

Collection Room

Winter



KITAZAWA,
Eigetsu
Daughters
1935

Exhibition Guide

Special Display:

The World of *Ohina-sama* and Japanese Dolls:
Journeying through the Seasons with Paintings

Dec. 19 (Fri.), 2025 — Mar 15 (Sun.), 2026

Kyoto City KYOCERA Museum of Art,
Main Building (South Wing) 1F

Special Display:

The World of *Ohina-sama* and Japanese Dolls:

Journeying through the Seasons with Paintings

The special display of this winter's Collection Room will introduce dolls from the Maruhei Oki Dolls Store, founded in Kyoto during the Meiwa Era in the Edo period (1764-1772) in unison with our museum's collection of masterpieces of Japanese-style painting and calligraphy. Alongside Japan's annual five seasonal festivals, the Maruhei Oki Doll Store have produced various types of dolls such as *hina* and samurai dolls. The dolls here are made from traditional customs, and their elegant figures have been cherished by imperial families as well as distinguished families of financial combines. Currently, the preservation and proliferation of these dolls are being carried out through Maruhei Bunko, which is the reference room of the doll store.

This exhibit will introduce various *hina* dolls that are decorated during one of the five seasonal festivals called Girls' Day on March 3, also known as the Peach Festival. One of them is the palace-style *hina* dolls [fig. 1], which has a roofless palace structure seen in the illustrated handscrolls of the *Tale of Genji*. The earliest stage of *hina* dolls were the standing *hina*

dolls [fig. 2] called *tatebina*, and it is said that the simple dolls made of white cloths called *amagatsu* and *hoko* were their original form.

Along with these dolls, the special display also features paintings from the museum's collection that depict seasonal sceneries. In Kitazawa Eigetsu's *Daughters* [cover], painting of girls in formal kimono celebrating Girls' Day can be seen. On the left side of the girls, flower arrangement of peach flowers, a lacquered tray decorated in *maki-e*, a dog-shaped charm box, and a doll. The depiction of the young girl's kimono in gorgeous red and white peonies with patterns of small flowers, and the kimono of the older girl in arrow feather pattern (*yagasuri*), subtly imply the age difference of the two. This work, distinguished by the delicate and unerring lines the artist learned from her mentor Tsuchida Bakusen, was selected for the *1st Art Exhibition (Shiten)*.



Fig.1
OKI, Heizo IV
Set of Palace-style Hina Dolls
Taisho period
Maruhei Bunko



Fig.2
OKI, Heizo V
Set of Old-Fashioned Standing Hina Dolls
Showa period
Maruhei Bunko

Delights of Cochin Ware:
Works by Akazawa Roseki

Cochin ware is a type of pottery which the vessel is entirely glazed, produced primarily in southern China and Vietnam. Deriving from the technique of three-color glaze from the Tang dynasty, it holds the characteristic of having vivid colors of yellow, green, blue, and red. Cochin ware came to Japan around the 12th century. The technique was adopted in Japan, and became popular in scenes of tea ceremonies around the Azuchi–Momoyama period (1568-1600). Cochin ware uses the slip trail technique which applies liquid clay (slip) from a squeeze bottle to create raised, three-dimensional designs on ceramics and separates colors of glazes by its lines.

The successors of the name of Akazawa Roseki, have continued to pass down the techniques of Cochin ware in Kyoto from generation to generation. Enjoy the delights of vivid and elaborate works of ceramics that have been polished and passed down through time.



AKAZAWA, Roseki IV
*Vase in Cochin-China with Line
Pattern*
c. 1970-1979

Koshimizu
Susumu

Koshimizu Susumu was born in 1944 in Ehime Prefecture, and studied in the Department of Sculpture at Tama Art University. Later on, he became a central figure of the Mono-ha movement, which explored the encounter between natural and industrial materials, and their surrounding space. After taking part in the Tokyo Biennale '70: Between Man and Matter in 1970, and the 7th Paris Biennale in the following year, Koshimizu later moved to the Kansai region, and trained the next generation teaching at the Kyoto City University of Arts for many years.

This section of the exhibition will introduce works of Koshimizu from his early works to his works during the 1980s starting with: *Workplace* (reconstructed) and *Pastel Crayon* which were exhibited at this museum in the Kyoto Biennale of 1976, *Perpendicular Line* which became an important turning point for Koshimizu, *From Surface to Surface* which he continues to work on, and *Relief '78*. One can ponder on what kind of relations appear when people and objects come in contact. Not by reading into reason or situation of the presented work, but to try to confront its ways of existence indicated by the object itself. The question, to ask what you can see and feel, is at the core of Koshimizu Susumu's continuous research for over half a century.



KOSHIMIZU, Susumu
Worktable
1976 (Reconstructed 1997)

The Beauty of Lines and the Wonder of Shapes

Drawing lines is the first step in drawing art. For example, In Japanese-style painting, there are processes such as outline drawing (*kotsugaki*) where the outlines of the painting are drawn by ink before coloring, and preparatory drawings are made based on those lines using material equal to the size of the main painting. From observing redrawn lines which remains in preparatory drawings, one can see how fine adjustments and attention to overall balance are paid. In this sense, lines play a vital role in Japanese-style painting.

Drawings and paintings are created by observing and capturing the lines and shapes of the subject, such as apples are round and wine bottles are cylindrical. Artists compose their works by arranging and combining these elements. It can be said that Western-style painters such as Kuroda Jutaro who went to Europe and studied under the Cubist painter André Lhote, Kitawaki Noboru who made diagrams into art, and Komaki Gentaro who refined motifs of folklore studies into geometric forms, were all painters who ventured on shapes, the very basis of art.

In printed works of Kinoshita Kazuyo, lines and shapes are drawn on photographs. This causes a gap in perception of what is there and what we perceive, even if the lines and shapes do not change.

This chapter will approach the beauty of lines and wonders of shapes from various perspectives such as the techniques used in Japanese-style painting, and the attempts of modern and Western-style painters.



KOMAKI, Gentaro
*Dosojin; the guardian deity of
travellers*
1951

Art Deco and Craftworks of Kyoto

Amidst the development of industrial machinery and technology from the late 19th century to the early 20th century, fusion between industries and art progressed as demand for new decorative styles increased in the new urban lifestyle of Europe. The International Exhibition of Modern Decorative and Industrial Arts (Art Deco Exposition), held in Paris in 1925, met these needs of the times. In this specialized exhibition, geometrical decorations gained its popularity, which synchronized with the growth of mechanical industries.

The geometric styles seen at the Art Deco Exposition became familiarized in Japan, and were incorporated into artists such as Tsuda Shinobu, who was a jury at the Exposition, and also within the craft group called *Mukei*, which established in 1926 in Tokyo.

Innovative craftworks from up-and-coming artists of Kyoto also came into the scene around the time of 1920s to 1930s. In 1935, a comprehensive craft organization which extended beyond different genres called *Sojunsha* was established by 23 early and mid career artisans. This exhibit will introduce works by the founding members of Sojunsha, including the ceramic artists Kiyomizu Shotaro (Kiyomizu Rokube VI), Ito Suiko, Yonezawa Soho, the textile artists Minagawa Gekka, Kishimoto Keishun, and the lacquer artist Domoto Shikken, alongside other Kyoto crafts that embody the modern spirit of their time



YONEZAWA, Soho
*Vase with Designs in
Silver*
1930-39