

Special Display: Picturesque Kyoto

Apr. 29 (Fri), 2022 – Jul. 10 (Sun) Main Building (South Wing) 1F

Chigusa Soun: Explorer of the New Era

Waking Up by Chigusa Soun, 1911

During the daytime in summer, a woman wakes up and raises her upper body. Her sash is loose, with summer kimono out of shape, and her traditional Japanese hair is falling apart. She seems to be absent from just waking up, vacantly staring at a point with sleepy eyes. The book placed beside her is titled “*umegoyomi*” (literally “Japanese plum season”). Perhaps she was enjoying a romance novel of Tamenaga Shunsui, titled “*Shunshoku Umegoyomi*” (Spring-Color Plum Season), which was popular during the Edo period, describing a love triangle of two women and a ladies’ man. The woman’s natural, nonchalant appearance gives the viewer a feeling of peeking into a private space of a mundane day. Outside of the opened bamboo door, one can see Kyoto’s Kamo River and structures on the other side, with what seems to be *noryo yuka* (lined up wooden platforms over the riverbed for enjoying cool breezes). There are also people at the Kamo River working on *yuzen nagashi*, which is the process of removing glues and extra dyes in a river from *yuzen* silk dyed cloths, seen throughout the rivers of Kyoto city since the late Meiji period (end of the 19th century). It masterly grasps the tasteful appearance surrounding the Kamo River of the time.

The artist Chigusa Soun (1873-1944) was born in Kyoto and became an apprentice of Ibaraki Suigaku. Later on, he studied Japanese-style painting in earnest in the private painting school of *Chikujyo-kai*, founded by Takeuchi Seiho. While enrolled in the private painting school of Seiho, Soun also studied Western painting by attending to another private school called *Shogoin* Institute of Western Art, which was founded by Asai Chu (1856-1907) in 1903, who returned from studying abroad in France. Back when Western painting was flourishing in Japan which drove Japanese painters in search for new expressions of painting, so did Soun, aiming towards innovating Japanese painting by incorporating Western realistic expression.

From this piece, the depiction by Western method of painting can be seen from the expression of depth perception in the background, the shades of the bamboo door expressing light, and from the three-dimensionality of the woman’s lips. At the top of the woman’s hair, slight coloring of *gofun* (white pigment of calcium carbonate) is applied, expressing backlight-like expression from the outside light. Furthermore, the volume of the woman’s summer kimono is expressed not by shading but by the precisely outlined wrinkles and its change of patterns. With this piece of work, one can see the approach of a new perspective from the Japanese painter by the use of rough mineral pigments on the kimono patterning, which was unusual at the time. It represents the enthusiasm of the painter, pushing forward with the technological improvements of the new era.

(The Museum curator - Omori Natsuko)



List of Works

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
Spring Masterpieces								
Gallery 106								
1	N-223	KIKUCHI, Hobun	1862-1918	Spring Evening, Frosty Morning	1903	Pigment on silk; pair of eight-fold screens	158.5 × 485.0 each	5th National Industrial Exposition, Osaka
From Spring to Early Summer / Sprouting Season								
Gallery 110								
2	N-078	ITAKURA, Seiko	1895-1964	Spring Rain	1930	Pigment on silk; framed	256.4 × 192.4	11th Teiten
3	N-005	MATSUMOTO, Ichiyo	1893-1952	Farewell to Spring	1928	Pigment on silk; two-fold screen	185.2 × 162.8	9th Teiten
4	N-1204	KUBOTA, Beisen	1852-1906	Taking Shelter From the Rain	1888	Pigment on silk; hanging scroll	144.5 × 50.8	
5	N-847	TANIGUCHI, Kogyo	1864-1915	Poet Fujiwara no Sanekata Taking Shelter From the Rain Under Cherry Blossoms	c.1914	Pigment on silk; hanging scroll	124.0 × 56.5	
6	N-1101	OGAWA, Sen-yo	1882-1971	Paddy Field in Early Summer	Early Showa period	Pigment on paper; hanging scroll	120.0 × 50.9	
7	N-206	TAKEUCHI, Seiho	1864-1942	After a Squall	1935	Sumi ink and pigment on paper; hanging scroll	194.0 × 91.5	Goyokai Group Exhibition
8	N-076	INOUE, Ryuko	1891-1945	Thicket	1940	Pigment on paper; pair of two-fold screens	170.0 × 185.0 each	Commemorative Exhibition
9	N-1015	DOI, Soju	1895-1947	Sunny Spells in May	1942	Pigment on paper; two-fold screen	269.0 × 188.5	5th Shin Bunten
10	N-011	NOZOE, Heibei	1895-1980	The Inland Sea of Japan in Spring	1934	Pigment on silk; framed	95.5 × 223.0	Inaugural Exhibition
11	N-008	TOKUOKA, Shinsen	1896-1972	Wheat	1934	Pigment on silk; framed	129.0 × 140.0	Inaugural Exhibition
12	N-021	KIKUCHI, Keigetsu	1879-1955	Taking a Stroll	1934	Pigment on silk; framed	173.0 × 173.5	15th Teiten
13	N-865	UEDA, Michizo	1908-1974	Waterway	1939	Pigment on paper; framed	167.0 × 92.5	Nakamura Daizaburo Painting School 7th Anniversary Exhibition
14	N-277	KOBAYASHI, Kahaku	1896-1943	Nachi Falls, Wakayama	1939	Pigment on silk; framed	243.0 × 91.5	26th Inten
15	N-1020	NIWA, Akiko	1900-1988	Long-Distance Arrow	1935	Pigment on silk; framed	219.0 × 150.0	1st Shiten
Former South Hall								
16	K-005	KIYOMIZU, Rokube VI	1901-1980	Vase with Design of Flowers and Grasses, Blue-and-White Porcelain	1934	Porcelain	H 34.0, Body Diam. 30.5, Opening Diam. 14.5	Inaugural Exhibition
17	K-220	MORINO, Kako	1899-1987	Vase with Flowers and Grasses with Green Streams	1927	Earthenware	H 53.3, Body Diam. 45.5, Opening Diam. 24.5	8th Teiten

Picturesque Kyoto I - Artist's Perspective

Gallery 109								
18	N-1069	HARA, Zaichu	1750-1837	Spring Landscape of Arashiyama, Kyoto	1820	Pigment on silk; hanging scroll	43.0 × 76.0	
19	N-854	CHIGUSA, Soun	1873-1944	Waking Up	1911	Pigment on silk; hanging scroll	71.8 × 99.7	Heigokai Spring Exhibition
20	N-315	IKEDA, Yoson	1895-1988	Nanzen-ji Temple, Kyoto	1926	Pigment on silk; framed	240.0 × 256.0	7th Teiten
21	N-654	GOTO, Teinosuke	1905-1958	The Mountain Behind Kodai-ji Temple, Kyoto	1933	Pigment on silk; two-fold screen	158.4 × 186.2	14th Teiten
22	N-761	IKEDA, Rakuchu	1903-1982	Main Gate of Tofuku-ji Temple, Kyoto	1962	Pigment on paper; framed	145.0 × 207.0	34th Seiryusha Group Exhibition
23	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
24	N-238	TOMITA, Keisen	1879-1936	Pictorial Scrolls of the Uji River: Fushimi, Kyoto	1915	Pigment on silk; scroll	50.4 × 524.6	2nd Inten

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25	N-015	HAYASHI, Shime	1906-1985	<i>Maiko</i> , an apprentice geisha	1934	Pigment on paper; framed	136.0×90.0	Inaugural Exhibition
26	N-836	SATO, Koka	1897-1944	Women of Ohara, Kyoto	1934	Pigment on silk; framed	181.0×177.0	15th Teiten
27	N-191	KOMATSU, Hitoshi	1902-1989	Summer Mountains	1957	Sumi ink on paper; framed	215.0×163.0	42nd Inten
28	N-032	TAKEMURA, Ryuta	1904-1935	Landscape	1935	Pigment on paper; framed	69.0×93.0	1st Shiten (awarded Midori Prize, purchased by Kyoto City)
Gallery 108								
29	N-807	YAMAGISHI, Jun	1930-2000	The Village of Ohara, Kyoto	1996	Pigment on paper; framed	144.0×200.0	28th Kaiso Nitten
30	N-1223	UTO, Sei	1932-	Higashiyama Area of Kyoto	1995	Pigment on paper; framed	175.0×364.0	22nd Sogakai Group Exhibition

Colorful Glaze / Ceramics From the Uno Family

Former South Hall								
31	K-804	UNO, Ninmatsu I	1864-1937	Large Blue-glazed Porcelain Flower Vase	c.1900-06	Porcelain	H 120.5, Body Diam. 48.0, Opening Diam. 14.5, Bottom Diam. 28.8	
32	K-805	UNO, Ninmatsu I	1864-1937	Large Red-glazed Porcelain Flower Vase	c.1900-06	Porcelain	H 120.0, Body Diam. 48.0, Opening Diam. 14.5, Bottom Diam. 28.8	
33	K-909	UNO, Soyo I	1888-1973	Jun String Bundle Design Flower Vase with Handle	1961	Porcelain	H 20.7, Body Diam. 18.5	
34	K-814	UNO, Kenji	1895-1952	Spanish-style Water Jar	c.1940	Earthenware	H 23.2, Opening Diam. 4.0, Body Diam. 17.0, Base Diam. 8.0, Base H 0.5	
35	K-811	UNO, Ninmatsu III	1899-1982	Turkish Blue-glazed Vase	1970-74	Earthenware	H 17.3, Opening Diam. 21.3, Bottom Diam. 13.0	
36	K-049	UNO, Sango	1902-1988	Jar with Rounded Off Edges, Blue-Green Glaze	1966	Porcelain	H 22.0, Body Diam. 19.5, Opening Diam. 11.5	18th Kyoten
37	K-809	UNO, Soyo I	1888-1973	Red Copper-glazed Early Spring Vase	c.1950-58	Porcelain	H 30.3, Body Diam. 15.4, Opening Diam. 7.6, Bottom Diam. 10.2	
38	K-918	UNO, Soyo I	1888-1973	Flower Vase with Light Celadon Glaze Passed Down by Ouchi Clan	1972	Porcelain	H 25.4, Opening Diam. 14.0	
39	K-816	UNO, Soyo II	1949-	Red Copper-glazed Vase Colored in White	1997	Porcelain	H 23.5, Opening Diam. 12.8, Body Diam. 28.5, Bottom Diam. 10.7	
40	K-817	UNO, Soyo II	1949-	Lang Yao Kiln Flower Vase	2014	Porcelain	H 23.5, Opening Diam. 16.3, Body Diam. 19.5, Bottom Diam. 8.0	

Picturesque Kyoto II - Brilliant Crafts

Gallery 108								
41	K-507	OGO, Tomonosuke	1898-1966	Landscape (Mt. Hiei and Katsura River, Kyoto)	1947	Wax-resist dyeing; pair of two-fold screen	148.0×139.5 each	
42	K-345	KATO, Tadao	1939-	Misty Sagano Road in Kyoto	1984	Carved/wrought copper	26.0×50.0×24.0	6th Nihon Shin Kogei Group Exhibition
43	K-071	MINAKAWA, Taizo	1917-2005	View of Kyoto	1960	Wax-resist dyeing; two-fold screen	170.5×186.0	3rd Shin Nitten (awarded Kikka Prize)
44	K-459	ISA, Toshihiko	1924-2010	Byodo-in Temple, Kyoto	1966	Wax-resist dyeing on silk; two-fold screen	148.0×138.0	10th Shinsho Kogei-kai Exhibition
45	K-765	IHAYA, Keijin	1941-	Gion Festival	2013	Wax-resist dyeing on cotton; pair of four screen	156.5×302.0 each	
46	H-080	ASANO, Takeji	1900-1999	Master Craftspeople of Kyoto	1972-73	Woodcut on paper; 12 sheets	24.4×36.4 each	

Picturesque Kyoto III - Landscapes with Pouring Light

Gallery 107								
47	Y-244	ASAI, Chu	1856-1907	View of Nyakuoji, Kyoto	Date Unknown	Watercolor on paper; framed	29.0×23.0	

No.	Inv. No.	Artist	Birth and Death	Title	Date	Material; Shape	Size (cm)	First exhibition
48	Y-350	HASEGAWA, Yoshio	1884-1942	Tea House with Cypress Fence in the Forest of Correction at Shimogamo Shrine, Kyoto	1907	Watercolor on paper; framed	24.0×35.1	6th Kansai Bijutsukai Exhibition
49	Y-464	KANOKOGI, Takeshiro	1874-1941	Shade of a Tree	Late Meiji period	Oil on canvas; framed	33.6×21.1	
50	Y-068	YASUI, Sotaro	1888-1955	View of Awataguchi, Kyoto	1905	Oil on canvas; framed	31.0×43.5	
51	Y-006	HARADA, Kyunosuke	1895-1967	Landscape in Early Spring	1934	Oil on canvas; framed	89.0×115.0	Inaugural Exhibition
52	Y-529	SUDA, Kunitaro	1891-1961	Pagoda of Yasaka	1915	Oil on canvas; framed	40.5×32.5	
53	Y-538	SUDA, Kunitaro	1891-1961	At the Bottom of the Stone Steps in Gion (Gate of Yasaka Shrine)	1951	Oil on canvas; framed	41.0×53.0	Kyoto Kanko Art Exhibition
54	Y-093	OTA, Kijiro	1883-1951	Summer Day	1919	Oil on canvas; framed	180.0×241.0	1st Teiten
55	Y-103	KANOKOGI, Takeshiro	1874-1941	The Lower Reaches of the Kamo River	Date Unknown	Oil on canvas; framed	32.2×41.0	
56	Y-152	KANOKOGI, Takeshiro	1874-1941	The Kamo River Near Izumoji Bridge, Kyoto	Date Unknown	Oil on canvas; framed	41.0×53.0	
57	Y-481	ITO, Yasuhiko	1867-1942	View of the Kamo River in Kyoto	1897	Oil on canvas; framed	32.0×135.0	
58	Y-482	ITO, Yasuhiko	1867-1942	Demachiyanaagi, Kyoto	c.1897	Watercolor on paper; framed	18.5×28.0	
59	Y-007	KUNIMORI, Yoshiatsu	1897-1951	Cherry Blossoms Along the Kamo River	1934	Oil on canvas; framed	63.5×78.5	Inaugural Exhibition

Kyoto City Museum of Art as a Motif

Gallery 107								
60	N-202	TAMAKI, Suekazu	1897-1943	Fish	Date Unknown	Pigment on silk; framed	158.0×185.0	
61	H-142	MORIMURA, Yasumasa	1951-	Fishes from paintings of Suekazu Tamaki	1990	Colored photograph and transparent medium; framed; set of 2 pieces	260.0×210.0 each	Beyond the Photographic Frame / 11 Recent Works (Art Tower Mito, 1990)
62	H-603	MORIMURA, Yasumasa	1951-	Rita Hayworth A	1996	Colored photograph; framed	160.0×120.0	
63	H-604	MORIMURA, Yasumasa	1951-	Rita Hayworth B	1996	Colored photograph; framed	160.0×120.0	
64	H-145	UEMATSU, Keiji	1947-	Horizontal Place	1973	Photograph; framed; set of 2 pieces	145.0×90.0 each	1973 Kyoto Independents (Kyoto Municipal Museum of Art, 1973)
65	H-144	UEMATSU, Keiji	1947-	Vertical Place	1973	Photograph; framed; set of 2 pieces	145.0×90.0 each	1973 Kyoto Independents (Kyoto Municipal Museum of Art, 1973)
66	H-146	UEMATSU, Keiji	1947-	Right-angle Place	1973	Photograph; framed; set of 2 pieces	145.0×90.0 each	1973 Kyoto Independents (Kyoto Municipal Museum of Art, 1973)
67	Y-407	KUSAKABE, Kazushi	1953-	Seen with the Naked Eye-3	1997	Pencil and chalk on cotton; framed	116.7×90.9	Future Recollections (Kyoto Municipal Museum of Art, 1997)
68	Y-400	KUSAKABE, Kazushi	1953-	Seen with the Naked Eye -7, 8	1997	Pencil and chalk on cotton; framed	72.7×121.2	Future Recollections (Kyoto Municipal Museum of Art, 1997)

Fascinating Crafts of Early Summer

Gallery 106								
69	K-133	HATA, Tokio	1911-2008	<i>Jodai</i> Pongee <i>Yuzen</i> Dyed Kimono for Formal Visits "Flower Spirit"	1978	<i>Yuzen</i> silk dying, silk kimono	166.5×130.0	25th Nihon Dento Kogei Group Exhibition
70	K-951	BAN-URA, Shogo	1901-1982	Partitioning Screen with Color Lacquered Hydrangea	1936	Colored lacquer and <i>maki-e</i> on wood	114.0×134.0×39.5	1st Kaiso Teiten
71	K-146	MIURA, Kageo	1916-2015	Irises	1980	Dyeing on silk; two-fold screen	174.0×173.0	12th Kaiso Nitten
72	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)
73	K-006	YAMAZAKI, Kakutarō	1899-1984	Jewelry Chest of Drawers with Snail Design	1934	Gold and colored lacquer on wood	17.0×25.5×10.5	Inaugural Exhibition
74	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