes from the 1st Bunten and was highly evaluated nationwide for his ability. This additional honor roused Kyoto with excitement.

However, this work, *Winter Moon* is also known for having numerous complications during its journey to the highest award.

Imao Keinen, who was a teacher of Okoku and a jury in the Bunten exhibition holding a representative status of the Kyoto art scene, suggested that

*Winter Moon* should receive the highest award. On the other hand, another jury representative of the Tokyo art scene, Yokoyama Taikan, proposed Yasuda Yukihiko's *Yumedono (Hall of Dreams)* to be superior. The two clashed heavily, resulting in the disappearance of 1st prize and *Winter Moon* becoming the top 2nd prize, and *Yumedono (Hall of Dreams)* becoming the latter 2nd prize. This incident revealed the different sense of values towards painting between the Kyoto art scene, which emphasize on sketching technique and skillful composition, and the Tokyo art scene, which highly values fresh ideas and spirituality that does not rely on realism.

The sketching that stares nature, the traditional composition of amplitude painting the snow ground diagonally, the moon and animal, the blank spacing that expresses lyricism, these factors show that *Winter Moon* breathes Kyoto's traditional style of birds and flowers painting. Also at the same time, Okoku's new challenge can be seen from his attempt of realistic expression of depth which he learned from Western painting, by skillfully placing vivid bamboo painted with ultramarine. This is a superb masterpiece that carries the tradition and innovation of the Kyoto art scene.

- Mori Mitsuhiko (the museum curator)

## The Expression of Waiting Time

KANASHIMA, Keika *Visitor at the Studio* (1954)

Have you ever looked at an endless line of people in the street? People seem to not mind waiting for a long period of time to achieve new attractive products or experience popular restaurants. Though modern society grants us what we wish instantly on the internet, "waiting time" always exists close to us. I will introduce Japanese-style painting that expresses this "waiting time."

In Kanashima Keika's *Visitor at the Studio*, two dogs are depicted, each waiting for their owner's return. Seemingly comfortable in the studio, the white spitz seems to be the painter's dog. The black poodle can be seen as the visitor's dog from its dark green collar and leash.

Let's look closely inside the studio. On the exotic chair where the spitz is resting its front paws, white gloves and a black bag is placed. From looking at these small articles, it is implied that the visitor is a woman. Behind it, there is a simple easel with a picture of scarlet hibiscus. With the floor being pale pink and the wall colored bright yellow, it expresses vivid contrast of colors. The gloves and the handbag, and the two dogs each have black and white contrast, giving a modern impression.

The two dogs are waiting gently, expressing the silent absence of their owners. This way of implying the existence of someone without painting them, suggest the traditional expression of "Absent Painting" seen in works such as *Genji-e* paintings (paintings with the subject matter of *The Tale of Genji*). This "Absent Painting" means, depicting a person's trace without painting the person inside the frame, where the person should be. This expression indicates the flow of time where the person leaves, and is expected to come back.

In other words, in *Visitor at the Studio*, the transition of time is expressed by the two dogs that are continuously waiting for their owner's return.

By facing *Visitor at the Studio* and "waiting" a little, one can enjoy thinking over the non-depicted painter, the visitor, and what it would look like as a whole with them inside the studio. It can be said that "waiting time" is a rich duration where us viewers get to stimulate our imagination.

- Nagao Eriko (the museum curator)



Dec. 11 (Sat), 2021—Mar. 26 (Sat), 2022 Main Building (South Wing) 1F

## List of Works

Due to various reasons, the list may be changed.

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
A Silent Picture								
1	N-170	KONOSHIMA, Okoku	1877-1938	Winter Moon	1912	Pigment on silk; pair of six-fold screens	167.0×372.0 each	6th Bunten
2	N-187	UEMURA, Shoko	1902-2001	Pond	1954	Pigment on paper; framed	180.0×149.0	18th Shinseisaku Group Exhibition
3	N-208	TOKUOKA, Shinsen	1896-1972	Stream	1954	Pigment on paper; framed	132.0×170.0	10th Nitten
4	N-120	ISHIMOTO, Sho	1920-2015	Landscape	1948	Pigment on paper; framed	91.0×152.0	4th Kyoten (awarded Kyoten Prize)
5	N-039	UEMURA, Shoko	1902-2001	Wild Deer	1936	Pigment on silk; framed	183.5×289.0	Bunten Shotaiten
6	N-644	MORI, Kansai	1814-1894	Landscape	1860	Sumi ink and pigment on paper; pair of six-fold screens	171.0×374.0 each	
7	N-306	FUKUDA, Heihachiro	1892-1974	A Tranquil Garden Waits for Spring	1925	Pigment on silk; 3 panels	193.0×180.0 each	6th Teiten
8	N-156	HIRAI, Baisen	1889-1969	Winter River at Twilight	1929	Pigment on silk; two-fold screen	242.0×272.0	10th Teiten
9	N-093	KITAZAWA, Eigetsu	1907-1990	Bright Kimono	1940	Pigment on paper; pair of two-fold screens	176.0×178.0 each	Commemorative Nihonga Exhibition
10	N-124	ONO, Chikkyo	1889-1979	Album of Winter Days	1928	Pigment on paper, framed; three framed diptychs	37.5×45.5 each	7th Kokuten
11	N-397	ASADA, Benji	1899-1984	Reflected Water	1956	Pigment on paper; framed	162.0×130.0	12th Nitten
12	N-254	IKEDA, Yoson	1895-1988	Stillness	1970	Pigment on paper; framed	162.0×97.0	15th Seitosha Group Exhibition
13	N-221	FUKUDA, Suiko	1895-1973	Moonlight at Ginkaku-ji Temple Pond	1968	Pigment on paper; framed	136.0×147.0	11th Shin Nitten
14	N-753	KAWASHIMA, Hiroshi	1910-1994	Dawn	1986	Pigment on paper; framed	156.0×217.0	18th Kaiso Nitten
Scenery of a Foreign Country								
15	N-239	TSUJI, Kako	1870-1931	Morning in Dongnae Village, Evening at Mannyundae in Busan	1920	Pigment on paper; pair of hanging scrolls	168.1×90.5 each	2nd Teiten
16	N-782	NONAGASE, Banka	1889-1964	Women Going to Fetch Water	1925	Pigment on cotton; two-fold screen	167.0×185.0	5th Kokuten
17	N-562	AKINO, Fuku	1908-2001	Praying in the Courtyard	1984	Pigment on paper; framed	129.4×134.5	Juried Exhibition, held by the Kyoto City Association of Culture and Art in Kyoto City
18	N-174	NISHIYAMA, Hideo	1911-1989	A Back Street on Ibiza Island, Spain	1964	Pigment on paper; framed	100.0×81.0	Solo exhibition
19	N-598	NISHIYAMA, Hideo	1911-1989	Zijincheng Imperial Castle, Beijing	1988	Pigment on paper; framed	93.0×235.5	
20	N-610	DOMOTO, Mototsugu	1923-2010	Expectant Mood at a Mountain Lake	1987	Pigment on paper; framed	160.0×224.0	19th Kaiso Nitten
21	Y-141	TOTORI, Eiki	1873-1943	Montigny at Dusk	1921	Oil on canvas; framed	62.5×79.5	Produced in Europe
22	Y-095	OTA, Kijiro	1883-1951	Woman on the Balcony	c. 1911-1912	Oil on canvas; framed	130.5×97.0	Produced in Europe
23	Y-178	OTA, Kijiro	1883-1951	Bridge in Ghent	1909	Oil on canvas; framed	39.0×49.0	Produced in Europe

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24	Y-345	KAWABATA, Yanosuke	1893-1981	The Eiffel Tower	1924	Oil on canvas; framed	80.2×65.5	Salon d'Automne (1924), Produced in Europe
25	Y-431	KAWABATA, Yanosuke	1893-1981	At Academie Colarossi	1923-25	Oil on wooden board; framed	15.7×22.0	Produced in Europe
26	Y-430	KAWABATA, Yanosuke	1893-1981	Port Vieux, Marseille	1923-25	Oil on wooden board; framed	15.6×22.0	Produced in Europe
27	Y-428	KAWABATA, Yanosuke	1893-1981	Terrace of the Café de la Paix, Paris	1923-25	Oil on cardboard; framed	15.6×21.9	Produced in Europe
28	Y-227	SATOMI, Katsuzo	1895-1981	Olive Trees	1960-62	Oil on canvas; framed	74.5×93.0	36th Kokuga Group Exhibition, Produced in Europe

#### Excellent Works of Kyo Ware: Kusube Yaichi and Kondo Yuzo

29	K-029	KUSUBE, Yaichi	1897-1984	Water Jar, Blue-and-White Porcelain	1941	Porcelain	15.5×23.0×21.5	4th Shin Bunten
30	K-054	KUSUBE, Yaichi	1897-1984	Vase, Jun Ware "Mountain"	1963	Porcelain	H 19.5, Body Diam. 25.5, Opening Diam. 24.0	Solo Exhibition
31	K-167	KUSUBE, Yaichi	1897-1984	Confectionery Bowl, Blue-and-White Porcelain	1924	Earthenware	H 5.7, Opening Diam. 20.0	
32	K-163	KUSUBE, Yaichi	1897-1984	Vase with Fish Pattern, Underglaze Crimson	c. 1973	Porcelain	H 24.0, Body Diam. 26.8, Opening Diam. 13.4	
33	K-165	KUSUBE, Yaichi	1897-1984	Vase, Jun Ware	1938	Porcelain	H 25.2, Body Diam. 12.6, Opening Diam. 5.0	
34	K-174	KONDO, Yuzo	1902-1985	Jar with Gold Decoration of Japanese Apricot Tree, Blue-and-White Porcelain	1983	Porcelain	H 21.4, Body Diam. 24.0, Opening Diam. 14.3	
35	K-171	KONDO, Yuzo	1902-1985	Jar with Gold Decoration of Plum Tree	1979	Porcelain	H 23.5, Body Diam. 25.8, Opening Diam. 16.0	
36	K-175	KONDO, Yuzo	1902-1985	Platter with Poem about Mt. Fuji, Blue-and-White Porcelain	1983	Porcelain	H 4.5, Diam. 34.3, Foot Diam. 19.8	
37	K-170	KONDO, Yuzo	1902-1985	Pot with Pomegranates, Blue-and-White Porcelain	1984	Porcelain	H 25.5, Body Diam. 28.0, Opening Diam. 17.2	
38	K-082	ITO, Suiko	1894-1980	Round-Square Rhombic-Flower Patterned Porcelain Vase	1934	Porcelain, asbolite, inlay	H 43.0, Body Diam. 17.2	
39	K-265	SUZUKI, Osamu	1926-2001	Whistle of Wind	1989	Earthenware	52.0×48.0×23.5	Solo Exhibition

#### Painter's Studio

40	N-284	KAMEI, Genbei	1901-1977	Self-Portrait	1948	Pigment on paper; framed	186.0×122.0	20th Seiryusha Group Exhibition
41	N-013	KAWAKAMI, Setsui	1901-1976	A Corner of the Studio	1934	Pigment on paper; framed	167.0×137.0	Inaugural Exhibition
42	N-843	KAJIWARA, Hisako	1896-1988	Tranquility	1938	Pigment on silk; framed	161.0×204.0	2nd Shin Bunten
43	N-020	KANASHIMA, Keika	1892-1974	Red Hollyhocks	1934	Pigment on silk; framed	208.5×165.0	15th Teiten
44	N-212	KANASHIMA, Keika	1892-1974	Visitor at the Studio	1954	Pigment on paper; framed	168.0×136.0	10th Nitten
45	Y-033	ANDO, Nobuya	1897-1983	In the Studio	1938	Oil on canvas; framed	64.0×115.0	2nd Shin Bunten
46	Y-046	KONDO, Mitsunori	1901-1948	Portrait of a Girl	1941	Oil on canvas; framed	79.0×64.0	4th Shin Bunten
47	Y-262	YURI, Akira	1912-1984	Child	1948	Oil on canvas; framed	145.5×97.0	4th Nitten
48	Y-236	MIKUMO, Shonosuke	1902-1982	Production (Back)	1952-53	Oil on canvas; framed	81.0×100.0	30th Shunyokai Group Exhibition

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
<b>Women Indoors</b>								
49	Y-091	OTA, Kijiro	1883-1951	Piano Lesson	c. 1911-12	Oil on canvas; framed	49.5×40.0	Produced in Europe
50	Y-745	TAMURA, Soryu	1846-1918	A Maid of Honor Plays the Koto, a Japanese Zither	c. 1897	Oil on canvas; framed	56.7×88.5	3rd Exhibitions of Modern and Ancient Art
51	Y-002	KOISO, Ryohei	1903-1988	Before the Dance	1934	Oil on canvas; framed	115.0×89.0	Inaugural Exhibition
52	Y-034	TERAUCHI, Manjiro	1890-1964	Woman Playing Ukulele	1939	Oil on canvas; framed	72.7×60.5	3rd Shin Bunten
53	Y-158	KURODA, Jutaro	1887-1970	Woman Combing Her Hair	1926	Oil on canvas; framed	116.0×84.0	
54	Y-261	NISHIKI, Giichiro	1898-1962	Hair Washing	1940	Oil on canvas; framed	117.0×90.0	27th Nika Group Exhibition
55	Y-733	MINAMI, Soko	1890-1967	Sisters	c. 1940-45	Oil on canvas; framed	36.7×45.4	
56	Y-155	MIZUSEI, Kimiko	1891-1977	By the Window	1947	Oil on canvas; framed	90.0×116.5	
57	Y-177	YAMADA, Shin-ichi	1899-1991	After Reading	1929	Oil on canvas; framed	91.0×73.0	Salon de Tuileries, Paris
58	Y-127	SAWABE, Seigoro	1884-1964	A Girl Drawing a Picture	1912	Oil on canvas; framed	51.5×43.5	Produced in Europe
59	Y-039	KINOSHITA, Takanori	1894-1973	Girl Reading a Book	1940	Oil on canvas; framed	59.5×49.0	5th Shiten

#### Eyes Beyond Space and Time

60	T-032	KIKUCHI, Kazuo	1908-1985	Queen of the Studio (Trial)	1975	Bronze	63.0×20.0×46.0	
61	T-068	KIKUCHI, Kazuo	1908-1985	Flow D	1979	Bronze	37.0×41.0×23.5	3rd Nichido Sculpture Exhibition
62	T-025	KIKUCHI, Kazuo	1908-1985	Young Man	1948	Bronze	171.0×45.0×31.0	12th Shinseisaku Group Exhibition
63	T-040	MATSUDA, Naoyuki	1898-1995	Maiden Posing	1972	Bronze	123.0×66.0×50.0	4th Kaiso Nitten
64	T-015	FUJII, Koyu	1882-1958	Mirror	1938	Bronze	82.0×42.0×33.0	2nd Shin Bunten

#### Genealogy of Dyeing in Kyoto

65	K-035	INAGAKI, Toshihiro	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)
66	K-014	OGO, Tomonosuke	1898-1966	Two Horses on Dyed Fabric; Framed	1935	Wax resist dyeing on pongee; framed	162.0×72.0	1st Shiten (awarded the Murasaki Prize, purchased by Kyoto City)
67	K-080	SANO, Takeo	1913-1995	Loneliness	1977	Wax resist dyeing on cotton; two-fold screen	160.5×157.0	9th Kaiso Nitten
68	K-509	SHIBUYA, Kazuko	1932-	1979 No.2	1979	Stencil dye, stenciling, pigments and Sumi ink on Japanese paper; two-fold screen	178.0×138.0	31th Kyoten (awarded Mayor's Prize)
69	K-865	NAKAI, Teiji	1932-	Accumulation	1969	Hamatsumugi (pongee fabric made in Nagahama City, Shiga), two-fold screen	184.0×170.0	1st Kaiso Nitten (Special Award)
70	K-188	KASUGAI, Hideo	1910-1984	Flowering Ferns	1956	Resist dyeing; two-fold screen	175.0×190.0	12th Nitten