

Special Exhibitions

Special Exhibition

**Yamaga Seika: Boundless Imagination in Textile Art
Celebrating the 140th Anniversary of His Birth
September 19 (Sat.) – December 20 (Sun.) , 2026
Main Building, South Wing, 1F**

Yamaga Seika, a pioneer of textile art. This long-awaited retrospective—the first in 40 years—will be held at Kyoto City KYOCERA Museum of Art.

Yamaga developed *teori-nishiki* (handwoven brocade), a distinctive form of textile art in which the artist oversees every stage of production, from design and material selection to the weaving process itself. Through representative works and archival materials, this exhibition traces the career of this little-known Kyoto-born artist, featuring tapestries created for the Gion Festival as well as spatial decorations produced in collaboration with architect Murano Togo, among other works.

Born into a family engaged in letterpress printing in Kyoto, Yamaga Seika (1885–1981) began studying *Nishijin-ori* textile design and nihonga painting in his teens. He later became a student of Kamisaka Sekka, under whom he further expanded the scope of his artistic practice.

Yamaga gained recognition after developing *teori-nishiki* (handwoven brocade), a form of tapestry weaving in which the artist personally undertakes every stage of production—from design and yarn selection to the weaving process itself. In 1927, he was awarded a Special Prize in the newly established Arts and Crafts category of the Imperial Art Exhibition (Teiten) for his work *Handwoven Brocade: Dutch Ship*.

Yamaga's choice of subject matter was remarkably diverse and unconventional. For festival decorations and ritual hangings, he employed traditional motifs such as celestial maidens and cloud dragons, while works submitted to official exhibitions—including wall hangings—featured strikingly modern imagery such as locomotives, rockets, and Tokyo Tower. While devoted to the preservation of textile traditions across the Meiji, Taisho, and Showa eras, Yamaga was also a rare figure endowed with a bold, forward-looking creative spirit.

This exhibition marks the first retrospective of Yamaga Seika's work in 40 years.

Image: *Handwoven Brocade Wall Hanging "Constellation, Moon, Rocket"* 1958, Collection of the museum



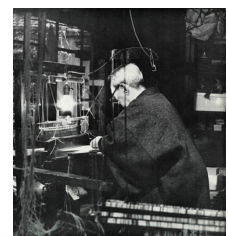
Artist Profile | Yamaga Seika (1885-1981)

Yamaga Seika was a textile artist active from the Meiji through the Taisho and Showa eras. Born as the seventh child into a family that operated one of the oldest letterpress printing businesses in Kyoto, he began his artistic career in 1900 at the age of fifteen, apprenticing under a Nishijin textile designer. In 1910, he realized his long-held ambition to study under the designer and artist Kamisaka Sekka. Yamaga joined Katsumi-kai, the creative group led by Kamisaka, and presented works in textile design, *nihonga* (Japanese-style painting), and woven art.

In 1927, at the age of forty-two, Yamaga exhibited *Handwoven Brocade: Dutch Ship* at the Imperial Art Exhibition (Teiten), where the Arts and Crafts category had just been newly established. The work received a Special Prize, prompting him to commit himself fully to a career as a textile artist.

Through *teori-nishiki*, a mode of creation based on the artist's complete control of the production process, Yamaga helped establish textile art as an independent artistic genre. He produced a wide range of works, including submissions to the Teiten and Nitten exhibitions, festival decorations, votive hangings, and curtains. He also designed interior decorations for hotels and luxury ocean liners.

Committed to the advancement of craft arts and the mentoring of younger generations, Yamaga was designated a Person of Cultural Merit in 1969.



Touring Exhibition Information

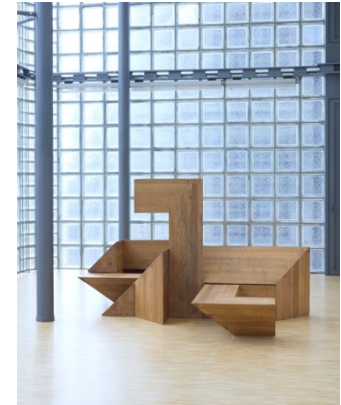
Dates: February 20 (Sat.) – April 11 (Sun.), 2027

Venue: Tokyo Station Gallery (For inquiries: Tokyo Station Gallery, TEL. 03-3212-2485)

Organized by: Tokyo Station Gallery (East Japan Railway Culture Foundation), Sankei Shimbun

**Special Exhibition: The Thinking Sculptors — Raphaël Zarka and Horiuti Masakazu:
A Dialogue on Geometry and Modernity (Tentative Title)
February 6 (Sat.) – May 5 (Wed., National holiday) , 2027
Higashiyama Cube**

This exhibition explores the creative depths of Horiuti Masakazu (1911-2001), a pioneer of abstract sculpture in Japan, and Raphaël Zarka (1977-), a Paris-based artist who investigates geometric forms, focusing on the shared theme of “The Thinking Sculptor” to unravel the intellectual pursuits of both artists, which transcend national and temporal boundaries. The display will feature not only completed works but also precious archive materials such as sketches, notebooks, and maquettes, giving visible form to the creative process and revealing how geometric forms are derived from logical thought. In addition, special attention is given to the prolific literary careers of both artists, presenting a “duet of thinking” between the pursuit of form and the process of constructing ideas through words. A key highlight is Zarka’s new body of work, developed through research into Horiuti’s sculptures, which signals a new phase of modernity. This new series represents the culmination of a spiritual dialogue between two artists and an ambitious effort to open new horizons for modernity in contemporary sculpture. Rich in intellectual stimulation, this exhibition reexamines the essence of sculpture and the role of cognition in art.



《Paving Space Regular Score W8M1》2016 年
Ephemeral Anchoring
, exhibition view, Ginza Maison -
Fondation d'entreprise Hermès
, Tokyo (JP)
Courtesy the artist and galerie Mitterrand, Paris
Photo : Nacása & Partners Inc. / Fondation d'entreprise
Hermès
© Raphaël Zarka / ADAGP, 2026

Exhibition Highlights

Visualizing the Thought Process: Geometric Forms Born from Maquettes and Logic

At the core of this exhibition lies the “thought process that determines form” shared between both artists, transcending both time and nationality. Valuable preparatory works such as sketches, notebooks, and maquettes will be displayed to delve into the process of how geometric forms are born and how they are derived from paper and logical thinking.

Both Sculptors and Writers: A “Duet of Thought” through Forms and Words

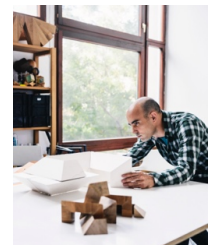
Both artists are not only sculptors but also prolific writers. This exhibition contrasts their writings and notebooks, written in both Japanese and French, to present their intellectual endeavors through words and visuals. It explores the fundamental question: Why did sculptors, who pursue form, simultaneously need to construct ideas through words?

The Fruits of a Dialogue across Time and Space: Zarka’s Ideas on Modernity through Horiuti’s Works

Raphaël Zarka, who is deeply interested in the formative principles of Horiuti’s sculptures and the concept of parallel perspective in Japanese art, presents a new body of work as the outcome of his research. In what ways will the intellectual “dialogue” between the artists, transcending time and national borders, open up new horizons in contemporary sculpture? Visitors can experience the stimulating fruition of this exchange.

Artist Profile | Raphaël Zarka (1977-)

Born in France, Zarka graduated from the École Nationale Supérieure des Beaux-Arts in Paris (France) and from the Winchester School of Art (UK). His work in the expanded field of sculpture also includes photography, drawing and writing. He is notably the author of three essays on forms and spaces of skateboarding. Zarka’s work method resembles that of a researcher or an archaeologist, he even describes his works as “documentary sculptures”. He is particularly interested by the migration of certain geometric forms often borrowed from the margins of history of art in the fields of science and technology. Zarka is currently pursuing a PhD in practice focused on the evolution of 17th century European freestanding sundials anticipating the visual language of modern sculpture.



Raphaël Zarka 2015
Photo : Maxime Verret
© ADAGP, Paris - 2025

Artist Profile | Masakazu Horiuti (1911-2001)

Born in Kyoto, Horiuti was a pioneer of abstract sculpture in Japan. From the 1950s, he developed pure geometric forms based on mathematical thought, logically pursuing the construction of space and planes. His creative process followed a meticulous line of reasoning, leaving behind numerous intricate paper sculptures, maquettes, and notebooks. He is also known for his prolific work as a writer, publishing many works that outlined his unique cognitive approach to sculpture. He also dedicated himself to nurturing future generations while serving as a professor at Kyoto City University of Arts, leaving an indelible mark on the development of postwar modernist sculpture in Japan.



[2026 Schedule] Collection Room

The Museum Collection currently consists of approximately 4,400 works of Kyoto modern art, comprising Japanese paintings, Western-style paintings, sculpture, prints, crafts, and calligraphy. In particular, the collection includes masterpieces representative of Japanese painting created by Kyoto artists between the Meiji and Showa periods, making it one of the leading collections of such works in Japan.

Newly constructed at the time of the Museum's renewal to allow visitors to enjoy the charm of this exceptional collection throughout the year, the Collection Room introduces masterpieces by renowned artists representative of Kyoto such as Takeuchi Seiho and Uemura Shoen, and features exhibits on various themes, providing visitors with a comprehensive experience of the fascination of Kyoto art.

Admission: Kyoto City residents: ¥520* / Non-residents: ¥730 / Groups (of 20 or more): ¥620

Elementary, junior high and high school students: Free**

Non- resident elementary, junior high and high school students: ¥300

Groups: ¥200

Spring: March 20 (Fri.) – June 21 (Sun.) , 2026

Special Display: Ida Shoichi — Commemorating the 20th Anniversary of His Passing

Main Building, South Wing, 1F

Ida Shoichi (1941–2006) was a leading Japanese printmaker and contemporary artist who redefined the expressive possibilities of printmaking. After completing his studies in Western-style painting at Kyoto City University of Fine Arts (currently Kyoto City University of Arts), Ida gained experience in Paris and New York before establishing an internationally recognized practice in Kyoto. Employing diverse materials such as paper, fabric, and ceramics, he re-examined the surface as a site where matter and image, inside and outside intersect and generate relationships, based on a concept he called “Surface is the Between.”

To mark the twentieth anniversary of the artist's death, this exhibition introduces a selection of Ida's prints alongside works that extend his notion of surface as a liminal space into three dimensions.



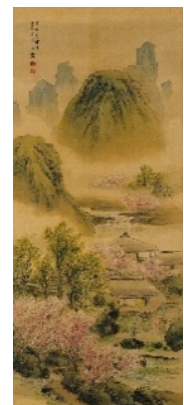
Left: Ida Shoichi *Surface is the Between-Between Vertical and Horizon-“The Between No.12-Floor, Paper and Wood”* 1977, Collection of the museum
Right: Ida Shoichi *Angels Campaign* 1969, Collection of the museum

Summer: June 26 (Fri.) – September 6 (Sun.), 2026

Special Display: The Poetic Painter — Shikawa Bunrin and Nihonga in Modern Kyoto

Main Building, South Wing, 1F

Shikawa Bunrin (1808–1877) was a painter active primarily in Kyoto from the late Edo to the Meiji period. He excelled at depicting humid landscapes such as mountains shrouded in mist and rain, and watersides bathed in soft light. His gentle style, characterized by soft brushstrokes, had a significant influence on the Kyoto art scene and became an object of admiration for younger painters.



Bunrin also played a central role in the Jounsha art society. Jounsha served as a gathering place for painters from Kyoto's major schools, such as the Shijo, Maruyama, Hara, and Suzuki schools, and Bunrin was their respected leader.

This special display introduces the works of Shikawa Bunrin, an important figure in modern Kyoto painting. In addition, by incorporating works from artists of Bunrin's era and subsequent generations, the exhibition offers a renewed look at the development of modern Kyoto nihonga centered around Bunrin.

Left: Shikawa Bunrin *Four Seasons of Farming and Sericulture* around 1860, Collection of the museum
Right : Shikawa Bunrin *Landscape with Peach Blossoms* 1863, Collection of the museum

Kyoto City KYOCERA Museum of Art

2026 Exhibition Information

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

Fall: October 9 (Fri.) – December 13 (Sun.) , 2026

Special Display: Museum Stories — The Birth of the Kyoto Municipal Art Museum

Main Building, North Wing, 1F

The Kyoto Municipal Museum of Art opened in 1933 as the Kyoto Enthronement Memorial Museum of Art and was one of Japan's earliest public art museums. The establishment of the museum owes much to the dedicated efforts and financial contributions of numerous citizens from Kyoto's business, political, and academic circles, resulting in the completion of



a large-scale hall of art that was unmatched across the country. Kyoto's art sector also gave its full support with high expectations, and leading figures such as Takeuchi Seiho, Kikuchi Keigetsu, Kanekogi Takeshiro, and Kiyomizu Rokube V served as trustees, engaging in discussions about the ideal vision for the museum.

In the year following its opening, a large-scale exhibition titled the *Kyoto Enthronement Memorial Museum of Art Exhibition* was held at the museum. It became a groundbreaking event that transcended the bounds of the art world, bringing together works by diverse groups from across the country, and led to the purchase of outstanding works by the organizing committee and museum after the exhibition. These early acquisitions formed the beginnings of the Kyoto Municipal Museum of Art collection, marking a glorious start for the museum.

This exhibition focuses on the museum's origins, reflecting on the history surrounding the establishment of the Kyoto Enthronement Memorial Museum of Art and the character of its early collection through the presentation of artworks and archive materials.

Left: at the time of completion 1933 Right: Tokuoka Shinsen *Wheat* 1934 Collection of the museum

Winter: January 15 (Fri.) – March 14 (Sun.), 2027

Special Display: Painting Time — Modernity Reflected in Kyoto Lacquerware

Main Building, South Wing, 1F

Kyoto lacquerware has been passed down over centuries since the Heian period. This special display traces the evolution of Kyoto lacquer artistry from the modern era to the post-war period. During the Meiji and Taisho periods, Kyoto lacquerware preserved traditional techniques and designs dating back to the Edo period, while also embracing Western-inspired designs and returning to pre-modern Japanese art forms, such as those of the Rinpa school. In



the early Showa period, modern lacquerware that harmonized with contemporary lifestyles emerged, and a unique aesthetic blending tradition and modernity was sought. After World War II, new forms of expression transcending the conventions of lacquerware were explored, and amidst the integration of other materials and innovative forms that departed from functionality, Kyoto lacquerware underwent a major transformation.

In modern Kyoto lacquerware, creativity responsive to the sensibilities of the times has been layered upon ancient traditions. This exhibition unravels the various forms of Kyoto lacquerware born at the intersection of tradition and innovation.

Left: Kamisaka Sekka *Ornamental Box with Lacquered Drawings of Men Performing a Ceremony* Taisho period Collection of the museum

Right: Okumura Kajo *Lacquered Panels "Deer"* 1937 Collection of the museum

The Triangle

The Triangle (basement level of the Northwest Entrance, free admission) is a space newly created to mark the renewal opening of the Kyoto City KYOCERA Museum of Art. It aims to nurture and support emerging artists, while also providing a space where visitors, including citizens and tourists, can freely engage with contemporary art. As of February 2026, the space has introduced a total of 21 emerging artists associated with Kyoto. In 2026, the following three artists will be introduced. This initiative is supported through the “Charity Auction & Gala Dinner for Kyoto City KYOCERA Museum of Art.”

Kurashiki Aya

May 30 (Sat.) – August 30 (Sun.), 2026

Kurashiki Aya explores the relationship between the self, others, and communities through her work. She creates collages by combining religious masterpieces with images found online and photographs she has taken herself. These are then transferred onto canvas, positioning the resulting works as acts of faith and care. In addition to her two-dimensional pieces, she also develops installations and ritualistic performances. For this exhibition, Kurashiki will create new works using pieces from the museum’s collection as motifs. By superimposing her own physical experiences and sensations onto works that have long been discussed within the broader narrative of Kyoto art, she will forge new relationships between personal memory and history. What is captured through her transfers is not merely imagery, but also the accumulation of time and the human gaze. This exhibition will offer a space to reflect on our relationship with others and history through such layers.



Born in Hyogo Prefecture in 1993. Completed an MFA in Oil Painting at the Graduate School of Arts at Kyoto University of Art and Design (currently Kyoto University of the Arts) in 2018, and an MFA in Oil Painting from the Graduate School of Fine Arts, Tokyo University of the Arts, in 2020. Currently, she is active in the Tokyo and Kansai regions. Recent solo exhibitions include *My Grandmother Lived Alone in the Old House* (LAG, Tokyo, 2025) and *When Your Bones Creak* (ARTDYNE, Tokyo, 2025). Major group exhibitions include *Gunma Biennale for Young Artists* (The Museum of Modern Art, Gunma, 2025) and *New Mutation #5 KURASHIKI Aya, NISHIMURA Ryo “Trans-communicating”* (Kyoto Art Center, Kyoto, 2023), among others.

Image: Kurashiki Aya *Kusōzu* 2023 Photo: Mai Hanato

Matsunobe Soshi

September 12 (Sat.) - December 20 (Sun.), 2026

Matsunobe Soshi is an artist who engages with intangible phenomena such as lines, shadows, the unconscious, and the ground (background) through installations, sculptures, drawings and various other media. Using everyday motifs such as wallpaper, rubber bands, and graffiti as materials, he has presented works that focus on the processes by which these materials are made, as well as their functions and relationships. His practice calls into question the act of creation itself, prompting us to reconsider the premises of making, seeing, and being. Alongside introducing Matsunobe’s consistent approach, this exhibition offers viewers an opportunity to newly reflect on their own ways of perceiving and interpreting the world.



Born in Kumamoto Prefecture in 1988. After graduating from the Mixed Media course at Kyoto Saga University of Art, he stayed in France in 2023 as a research fellow of the Pola Art Foundation Fellowship for Overseas Study. He currently lives and works in Shiga Prefecture. Recent major exhibitions include *Furniture and Drawer* (A-lab, Hyogo Prefecture, 2024), *Woven Knot* (Gallery Chosun, Seoul, 2024), *Not a house* (MBL architectes, Paris, 2024), and *Soft Territory* (Shiga Museum of Art, 2021) among others.

Image: Matsunobe Soshi *My Stones* 2025 Photo: Kohei Omachi

Kyoto City KYOCERA Museum of Art 2026 Exhibition Information

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

Fujino Yumiko

January 15 (Fri.) – April 18 (Sun.), 2027

Fujino Yumiko is an artist who expands nihonga (Japanese-style painting) into three-dimensional space while remaining rooted in its traditional materials and techniques. By allowing her works to stand free from the wall, she brings attention to the “gaps” between the artwork and its surroundings, engaging viewer’s movement, the ambient light of the exhibition space, and subtle senses of presence. Her practice often begins with research into abandoned houses in various regions, places that still bear traces of everyday life. Drawing on these sites, Fujino incorporates into her paintings elements that evoke the passage of time, creating landscapes where layered temporalities and human memories intersect. This exhibition invites viewers to reconsider *nihonga* not as a self-contained, flat medium, but as an open field that connects with time and space, suggesting new possibilities for *nihonga* in contemporary art.



Born in Shiga Prefecture in 1988, Fujino Yumiko studied *nihonga* (Japanese-style painting) at Kyoto Seika University, completing her master’s degree in 2013. In 2012, she participated in an artist-in-residence program in France. Fujino is currently based at the shared studio Soil in Higashiomi City, Shiga Prefecture. Her recent solo exhibitions include *Interrupted / Continue* (Gallery Keifu, Kyoto, 2023) and *Related Points* (2kw gallery, Shiga, 2023). She has also actively taken part in site-responsive projects such as the Setouchi Triennale (2022, 2025).

Image: Fujino Yumiko *staying in past days* 2022 Photo: Mitsushige Kida

Press Inquiries:

Public Relations, Kyoto City KYOCERA Museum of Art

TEL: +81-075-275-4271

pr@kyoto-museum.jp