

Curator's "One Choice" of Recommendation



Melody Performed by a Modern Girl NAKAMURA, Daizaburo *Piano* (1926)

Piano is a memorable work where a young woman wearing a long-sleeved kimono, is faced towards the grand piano. She seems to be in the middle of her performance. The serious look of her eyes follow her fingertips, strumming the keyboard while stepping on the pedal. The piano, which covers the majority of the screen, makes a huge impact, giving the feeling as if one is being present at the performance. Its appeal is based on Daizaburo's focus on subtle details and skillful realistic expressions.

The outline of each parts, such as the keyboard, is precisely drawn and the depth as well as the black gloss of the piano, and the texture of the chair is brilliantly expressed

by shading and gradation. Also, on the sheet music, Robert Schumann's "Traumerei" (right) and "Kleine Romanze" (left) is accurately depicted with notes, displaying realism. The piano inside the picture is well known to exist in reality in Daizaburo's alma mater, Meirin Elementary School's (in Kyoto, present Kyoto Art Center) lecture hall, depicted as Czech Republic's Petrof piano.

Furthermore, what especially attracts attention to this artwork, is the woman's clothing. Her long-sleeved kimono is predominant in the color red, along with the sleeve pattern of mountain range among the sea of clouds, and the large sash patterned with grapes and peaches, worn at chest height. The sleeve hanging casually from her arm placed on the keyboard, is realistically drawn with wrinkles of kimono and the slight bulge of her toe on the tip of her *tabi* (Japanese socks) emphasizing the three-dimensionality with detailed shading. The woman's hairstyle hides the ears, called *mimikakushi* which was the trend at that time (hairdo which covers the ears with waved bangs flowing down each side made by a curling iron, with the side hair tyed on the bottom-back side of the head) put together with an ornamental hairpin.

In 1926, back when this work was produced, the so-called "modern girls" (women who followed Westernized fashions and lifestyles in the period after World War I) was the cutting edge of fashion, promoting makeup, bobbed hair and western hairdo which was not common at the time. The woman inside the picture also wears rouge on her cheeks and red lipstick on her lips, displaying the modern trend of the time. The model of the picture is Daizaburo's wife, Tsuyuko (Nishiyama Suisho's first daughter) whom he married in the same year of May. The long-sleeved kimono is said to have been the actual bridal dress, depicting mandarin ducks, which is known as the symbol of harmonious marriage. While adopting the freshness of the new age, this work of art seems to drift slowly in time. Please imagine the sound of the piano when looking at this picture.

- Omori Natsuko (the museum curator)

Depicting a Woman Seen at the Train Station

KAJIWARA, Hisako *Returning Home* (c.1918)

The train station is home to many dramas. It is a place where one first lands in a new world, excited with dreams. It is also a place where one leaves, immersed with sentiment and broken dreams. While one may look forward for another to come off the train, there is also the one who sends-off another going away on the train. Ever since the railroad came into being from the Meiji period (1868-1912), the train station has been home to many arts, novels, and movies where human relations are made visible.

The work being exhibited this time, *Returning Home* is also a piece which depicts a scene at the train station.

A woman stands at a platform, looking far away. Perhaps her train is coming by. She seems to be preparing to get on the train, taking a step forward, holding an umbrella. If you look closely at the woman's feet, there is a large bag. From looking at the title *Returning Home*, one can see that the woman is about to get on the train on her journey returning home.

The woman seems somewhat tired, with stray hairs and a pale face, but also looks relieved that she can go home. In this manner, Kajiwara Hisako observed the behavior and expressions of a woman at the station, enabling her to draw this real and delicate work.

By the way, where could have Hisako seen this woman. Judging from the significant steel pole on the right side of the screen and the blue signpost on top, the place seems to be the platform inside Kyoto Station. This work was produced around 1918, soon after the second wooden station building was built in 1914. Inside this Renaissance style architecture, many have come and gone. Hisako have chosen this one woman among many, for her subject of painting.

During this period, Hisako aimed to depict not the common pretty woman, but vivid, realistic woman. The look of being tired and relieved at the same time, seems to express a woman's way of life, living her daily life to the fullest.

It is not a gorgeous drama, however, it is a scene in life where the train station is the stage.

- Mori Mitsuhiko (the museum curator)



Collection Room Autumn

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

Oct. 2 (Sat)—Dec. 5 (Sun), 2021 Main Building (South Wing) 1F

List of Works

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
Due to various reasons, the list may be changed.								
Sign of Autumn								
1	N-003	NAKAMURA, Daizaburo	1898-1947	Piano	1926	Pigment on silk; four-fold screen	164.5×302.0	7th Teiten
2	N-1021	NIWA, Akiko	1900-1988	Musical Performance	1936	Pigment on silk; framed	198.5×209.6	1st Kaiso Teiten
3	N-034	MAEDA, Seison	1885-1977	Looking at Pictures	1936	Pigment on silk; framed	179.0×222.0	1st Kaiso Teiten
4	N-024	UDA, Tekison	1896-1980	Millet	1935	Pigment on silk; framed	173.0×99.5	1st Shiten (purchased by Kyoto City)
5	N-207	SAKAKIBARA, Shiho	1887-1971	Red Pines	1919	Pigment on silk; pair of six-fold screens	182.0×375.0 each	2nd Kokuten
6	N-224	KONO, Bairei	1844-1895	Three Animals Help Buddhist Guardian Deity, <i>Taishakuten</i>	1885	Pigment on silk; hanging scroll	146.5×71.5	
7	N-783	UEMURA, Shoko	1902-2001	Hare	c. 1938	Pigment on paper; hanging scroll	67.2×73.0	
8	N-233	KANASHIMA, Keika	1892-1974	Thicket	1918	Pigment on silk; pair of two-fold screens	170.0×184.0 each	12th Bunten
9	N-157	KATO, Eishu	1873-1939	Autumnal Garden	1927	Pigment on silk; two-fold screen	171.0×185.0	8th Teiten
10	N-119	MUTO, Akira	1913-2006	Autumn at Rakuhoku, Northern Kyoto	1945	Pigment on paper; framed	122.0×155.0	1st Kyoten (awarded Second Mayor's Prize)
11	N-295	ONO, Chikkyo	1889-1979	Evening Clouds	1965	Pigment on paper; framed	98.0×143.0	8th Shin Nitten
12	N-275	YAMAGUCHI, Kayo	1899-1984	Garden with Cockscombs	1977	Pigment on paper; framed	161.5×115.0	9th Kaiso Nitten
13	N-137	ASADA, Benji	1899-1984	Wind and Frost	1959	Pigment on paper; framed	151.0×136.0	2nd Shin Nitten
14	N-305	INODA, Seii	1906-1976	Pampas Grass Field	1972	Pigment on paper; framed	172.3×225.6	4th Kaiso Nitten
15	N-288	KAHO, Akira	1927-2018	Running Clouds	1979	Pigment on paper; framed	197.0×167.0	11th Kaiso Nitten
16	N-997	NAKAJI, Yujin	1933-2017	Moon Reflected on the Lake	1998	Pigment on paper; framed	217.5×167.7	30th Kaiso Nitten

The Expression of Women Around the Taisho Period (1912-1926) / Women Around the Taisho Period (1912-1926)								
17	N-252	UDA, Tekison	1896-1980	High-Class Courtesan	1920	Pigment on silk; two-fold screen	194.3×178.4	2nd Teiten
18	N-240	KATSUDA, Tetsu	1896-1980	Onatsu, heroin from the famous love story, <i>Onatsuseijuro</i>	1926	Pigment on silk; hanging scroll	228.0×150.5	7th Teiten
*19	N-314	TAKEUCHI, Seiho	1864-1942	Posing for the First Time (Important Cultural Property)	1913	Pigment on silk; hanging scroll	183.1×87.4	7th Bunten
*20	N-260	TAKEUCHI, Seiho	1864-1942	Preparatory drawing for Posing for the First Time	1913	Sumi ink and pigment on paper; hanging scroll	197.0×85.0	Drawing for a piece submitted to the 7th Bunten
21	N-129	NISHIYAMA, Suisho	1879-1958	Roses of Sharon	1923	Pigment on silk; hanging scroll	129.0×85.0	Japanese Art Exhibition
22	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)
23	N-647	KAJIWARA, Hisako	1896-1988	Returning Home	c. 1918	Pigment on silk; framed	205.0×84.5	
24	N-854	CHIGUSA, Soun	1873-1944	Waking Up	1911	Pigment on silk; hanging scroll	71.8×99.7	Heigokai Spring Exhibition
25	N-300	ISHIKAWA, Haruhiko	1901-1980	Woman with Sasanqua	1926	Pigment on silk; framed	83.9×65.6	5th Kokuten

No.19 on view : October 2 - October 31, No.20 on view : November 2 - December 5.

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
Tableware (Kiyomizu Rokube V, Kawai Unosuke)								
26	K-111	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Tea Bowl with Inlaid Pattern, Mishima-Style	1919	Earthenware	H 4.4, Opening Diam. 15.4, Foot: H 0.6, Diam. 4.5	
27	K-129	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Tea Bowl with Overglazed Plum Tree Design	1949	Earthenware	H 7.2, Opening Diam. 13.3, Foot: H 0.6, Diam. 5.2	
28	K-623	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Tea Cups with Straw Pattern	Early Showa period, c.late 1920s, early 1930s	Earthenware; set of 2 pieces	H 7.5, Diam. 7.0 each	
29	K-108	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Tea Bowl with Snow Scene, Gohon-Style	1914	Earthenware	H 5.7, Opening Diam. 12.8, Foot: H 0.5, Diam. 4.8	
30	K-120	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Black Tea Bowl, Raku Ware	1934	Earthenware	H 7.6, Opening Diam. 11.2, Foot: H 0.3, Diam. 4.5	
31	K-117	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Tea Bowl with Cloisonné Pattern	1929	Earthenware	H 8.0, Opening Diam. 11.6, Foot: H 0.6, Diam. 4.3	
32	K-396	KAWAI, Unosuke	1889-1969	Drinking Set with Thoroughwort Flower Pattern in Red	c. 1936	Earthenware (bowl for washing sake cups, 2 sake bottles, 6 sake cups, 6 sake cup saucers) *5 out of 9 pieces on exhibit	Bowl for washing sake cups: H 8.3, Diam. 13.6; Sake bottles: H 11.5, 7.2x7.2 each; Sake cups: H 3.7, Diam. 5.5 each; Saucers: H 1.6, Diam. 8.9	
33	K-398	KAWAI, Unosuke	1889-1969	Bowls with Pomegranate Design in Red	c. 1939-48	Porcelain, set of 6 pieces *3 out of 6 pieces on exhibit	H 5.3, Body Diam. 11.8 each	
34	K-410	KAWAI, Unosuke	1889-1969	Gourd-Shaped Sake Bottle with Red Design		Earthenware, set of 2 pieces	H 12.2, Body Diam. 7.3, Opening Diam. 3.2 each	
35	K-397	KAWAI, Unosuke	1889-1969	White Bowl with Engraved Mulberry Leaf Design	1937	Earthenware	H 8.0, Opening Diam. 20.0	
36	K-401	KAWAI, Unosuke	1889-1969	Stemmed Sake Cups with Red Designs	1950	Porcelain, set of 6 pieces *3 out of 6 pieces on exhibit	H 8.3, Opening Diam. 8.8 each	
(Mood of Autumn)								
37	K-078	KIYOMIZU, Rokube V (Rokuwa)	1875-1959	Glazed Vase with Vine and Squirrel Design, Blue-and-White Porcelain	1930	Porcelain	H 60.0, Body Diam. 41.0, Opening Diam. 26.5	1st Kyoto Craft Exhibition
38	K-104	KIYOMIZU, Rokube VI	1901-1980	Vase with Autumn Flowers, Dark Brown Glaze	1971	Earthenware	H 42.0, Opening Diam. 41.0	
Working Women								
39	N-248	YAMAGUCHI, Hachikushi	1890-1933	Gathering Laver	1927	Sumi ink and pigment on silk; framed	115.4x188.4	8th Teiten
40	N-055	OCHIAI, Rofu	1896-1937	Harvesting Wheat at Umegahata Village, Kyoto	1927	Pigment on paper; framed	182.0x209.0	8th Teiten
41	N-345	TSUCHIDA, Bakusen	1887-1936	Taking a Break	c. 1907	Pigment on silk; hanging scroll	62.8x71.5	
42	S-008	HIBINO, Goho	1901-1985	Oharame, Female Peddler from Ohara, Kyoto	1978	Sumi ink on paper; framed	52.0x47.0	Mizuho Calligraphy Exhibition
43	N-932	YURIMOTO, Keiko	1906-2000	Oharame, Female Peddler from Ohara, Kyoto	Date Unknown	Pigment on paper; two-fold screen	175.0x190.0	
44	N-1077	OKAMOTO, Taiko	1879-1945	To Kyoto	1916	Pigment on silk; hanging scroll	157.7x70.3	
45	N-1026	NIWA, Akiko	1900-1988	Flower Market	1943	Pigment on silk; framed	188.0x177.0	8th Shiten

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46	N-628	KAJIWARA, Hisako	1896-1988	White Silk	c. 1919	Pigment on silk; framed	146.0x198.0	
47	N-227	KIMURA, Shiko	1895-1976	Towards Sunset	1931	Pigment on silk; framed	231.5x183.0	12th Teiten
The Feeling of Autumn								
48	Y-063	KUNIMORI, Yoshiatsu	1897-1951	Persimmons and Chestnuts in a Basket	1945	Oil on canvas; framed	48.5x59.5	1st Kyoten
49	Y-133	MORIWAKI, Tadashi	1888-1949	Early Autumn	1928	Oil on canvas; framed	181.0x127.0	9th Teiten
50	Y-223	MAKINO, Katsuji	1864-1942	Fallen Leaves	1903	Oil on canvas; framed	90.8x151.8	5th National Industrial Exposition, Osaka
51	Y-167	TSUJI, Taira	1891-1974	Cockscombs	1940	Oil on wooden board; framed	92.0x107.0	5th Shiten
52	Y-049	ASAI, Chu	1856-1907	Willow Trees in Grez-sur-Loing, France	1901	Oil on canvas; framed	59.5x79.5	Produced in Europe
Child's Nature								
53	Y-255	SHIMOTORI, Yukihiro (Shozaburo)	1884-1982	Girl Relaxing	1926	Oil on canvas; framed	72.7x100.0	7th Teiten
54	Y-144	KURODA, Jutaro	1887-1970	Cool Morning	1935	Oil on canvas; framed	141.5x130.0	22nd Nika Group Exhibition
55	Y-027	ONUKI, Matsuzo	1905-1982	Children	1937	Oil on canvas; framed	154.0x286.0	1st Shin Bunten
56	Y-135	MORIWAKI, Tadashi	1888-1949	Playing Cards	1937	Oil on canvas; framed	151.0x181.0	1st Shin Bunten
57	Y-090	OTA, Kijiro	1883-1951	Shaded by Trees	1911	Oil on canvas; framed	89.0x115.0	Produced in Europe
Yamaga Seika and Nakamura Hosei								
58	K-487	YAMAGA, Seika	1885-1981	Handwoven Brocade Wall Hanging "Tokyo Tower"	1958	Handwoven brocade, tapestry	148.0x91.0	
59	K-490	YAMAGA, Seika	1885-1981	Handwoven Brocade Wall Hanging "Paradise Fish"	1971	Handwoven brocade, tapestry	117.0 x 94.0	Gendai Kogei Group 10 Year Memorial Exhibition
60	K-486	YAMAGA, Seika	1885-1981	Handwoven Brocade Wall Hanging "Constellation, Moon, Rocket"	1958	Handwoven brocade, tapestry	371.0 x 164.0	1st Shin Nitten
61	K-943	NAKAMURA, Hosei	1906-1959	Handwoven Brocade Wall Hanging "Greenhouse"	1931	Handwoven brocade, silk; tapestry	174.0x81.0	12th Teiten
62	K-947	NAKAMURA, Hosei	1906-1959	Handwoven Brocade Wall Hanging "Flamingos"	1942	Handwoven brocade, silk; tapestry	164.0x173.0	5th Shin Bunten
63	K-950	NAKAMURA, Hosei	1906-1959	Handwoven Brocade Wall Hanging "Blue Crown"	1955	Handwoven brocade, silk; tapestry	134.0x150.5	11th Nitten
Deepened Autumn								
64	K-891	MINAGAWA, Gekka	1892-1987	Hand Drawn "Falconry in the Morning Sun"	1938	Paste resist dyeing, silk; two-fold screen	168.0x182.0	2nd Shin Bunten
65	K-016	BAN-URA, Shogo	1901-1982	Flower-Patterned Colored Lacquer on a Partitioning Screen	1936	<i>Maki-e</i> and colored lacquer on wood	91.0x109.0x31.0	Bunten Kansaten
66	K-019	OKUMURA, Kajo	1893-1937	Lacquered Panels "Deer"	1937	<i>Maki-e</i> on corkboard; framed	172.0x172.0	1st Shin Bunten
67	K-013	DOMOTO, Shikken	1889-1964	Vase "Snake Gourds"	1935	<i>Maki-e</i> and transparent lacquer on wood	H 37.0, Diam. 13.0	1st Shiten (awarded the Murasaki Prize, purchased by Kyoto City)
68	K-012	KIYOMIZU, Rokube VI	1901-1980	Decorative Platter with Fruits Design	1935	Earthenware with overglaze	H 8.5, Opening Diam. 45.0	1st Shiten (awarded the Murasaki Prize, purchased by Kyoto City)
69	K-326	HIRANO, Kichibe II	1868-1942	Bronze Hand Warmer with Openwork Maple Leaf Patterns	1916	Cast bronze; set of 2 pieces	H 25.5, Body Diam. 23.0 each	