

Kyoto City KYOCERA Museum of Art 2025 Exhibition Information

Special Exhibition

“The 100th Anniversary of Mingei: Kyoto’s Legacy of Everyday Life”

Period: September 13 (Sat.) — December 7 (Sun.), 2025

Venue: Main Building (South Wing) 1F

The Mingei movement began through gatherings in Kyoto between philosopher Yanagi Soetsu, and potters Kawai Kanjiro and Hamada Shoji. During a research trip to study Mokujiki’s wood-carved Buddhist statues, their discussions deepened, leading to the coining of the term “mingei” (“folk art”) in 1925. To mark the 100th anniversary of the term’s inception, we are holding the special exhibition, The 100th Anniversary of Mingei: Kyoto’s Legacy of Everyday Life, which reveals the relationship between Mingei and Kyoto.

Note: In 1926, Yanagi Soetsu, Hamada Shoji, Kawai Kanjiro, and Tomimoto Kenkichi jointly published *The Purpose of Establishing the Japan Folk Crafts Museum*. In 1936, the Japan Folk Crafts Museum was opened in Komaba in Tokyo.



Left: Mokujiki-shonin, *Jizo Bosatsu Statue*, 1801, The Japan Folk Crafts Museum

Right: Kuroda Tatsuaki, *Casket with Iron Fittings, Negoro*, c.1930, Kawai Kanjiro’s House

The Deep Connection between Kyoto and Mingei

Yanagi Soetsu, who was affected by the 1923 Great Kanto Earthquake and relocated to Kyoto the following year, lived in the city for nearly a decade. It was in Kyoto, through his friendships with others, that the term “mingei” was born, at a time when Yanagi and his colleagues began seriously collecting assorted utensils from places such as Kyoto’s morning markets. The journey of Mingei, which began in the late Meiji era and continued through the Taisho and Showa periods with the modernization of Japanese society, transformed the concepts of food, clothing, and shelter in people’s daily lives, turning into a movement that spread from Kyoto to the rest of Japan and the world. At this centennial milestone here in Kyoto, an examination of the anonymity, simplicity, and beauty found in the Mingei movement, which spread to the general public amidst

Japan's modernization, will bring new perspectives on contemporary life and our emotional connection to it.

Exhibition Highlights

Starting with the Mokujiki's wood-carved Buddhist figures that led to the birth of the term "mingei," the exhibition features works by Kuroda Tatsuaki and Aota Goro, who were active in the Kamigamo Mingei Association; craft works made for the "Folk Crafts Museum" and the "Mikuni Manor" by Kawai Kanjiro, Hamada Shoji, and Bernard Leach; items collected by Yanagi Soetsu and others from across Japan, and outstanding works by artists associated with Mingei such as Serizawa Keisuke and Munakata Shiko. Additionally, the exhibition showcases works and materials related to key figures who promoted and supported the Mingei movement in Kyoto, including English scholar Jugaku Bunsho, Kyoto confectioner Kagizen Yoshifusa, beef hot pot restaurant Junidan-ya in Gion, and Ueda Tsuneji who advanced Mingei architecture, providing a comprehensive overview of the relationship between Kyoto and Mingei.

"Japanese Painting in Postwar Kyoto: The Avant-Garde Movement" (tentative title)

Organizer: City of Kyoto, et al.

Period: February 7 (Sat.) — May 6 (Wed, National holiday), 2026

Part.1: February 7 (Sat.) — March 1 (Sun.)

Part.2: March 3 (Tue.) — April 5 (Sun.)

Part.3: April 7 (Tue.) — May 6 (Wed, National holiday)

Venue: Higashiyama Cube

Kyoto has developed as one of the cultural centers leading modern nihonga (Japanese-style painting), serving as the foundation for the emergence of many outstanding Japanese painters.

In the post-war period, however, amidst a climate of reflection on the old regime, nihonga faced strong opposition as criticism of its cultural traditions grew stronger, with some even advocating for its destruction in resistance to established authorities and institutions.

Against this backdrop, the avant-garde nihonga movement began to gain momentum in the 1940s within Kyoto's painting circles, as artists sought to reassess the framework of traditional nihonga and explore both its preservation and innovation. Young, ambitious painters who would play a key role in the post-war era took center stage,



gathering like-minded individuals and forming dynamic art groups. It can be said that, precisely because they were in Kyoto, the heart of nihonga production, these artists were able to critically engage with the age-old traditions of the genre firsthand and demonstrate the latent strength needed to shape its future. The Kyoto Prefectural School of Painting, later known as Kyoto City University of Arts, also served as a platform for connecting artists of the same generation, becoming a foundation for the avant-garde movement.

Focusing on three prominent avant-garde movements—Sozo Bijutsu (literally “Creation of Art”), the Pan-Real Art Association, and the Cella Bijutsu Kyokai (Cella Art Association)—that were active in the post-war Kyoto art scene, this exhibition will reflect on how the lineage of nihonga has evolved and its connection to the present day.

Major participating artists: Tokuoka Shinsen, Domoto Insho, Uemura Shoko, Akino Fuku, Mikami Makoto, and Shimomura Ryonosuke among more than 30 artists

Ono Hidetaka, *Scarlet No.24*, Collection of the museum

Exhibition Highlights

1. Works from Over 30 Artists in One Place

The exhibition features works by more than 30 renowned artists who vigorously pursued avant-garde nihonga expression after the war and later became leaders of the genre. It offers a comprehensive overview of the history of post-war nihonga.

2. Is This Nihonga?

The post-war rethinking of values led to broader interpretations of the concept of nihonga, leading to diverse expressive forms. This is a unique opportunity to view challenging works that defy the elegant image typically associated with modern nihonga. Enjoy the unexpected twists and turns of post-war nihonga.

3. What Was Kyoto Like After the War?

The exhibition begins in Kyoto, a city marked by the scars of war. Artists who rose from the ruins of the city were filled with the desire and passion to create. Social and urban changes during this period are strongly reflected in their work. To deepen understanding of these nihonga masterpieces, the exhibition also features materials that recount the social conditions of post-war Japan.

[2025 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 made by Kyoto artists between the Meiji and Showa periods, making it one of the leading collections of such works in Japan.

Newly built 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 will introduce masterpieces by popular artists representative of Kyoto such as Takeuchi Seiho and Uemura Shoen, and feature exhibits on various themes to provide visitors with a full 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: April 11 (Fri.) — June 15 (Sun.), 2025

Special Display: The Journey of Textile Art: Kyoto Artists in Focus

Kyoto has long been home to numerous textile artists, whose exceptional designs are founded on dyeing and weaving techniques that have been cultivated over many years. Since the modern era, a more innovative approach to dyeing and weaving was sought, as seen in the handwoven brocades of Yamaga Seika and Nakamura Hosei, who express rich textures by weaving together various materials, as well as the fiber art movement that gained popularity from the late 1960s onwards. This exhibition introduces the textile art of Kyoto from the 1930s to the present, incorporating recent acquisitions while focusing on techniques, choices of materials, and distinctive forms of expression.

For the first time since the Museum's renewal, the Collection Room Spring will be held on the second floor of the North Wing. Please enjoy the impressive works in this spacious gallery.



Shibuya Kazuko, *Pathway to the Sun*, 1991 Collection of the museum

Summer: June 20 (Fri.) — August 31 (Sun.), 2025

Special Display: The Dawn of Western-style Painting: Following the Footsteps of Kuroda Jutarō

Kuroda Jutarō, a prominent figure in the Kyoto Western-style painting scene, was not only a painter but also a prolific writer. His literary works conveyed the trends of European art, particularly those in France, and played a significant role in the acceptance of Western art in Japan. His 1947 publication *Kyoto Yōga no Reimeiki* (“The Dawn of Kyoto Western-style Painting”) provides a systematic account of the development of Western-style painting in Japan, focusing on Kyoto. With the publication of a revised and expanded edition in 2006, the book remains an essential work for understanding the Kyoto Western-style painting scene today.



This Special Display traces the formation of Kyoto’s Western-style painting scene as told by Kuroda, introduced through the Museum Collection. From pioneers such as Tamura Soryu, the establishment of the Kyoto Prefectural School of Painting, the formation of the Kansai Bijutsukai, and the arrival of Asai Chu in Kyoto, please enjoy exploring the foundations that shaped the development of Western-style painting in Kyoto.

Tamura Soryu, *A Maid of Honor Plays the Koto, a Japanese Zither*, c. 1897 Collection of the museum

Fall: October 24 (Fri.) — December 14 (Sun.), 2025

Special Display: A Gaze Towards Children

What exactly is the nature of a child? Adorable and pure. Free yet bearing a sense of fragility. These perceptions of children are, in many ways, discoveries that were made anew in the modern era. The Meiji period saw the establishment of schools, leading to the development of children’s education. By the Taisho period, a distinct children’s culture had been established, including children’s magazines and nursery rhymes, and many cultural figures, such as authors and composers, turned their attention to children.



In this climate, many modern painters also began to observe and depict children in their works—as symbols of purity, expressions of youthful vitality, or as beloved family members. Numerous works featuring children are also housed in the Museum Collection. This Special Display, centered on paintings themed around children, will reflect on the “gaze towards children” in the modern era.

Mitani Toshiko, *Morning*, 1937 Collection of the museum

Winter: December 19 (Fri.), 2025 — March 15 (Sun.), 2026
Special Display: The World of Ohina-sama and Japanese Dolls: Journeying Through the Seasons with Paintings

This exhibition showcases the elegant dolls of Maruhei Oki, a doll maker founded in Kyoto during the Meiwa Era in the Edo period, displayed alongside paintings depicting Gosekku (“the five seasonal festivals”) and other seasonal events.

Maruhei has a long doll-making tradition rich in exquisite craftsmanship, from costumes through to furnishings, based on the customs of the Imperial Court. Focusing on Hina dolls, which have long been loved by the Imperial household and other



important families, and comprising Gosho dolls, Isho dolls, Ichimatsu dolls, and other dolls unique to Maruhei displayed alongside the works of modern painters from the Collection, this exhibition will reflect on the enduring beauty of tradition in Kyoto.

Kitazawa Eigetsu, *Daughters*, 1935 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 2025, the space has introduced a total of 17 emerging artists associated with Kyoto. In 2025, the following four artists will be introduced. This initiative is supported through the “Charity Auction & Gala Dinner for Kyoto City KYOCERA Museum of Art.”

Teraoka Kai: The Sky

June 17 (Tue.) — August 24 (Sun.), 2025

Teraoka Kai has created works using photography, video, sound devices, and drawings that encourage us to view landscapes in ways that differ from our usual perspectives. As in his photographic piece *A Cloud*, which simultaneously captures the opposite sides of a cloud from two different locations, and the video work *Live Broadcast (Flower at home)*, which live-streams houseplants from his home, Teraoka captures aspects of everyday landscapes that we typically overlook or cannot perceive with the naked eye, encouraging us to imagine that even familiar scenes can be perceived in alternative ways. In this exhibition, Teraoka will present new works featuring the sky, a motif he has frequently explored. How might our perception of landscapes change when we engage with Teraoka's work?



Live Broadcast (Sky #2), 2024

Born in Hiroshima Prefecture in 1987. Lives and works in Kyoto. Incorporating video and three-dimensional objects, Teraoka's installations connect different places, perspectives, and times. By doing so, he aims to edit the world as we perceive it and offer new perspectives. Recent major exhibitions include the solo show *You(Me) (hakari contemporary, 2024)*, *Scooping up a mirage (The Terminal Kyoto, 2024)*, the solo show *Before Spring Comes (KUNST ARZT, 2022)*, *Willhelmy Plate (MEDIA SHOP Gallery2, 2020)*, and *New Mutation #2 | A Capture of The World (Kyoto Art Center, 2019)* among others.

Yakushigawa Chiharu

September 9 (Tue.) — November 16 (Sun.), 2025

Yakushigawa Chiharu has developed a distinctive style of abstract painting based on the relationship between “pairs.” In her *rub* series, in which she applies handmade pigment to both hands and feet, pairs of two or four colors are arranged opposite one another, leaving traces that evoke her bodily movements. Positioned side by side on a single surface, the colors sometimes appear to encroach upon one another’s territory. Additionally, in her recent *knock* series, Yakushigawa paints the surface by knocking on it with paint-covered hands, as if signaling to an unseen counterpart on the opposite side.

This exhibition will showcase new works centered around the *knock* series. When confronted with Yakushigawa’s works, what might we imagine lies beyond the painted surface?



Born in Shiga Prefecture in 1989. Completed an MFA in Art at the Graduate School of Art at Kyoto Seika University in 2013. Based on the relationship between “pairs,” Yakushigawa creates diverse and distinctive abstract paintings that are mediated through her own body. Recent major exhibitions include the solo shows *knock, knock, knockin’ on boundary door.* / 境界の扉をノックする (GINZA Six, Ginza Tsutaya Bookstore, 2024) and *Paintings That Seek Each Other* (Kamakura Gallery, 2023), *VOCA Exhibition 2021: The Vision of Contemporary Art* (Ueno Royal Museum, 2021), and *Soft Territory – Lights of Connection* (Shiga Museum of Art, 2021) among others.

knock, 2021 Installation view of *Soft Territory – Lights of Connection*, Shiga Museum of Art, Shiga, 2021 Photo: Katayama Tatsuki

Samata Kazuki

December 3 (Wed.), 2025 — February 15 (Sun.), 2026

Samata Kazuki is an unconventional artist who, alongside her artistic practice, is also a professional disc golf player. While participating in the sport as a player, she has used unique strategies to address various issues facing sports, such as sponsorship, society and politics, nationalism, and gender. Furthermore, she expands on these issues to suggest that they are of the same nature as the challenges facing the art world today. Samata’s perspective,



gained by illuminating art through the practice of sports, is original and persuasive precisely because of her dual identity as athlete and artist. This is the artist’s first exhibition at an art museum. Examining the Museum from multiple angles through the lens of sport, Samata will deliver a unique viewpoint while posing humorous questions to visitors.

Installation view of the Solo Exhibition *You Dream About?*, 2024 Photo: Kato Nanako

Born in Machida City in 1994. Graduated from the Art and Media Course of the Department of Information Design at Tama Art University in 2017 and completed an MFA in Sculpture at the Graduate School of Arts, Kyoto City University of Arts in 2023. Lives and works in Kyoto. Alongside her artistic career, Samata is a professional disc golf athlete. Drawing on the unique perspective gained from leading a life balancing these dual roles, she creates works that prompt a reconsideration of the issues that emerge within them. Major exhibitions include *ANTEROOM Transmission vol.2-re +habilies* (Anteroom Kyoto, 2023) and the solo exhibition *You Dream About?* (KUNST ARZT, Kyoto, 2024) among others.

Mitsuhashi Taku**March 10 (Tue.) — May 17 (Sun.), 2026**

Mitsuhashi Taku is an artist active in the field of nihonga. While conscious of the historical continuity within the genre of nihonga, he examines historical works and reflects his own interpretations of them in his own creations. He also pays attention to practices such as sketching and observing nature, which serve the role of “measuring the distance between oneself and objects.” Mitsuhashi creates landscape paintings that reconfigure the layered expressions of foreground, middle ground, and background, which have been a distinctive feature in the development of nihonga.



Work (Walk and Pause), 2021

Born in Kyoto in 1987. Graduated with an MFA in Japanese Painting at the Graduate School of Fine Arts, Kyoto City University of Arts, in 2013. Mitsuhashi is currently a full-time lecturer at the Faculty of Fine Arts, Kyoto City University of Arts. He is also a member of the group Keicho-en, consisting of seven alumni from Kyoto City University of Arts. Recent major exhibitions include the solo exhibitions *Mahiru no Hoshi wo Miru Tame ni* (“to see the stars at noon,” Gallery Keifu, Kyoto, 2024) and *Aruitari, Tachidomattari* (“walking, stopping,” Gallery Hillgate, 2021) among others.

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