

泉屋博古館

近代の美術、もうひとつの在り方

2025 6/21 (土) – 8/3 (日)

主催：公益財団法人泉屋博古館、日本経済新聞社、京都新聞
後援：京都市、京都市教育委員会、京博連、公益社団法人京都市観光協会、NHK 京都放送局
同時開催：ブロンズギャラリー「中国青銅器の時代」

凡例
・すべて所蔵は公益財団法人泉屋博古館（泉屋博古館、泉屋博古館東京）です。
・リストの並びは、展示の順序と異なる場合があります。
・指定欄の◎は重要文化財を示します。
・会期中、一部の作品は展示替え、場面替え等を行います。
前期：6月21日～7月21日 後期：7月23日～8月3日

No.	指定	作品名称	作品名称（よみがな）	作者	作者（よみがな）	時代・世紀	材質	展示替え
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第一章 「展覧会」で映えるには

1-1		乱菊図	らんぎくず	香田勝太	こうだかつた	大正3年(1914)	紙本銀地油彩	
1-2	◎	葆光彩磁珍果文花瓶	ほこうさいじちんかもんかびん	板谷波山	いたやはざん	大正6年(1917)	磁器	
1-3		蔭	かげ	北村四海	きたむらしかい	明治44年(1911)	大理石	
1-4		竹林の山濤	ちくりんのさんとう	山崎朝雲	やまざきちやううん	大正元年(1912)	木造	
1-5		露翠瓷觚式花瓶	ろすいじこしきかびん	初代三浦竹泉	みうらちくせん	明治39年(1906)	磁器	
1-6		鰻籠	うなぎかご	富田范溪	とみたはんけい	大正3年(1914)	紙本銀地著色	
1-7		スオミ	すおみ	東山魁夷	ひがしやまかい	昭和38年(1963)	紙本著色	
1-8		青銅器博古館	せいどうきはくこかん	近藤千尋	こんどうちひろ	平成2年(1990)	紙本著色	

特集 はじまりは天王寺―第5回内国勸業博覧会と「美術」

S-1		狛犬図刺繍額	りょうけんずししゅうがく	二代川島甚兵衛	かわしまじんべえ	明治43年(1910)頃	染織綴織	
S-2		乾坤再明図	けんこんさいめいず	原田西湖	はらだせいこ	明治36年(1903)	絹本著色	
S-3		海岸燈台ノ図	かいがんとうだいのず	河久保正名	かわくぼまさな	明治35年(1902)	油彩キャンバス	
S-4		野菜盛籠図蒔絵額	やさいもりかごずまきえがく	池田泰真	いけだたいしん	明治35年(1902)	木地漆塗	
S-5		巖上白鷺置物	がんじやうびやくじゅおきもの	二代井上良斎	いのうえりやうさい	明治時代19世紀	陶器	
S-6		銀七宝孔雀尾模様花瓶	ぎんしっぽうくじゃくおもようかびん	安藤重兵衛	あんどうじゅうべえ	明治35年(1902)	銀胎七宝	
S-7		青磁瓜虫彫文花瓶	せいじうりむしちやうもんかびん	三代清風与平	せいふうよへい	明治36年(1903)	磁器	

第二章 類は名作をもって集まる―文人の交流と美術

2-1		設色花卉図巻	せっしょくかきずかん	田能村直入	たのむらちよくにゆう	江戸時代・嘉永7年(1854)	絹本著色	
2-2		四季山水図巻	しきさんすいずかん	日根対山	ひねたいざん	江戸時代・安政6年(1859)	絹本墨画淡彩	

No.	指定	作品名称	作品名称（よみがな）	作者	作者（よみがな）	時代・世紀	材質	展示替え
2-3		花卉・文房花果画卷	かき・ぶんぼうかかがかん	村田香谷	むらたこうこく	明治35年(1902)	絹本著色	
2-4		貽笑大方	いしょうたいほう	富岡鉄斎	とみおかてっさい	大正4-13年 (1915-1924)	紙本墨画/紙本著色	
2-5		奉慶画賛富士山図	ほうけいがさんふじさんず	富岡鉄斎	とみおかてっさい	大正13年(1924)	紙本著色	
2-6		春山明麗図	しゅんざんめいれいず	野口小蘋	のぐちしょうひん	大正3年(1914)	絹本著色	
2-7		西園寺陶庵像	さいおんじとうあんぞう	画賛:王震 賛:呉昌碩	おうしん、ごしょうせき	中華民国14年(1925)	紙本墨画淡彩	
2-8		四時競甘図	しいじきょうかん	岸田劉生	きしだりゅうせい	大正15年(1926)	絹本著色	
2-9		塘芽帖	とうがじょう	岸田劉生	きしだりゅうせい	昭和3年(1928)頃	紙本墨画著色	前期:筍 後期:茄子・隠元
2-10		鰈図	かれいず	中川一政	なかがわかずまさ	昭和15年(1940)	紙本墨画	

第三章 空間を飾る、客人をもてなす

3-1		寿老人図	じゅろうじんず	狩野芳崖	かのうほうがい	明治前期19世紀	紙本墨画	
3-2		桜図	さくらず	菊池容斎	きくちようさい	弘化4年(1847)	絹本著色	
3-3		新緑	しんりょく	澤部清五郎	さわべせいごろう	大正2年(1913)	油彩キャンバスボード	
3-4		倣洋紅意窯変花瓶	ほうようこういようへんかびん	初代宮川香山	みやがわこうざん	明治時代20世紀	磁器	
3-5		窯変紅釉小花瓶	ようへんこうゆうしょうかびん	初代宮川香山	みやがわこうざん	明治後期20世紀	磁器	
3-6		窯変小花瓶	ようへんしょうかびん	初代宮川香山	みやがわこうざん	明治後期20世紀	磁器	
3-7		枝垂桜蒔絵手箱	しだれぎくらまきえてばこ	戸鳶光孚	とじまこうふ	大正時代20世紀	木地蒔絵	
3-8		耕作蒔絵茶箱	こうさくまきえちやばこ	日本蒔絵合資会社	にほんまきえごうしがいいしゃ	明治時代19世紀	木地蒔絵	
3-9		腰かけた女	こしかけたおんな	日名子実三	ひなごじつぞう	昭和7年(1932)頃	ブロンズ	
3-10		彩磁更紗花鳥文花瓶	さいじさらさかちょうもんかびん	板谷波山	いたやはざん	大正8年(1919)	磁器	
3-11		春秋草花図屏風	しゅんじゅうそうかうずびょうぶ	香田勝太	こうだかつた	大正6-7年(1917-18)	紙本銀地油彩	
3-12		燕子花図屏風	かきつばたずびょうぶ	木島櫻谷	このしまおうこく	大正6年(1917)	絹本金地著色	前期
3-13		菊花図屏風	きつかずびょうぶ	木島櫻谷	このしまおうこく	大正6年(1917)	絹本金地著色	後期
3-14		泉屋博古	せんおくはくこ	西園寺公望	さいおんじきんもち	大正-昭和時代20世紀	絹本墨書	
特別		住友邸ベンチ	すみともていべんち			大正時代20世紀	木・鉄	

〈**展覧会関連イベント**〉 参加にはすべて当日の観覧券が必要です。

講演会 EXPO2025 開催記念講演会「博覧会と住友」 7月20日（日）14時～15時30分 定員：50名 講師：牧知宏氏（住友史料館主席研究員）

予約制・6月21日10時よりホームページにて受付開始予定（先着順）

スライドトーク「住友コレクションの“ 美術家列伝 ”」シーズン1 各回14時～15時 定員：50名 予約不要・当日10時より整理券配付

6月28日（土）「やっぱり知りたい狩野芳崖」 椎野晃史（泉屋博古館東京主任学芸員）
7月 5日（土）「みんな知っている板谷波山」 森下愛子（泉屋博古館東京主任学芸員）
7月21日（月・海の日）「だれも知らない河久保正名」 野地耕一郎（泉屋博古館東京館長）
7月26日（土）「知っている人は知っている野口小蘋」 田所泰（泉屋博古館東京学芸員）

展示解説 7月2日（水）、7月11日（金）、7月31日（木） 各回11時～ 竹嶋康平（当館学芸員） 予約不要・当館受付にて整理券配付

Return of SEN-OKU HAKUKOKAN MUSEUM

-Other Forms of Modern Art in Japan-

リニューアル記念名品展Ⅱ

続・帰ってきた



近代の美術、もうひとつの在り方

2025 6/21 Sat. – 8/3 Sun.

List of Works

1-1.
Blooming of Chrysanthemums
By Koda Katsuta
1914

Koda Katsuta (1885–1946) was born in Tottori and studied in Tokyo under Kuroda Seiki and Wada Eisaku in the Department of Western Painting at the Tokyo School of Fine Arts (now Tokyo University of the Arts). In 1926, he traveled to France, where he gained recognition by actively exhibiting his works, including at the prestigious Salon. This painting was featured at the 8th Ministry of Education Fine Art Exhibition. Katsuta later recalled that he had “invented the art of drawing flowers of the Orient in oil on Japanese folding screens.” True to this statement, the gorgeous rendering of chrysanthemums and other flowers in oil on a silver background, presented in the style of a folding screen, garnered significant attention and was celebrated as a new form of Japanese painting.

1-2. Important cultural property
Vase with Auspicious Fruit design,
Matte Glaze
By Itaya Hazan
1917

Itaya Hazan (1872–1963) was born in Shimodate, Ibaraki. He enrolled in the Department of Sculpture at the Tokyo School of Fine Arts and studied under figures such as Okakura Tenshin and Takamura Koun. After graduation, he was assigned to teach at a technical school in Ishikawa in 1896 before moving to Tabata, Tokyo, in 1903, where he taught as a contract employee at the Tokyo Higher Technical School and seriously pursued becoming a ceramic artist. From around this time, he began using the pen name Hazan, inspired by Mount Tsukuba in his hometown, showing his works at various exhibitions and accumulating awards. While Hazan adopted Art Nouveau and other Western design elements early in his career, his works from the early 20th century embody his studies of classical East Asian design traditions, including textiles and lacquerware.

This monumental piece won the highest award at the Japan Art Association Exhibition in 1917. He personally developed the glaze for the piece and named it Hoko-yu after the word “Hoko” which appears in the ancient Chinese book Zhuangzi (Chapter 2, “Discussion on Making All Things Equal”). A type of matte glaze blending feldspar and magnesium carbonate, it contained clusters of fine crystals that created the impression

of being bathed in light. The vase itself was modeled on a large Chinese flower vase made during the Qing dynasty, and the painting was based on a careful study of the motifs found in Fangshi moku, a collection of ink designs published during the Ming dynasty. Baskets of loquats, peaches, and grapes are depicted in the three windows, and between these windows, pairs of phoenix, ram, and fish facing each other are rendered sculpturally in bas-relief against a wave crest pattern. Loquats are associated with wealth as a tree bearing abundant fruit, peaches symbolize longevity as a “celestial fruit,” and grapes represent life and abundance. Sawtooth-shaped leaves are depicted around the rim and base of the vase, and the characters for longevity (壽) and good fortune (福) are inscribed on the neck and body. Standing 50 centimeters tall, this elegant masterpiece emanates overwhelming power and presence from rim to foot. In 2002, it became the first modern ceramic work to be designated an Important Cultural Property along with a piece created by the first-generation Miyagawa Kozan.

1-3.
Shade
By Kitamura Shikai
1911

Kitamura Shikai (1871–1927) was born the son of a shrine carver in Nagano. He studied under Shimamura Shunmei and Ogura Sojiro in Tokyo before traveling to France in 1900, where he spent roughly two years studying marble sculpture under Georges Bareaux. Upon returning to Japan, he exhibited his works in various exhibitions and became known as Japan’s first marble sculptor. His technique of leaving unfinished parts, combined with his subject’s expression of anguish and grief, reflects the influence of Rodin. This piece is a valuable surviving example heralding the arrival of Impressionism in Japanese sculpture.

1-4.
Shan Tao of the Bamboo Grove
By Yamazaki Choun
1912

Yamazaki Choun (1867–1954) was born into a family of ceramic artists in Fukuoka City and pursued his passion for sculpting through the Meiji to Showa eras. After studying under Takamura Koun, he pioneered a new approach to sculpting by incorporating Western realism into traditional wood carving. Exhibited exclusively at the 6th Ministry of Education Fine Art

Exhibition in Kyoto, this piece depicts Shan Tao, one of the Seven Sages of the Bamboo Grove, beautifully highlighting the natural grain of the wood. The figure is shown wearing a hood and sporting a long beard commonly associated with legendary immortals, reflecting the appearance of one who has transcended the secular world.

1-5.
Vase in Shape of Guo, Green Glaze
By Miura Chikusen I
1906

This Kyoto-ware flower vase was inspired by a Chinese bronze wine vessel called Gu and shows reddish-brown patches in the vivid green coating where the glaze discolored in the kiln. It reflects a deep admiration for Chinese literati culture and is characteristic of Chikusen, famous for his masterful crafting of Sencha teaware. Created to commemorate Japan’s victory in the Russo-Japanese War, this piece was featured at an exposition held in Tennoji Park, Osaka. Miura Chikusen (1853–1915) was born in Kyoto. He studied ceramic techniques under third-generation Takahashi Dohachi and painting under Tanomura Chokunyu and was particularly adept at reproducing Chinese ceramics. He also directed his efforts toward improving Kyoto-ware techniques.

1-6.
Eelbuck
By Tomita Hankei
1914

Tomita Hankei (1893–1947), born in Nagoya, studied in Tokyo under Ikegami Shuho and graduated from the Department of Japanese Painting at the Tokyo School of Fine Arts, where he specialized in bird-and-flower painting. This painting, accepted for the 8th Ministry of Education Fine Art Exhibition during his years at the Tokyo School of Fine Arts, renders a Japanese wagtail flitting atop an eel trap immersed in the water based on his observation during a visit to his hometown of Nagoya over a summer break. The vivid green of the verdigris stands out on the silver-leaf background, creating a striking yet refreshing effect.

1-7.
Suomi
By Higashiyama Kaii
1963

Higashiyama Kaii (1908–1999), born in Yokohama City, enrolled in the Department

of Japanese Painting at the Tokyo School of Fine Arts and studied under Yuki Somei before engaging in Western painting studies at the University of Berlin in Germany. This painting was featured at the Higashiyama Kaii: Landscapes of Scandinavia exhibition held at the Nihonbashi Takashimaya department store in Tokyo. “Suomi” means “lakes and marshes” in Finnish. Kaii traveled through four Nordic countries in 1962 and painted this piece based on his observation of the landscape of Kuopio, Finland. His distinctive use of ultramarine hues sets the serene, tranquil tone of the painting.

1-8.
Bronze Gallery in SEN-OKU
HAKUKOKAN MUSEUM
By Kondo Chihiro
1990

This piece illustrates a scene from an exhibition in the Bronze Gallery of our museum, spotlighting the imposing presence of a tiger-shaped wine vessel known as a Tiger You against silhouettes of bronze vessels reflected in the display case. By meticulously capturing even the reflections of the ceiling lights, it cleverly evokes an image of the spaciousness outside the canvas. Kondo Chihiro (1903–1995) was born into a merchant family dealing in Buddhist robes near Higashi Honganji Temple in Kyoto. After graduating from the Kyoto City Specialist School of Painting, he apprenticed under Maeda Seison and exhibited mainly at public exhibitions called Inten organized by the Japan Art Institute. From 1967 to 1968, he participated in a project to reproduce the murals of Horyuji Temple’s Main Hall, which was destroyed by fire in 1949. From 1974 to 1976, he contributed to another project to reproduce the mural paintings of the Takamatsuzuka Tumulus following its discovery in 1972.

S-1.
Pack of Hounds
By Kawashima Jinbe II
ca. 1910

This piece depicts a pack of nine hunting dogs sprinting through the forest in a diagonal composition that skillfully conveys their sense of speed and motion. It is an embroidery based on a sketch of a Western-style hunting scene. Using a form of embroidery technique called Sashitsuzure, it recreates the Tszureori tapestry Pack of Dogs, which was exhibited at the 1900 Paris Expo. Second-generation Kawashima Jinbe (1853–1910) was born into the Kawashima

No.
Title
Artist
Date
Explanation

Display details are subject to change.

family, which ran a textile business in Kyoto. He embarked on improving textile techniques in Japan after observing Western techniques on an overseas tour and also turned his attention to developing export goods for the European and American markets. He served the Imperial Household and was appointed as an Imperial Arts and Crafts Expert.

S-2.
Goddess of Dawn (Ame-no-Uzume)
By Harada Seiko
1903

Harada Seiko (1880–1926) was born in Yamaguchi and studied under Mori Kansai and Yamamoto Shunkyo in Kyoto. This painting, exhibited at the Fifth National Industrial Exhibition held in Osaka, was inspired by Japanese mythology about Amaterasu, the Goddess of the Sun, who had shut herself up in the Heavenly Rock Cave. To draw her out, long-calling birds from the eternal world were gathered to herald the dawn, and Ame-no-Uzume, the Goddess of Dawn, danced outside the cave until a curious Amaterasu opened the cave, restoring light to the world. Seiko's deep attentiveness to the expression of light is evident in how the goddess's thin garment appears to glow as it catches the light.

S-3.
Coast and Lighthouse
By Kawakubo Masana
1902

Kawakubo Masana (c.1849– unknown) served at the Ministry of Finance before studying Western painting at Shogido, an art school run by Kunisawa Shinkuro. He later founded an art school himself, the Kangagakusha. This work was exhibited at the Fifth National Industrial Exhibition. Using meticulous brushwork, it shows a realistic rendering of the Inubosaki lighthouse in Choshi as Kawakubo personally observed it. It was titled “Oil Painting: Landscape” at the exhibition, but contemporary magazine articles indicate its real title, “Foundation of a Thousand Years.” After its purchase, the painting adorned the drawing room of the Sumitomo Suma Villa, a Western-style building completed in the spring of the same year the painting was presented.

S-4.
Lacquer Plaque, Vegetable Basket design
By Ikeda Taishin
1903

A basketful of vegetables, including eggplants and gourds, is artistically depicted in Maki-e lacquer. Drawing on the traditional East Asian genre of fruit and vegetable still life, it evokes the refined aesthetic sense of Edo. Arrowheads and lily bulbs shine with a luster resembling sand-cast metal or silver, achieved by employing a specialized lacquer technique known as Kawarinuri, and morning glories are delicately accented with mother-of-pearl inlay. This piece was featured at the Fifth National Industrial Exhibition. Ikeda Taishin (1825–1903) was a leading protégé of the painter and lacquer artist

Shibata Zeshin. Taishin worked with his master to pioneer new styles of lacquer art, such as the Kawarinuri, and consistently exhibited their works at expositions in Japan and abroad.

S-5.
White Eagle on a Rock
By Inoue Ryosai II
Meiji era, 19th century

This sculptural ceramic work features a dazzling white eagle perched atop a glossy, cobalt-blue glazed rock with its head turned to the side. The eagle is free of glaze, revealing the details of its fine carving. Second-generation Inoue Ryosai (1845?–1905) was born in Seto in the Owari district of Aichi. He was adopted by the first-generation Ryosai, also from Seto, who had established a kiln in Tokyo and later relocated to Yokohama, where he continued his creative endeavors.

S-6.
Silver Cloisonné Vase, Peacock Tail design
By Ando Jube
1902

This work represents the Shippo technique, where a glassy glaze is applied to a silver body and fired to create vibrant patterns. The gorgeous curving tail feathers of the peacock stand out beautifully against a clear blue background. The vase itself is chamfered into a hexagonal shape, curving subtly from the shoulder to the base for added elegance. It is a quintessential example of the Art Nouveau style that was popular in Paris in 1900. Ando Jube (1856–1945) was born in Owari, Aichi. He entered the cloisonné business and earned high acclaim in Japan and abroad by exhibiting frequently at international expositions.

S-7.
Vase, carved Oriental Melon and Insects design
By Seifu Yohei III
1903

This vase depicts a scene of dragonflies and mantises flocking around a gourd by layering and carving clay, coated entirely with light blue glaze. Likening this blue color to the clear, azure sky after a rain, the artist named it Tenseiroku, literally meaning “celestial azure.” The work evokes a sense of admiration for the colorful world of Qing dynasty ceramics. Third-generation Seifu Yohei (1851–1914) studied Nanga in Osaka under Tanomura Chokunyu before he was adopted by the second-generation Seifu Yohei in Gojozaka, Kyoto. He built on his master’s literati aesthetic and created numerous fine works inspired by Chinese ceramics and masterpieces of Sencha teaware.

2-1.
Flowering Plants
By Tanomura Chokunyu
Edo period, 1854

Tanomura Chokunyu (1814–1907) studied under Tanomura Chikuden from an early age and eventually carried on the orthodox tradition of Edo-period literati painting as Chikuden’s

adopted son. He worked alongside Chikuden in Osaka until the end of the Edo period, but following the Meiji Restoration (1868–1889), he engaged in establishing the Kyoto Prefectural School of Painting, supporting the modernization of the art world in Kyoto as the school’s first principal. Portraying seasonal flowers such as orchids, roses, hydrangeas, clematis, camellias, and nandina in vibrant color and detail, this piece showcases Chokunyu’s mastery of naturalism inspired by the floral paintings of Ming-era Chinese artists.

2-2.
Landscapes in Four Seasons
By Hine Taizan
Edo period, 1859

2-3.
Flowers and Fruits with Stationery
By Murata Kokoku
1902

Murata Kokoku (1831–1912) was the son of a painter serving the Fukuoka Domain. He initially studied Nanga under Nukina Kaioku, then continued his studies in Nagasaki. Following the Meiji Restoration (1868–1889), he traveled to China three times, cultivating friendships with young local painters. In his later years, he moved to Osaka, where he played a prominent role in the contemporary Nanga world in the Kansai region and established ties with the Sumitomo family. Featuring familiar seasonal flowers and birds, including dandelions, hydrangeas, kingfishers, and sparrows, this handscroll was created for the Sumitomo family and frequently displayed on the ornamental shelf in the study of their residence.

2-4.
A Series of Fans
By Tomioka Tessai
Taisho era, ca. 1915–24

Hata Zoroku (1882–1934), a third-generation metalwork artist who acquired a collection of folding fans created by Tessai, gathered the fans in a box and requested Tessai to write an inscription on it. In response, Tessai wrote the phrase 貽笑大方, which literally translates to “to provide laughter to many” or “to become an object of public amusement.” He essentially implied that his work is unrefined, as an expression of modesty. This humble spirit may be why Tessai’s paintings and writing are characterized by relaxed and carefree brushstrokes. These fans date from his later years when he was in his eighties. While there were originally said to be twenty fans, only thirteen have survived to this day.

2-5.
Mt. Fuji
By Tomioka Tessai
1924

Tomioka Tessai (1863–1924) is known as the last literati painter in Japan and a central figure in the scholarly art scene who cultivated a distinctive painting expression. This fan painting renders a majestic view of Mount Fuji in vibrant color. In the foreground, Suruga Bay stretches between

Miho no Matsubara and Miho Shrine on the right and Seikenji Temple on the left. Tessai, having personally climbed Mount Fuji, drew on his recollection of the landscape to depict the sublime appearance of Japan’s “guardian mountain.” This piece was created in 1924 to commemorate the marriage of the then-Crown Prince (Showa Emperor).

2-6.
Bright and Beautiful Spring Landscape
By Noguchi Shohin
1914

Noguchi Shohin (1847–1917) was born in Osaka and studied in Kyoto under Nanga artist Hine Taizan. After moving to Tokyo, she gained widespread recognition by showcasing her works at various exhibitions in Japan and abroad. Using traditional Nanga techniques, Shohin created expressions that reflected the spirit of the times. She also painted Japanese landscapes with a sense of realism. The Japanese title of this work is commonly associated with paintings of spring landscapes, such as this serene waterside scene in which fresh green willows and peach blossoms abound against the backdrop of a towering mountain.

2-7.
Portrait of Saionji Toan
By Wang Zhen, inscribed by Wu Changshuo
1925

Wang Zhen (1866–1927), a famous businessman and painter in Shanghai, painted this hanging scroll of Saionji Kinmochi (1849–1940) as a gift. Toan is Saionji’s pen name. At the right is a poem by Wu Changshuo (1844–1927), Wang Zhen’s teacher who left a significant mark on the art of modern Chinese seal carving, calligraphy, and painting. The elderly figure standing under an old pine tree evokes the image of a Chinese literati, but a close look reveals features closely resembling Toan. Wang Zhen captures Toan’s free-spirited yet dignified presence with powerful, sculptural brushstrokes he learned from his teacher. The extraordinarily tall pine symbolizes longevity.

Toan, cultured and well-educated, enjoyed exchanges with Japanese and foreign cultural figures. He particularly enjoyed a close relationship with Wu Changshuo, whom he met in Shanghai, and regularly used Wu’s seals. The image of the noble character in the painting, presented to him by a fellow sophisticate, represented Toan’s ideal and was thus kept within sight in the study of his villa, Okitsu Zagyoso.

2-8.
Fruits at all Seasons
By Kishida Ryusei
1926

Kishida Ryusei (1891–1929) was the son of Kishida Ginko. He studied under Kuroda Seiki at the Aoibashi School of Western Painting and later taught himself post-Impressionist and Northern Renaissance techniques, eventually developing his own style of realism. As with this piece, paintings of fruits and vegetables were

widely appreciated for their auspicious themes, with grapes, loquats, and other fruit-bearing plants symbolizing prosperity and fertility, and peaches associated with immortality and eternal life. From around 1920, Ryusei also began exploring Japanese painting. Here, he uses Nanga-style brushwork to create a rustic charm that distinctly differs from his oil paintings.

2-9.
Painting Album of Toga
By Kishida Ryusei
ca. 1928

Kishida Ryusei (1891–1929) was a prominent Western-style painter in the early 20th century. In the latter part of his life, he turned toward Oriental themes, developing an affinity for Song and Yuan paintings and early hand-painted Ukiyo-e. This painting album conveys his reflections on the changing seasons during his final years at Toga-an, a painting room he built in Hase, Kamakura. “Toga” refers to Chinese painting and was Ryusei’s pen name, derived from his collection of Chinese paintings. Believed to be his final work, the album vividly depicts fruits and vegetables with Nanga-style brushwork, inspired by the multicolored painting manual Shizhuzhai Huapu of the late Ming era.

2-10.
Flounders
By Nakagawa Kazumasa
1940

This ink painting of flounders was created by a Western-style artist. The subtle seeping of ink artfully captures the slippery texture of the fish, while the unpainted areas of the paper highlight the whiteness of its belly. The brushwork, artfully falling somewhere between bold and endearingly clumsy, is reminiscent of Kazumasa’s still life in oil. This piece is believed to be based on a spontaneous observation of flounders caught near Sagami Bay rather than on a study of ancient paintings or illustrated fish catalogs. Nakagawa Kazumasa (1893–1991) was born in Hongo, Tokyo. He began painting in oil on his own before being recognized by Kishida Ryusei. He befriended members of the Shirakaba literary group, such as Mushanokoji Saneatsu and Arishima Takeo, and with members of the Shunyokai art society, including Kosugi Houan and Umehara Ryuzaburo, who awakened Kazumasa to the world of Chinese calligraphy and painting. After World War II, he relocated to Manazuru, Kanagawa, seeking a deeper connection with nature.

3-1.
God of Longevity (Shoulao)
By Kano Hogai
Early Meiji era, 19th century

Kano Hogai (1828–1888) was born into a family of painters serving the Chofu Domain (present-day Shimonoseki, Yamaguchi Prefecture) and studied at the Kobikicho branch of the Kano school. Following the Meiji Restoration (1868–1889), he played a key role in enhancing Japanese painting and laid the foundation for modern Japanese painting, working closely with Earnest F. Fenollosa, a foreign advisor to

the Japanese government. Shoulao is thought to be a personification of Canopus, a star associated with longevity, and an auspicious motif symbolizing long life. While the painting employs sharp, powerful ink lines in the style of Sesshu, the strong contrasts of light and shadow in the surrounding trees and hillside suggest an approach to Western-style three-dimensional expression.

3-2.
Cherry Blossoms
By Kikuchi Yosai
Edo period, 1847

Kikuchi Yosai (1788–1878) was born in Edo (present-day Tokyo). He studied various schools of painting—past, present, and from around the world—and fused them into a unique style of his own. He also studied imperial court customs and traditions and compiled Zenken Kojitsu, a collection of biographies of historical figures, which had a significant influence on later generations. According to the inscription on the box, this work was painted on commission to commemorate the return to Kyoto of a high priest (Imperial prince) associated with Kan’eiji Temple in Ueno. Before its unveiling, however, it passed into the hands of Takatsukasa Masamichi, a chief advisor to the Emperor. This work exemplifies Yosai’s characteristic style, grounded in naturalism despite his studies in various schools of painting.

3-3.
Fresh Verdure
By Sawabe Seigoro
1913

A park coming into bloom with pale pink horse chestnut flowers, surrounded by fresh spring greenery, is depicted with an Impressionist-style pointillist touch. Sawabe created this work during his stay in France. His aesthetic sense of contrasting the vivid green foliage with the red of the flowers and his effort to capture the gentle sunlight of early summer through meticulous pointillism can be seen as a tribute to Monet. Sawabe Seigoro (1884–1964) studied at Asai Chu’s Shogoin Western Painting Institute. After continuing his studies in the United States and France, he returned to Japan and became a professor at the Kansai Academy of Fine Arts. He also created decorative designs for Kawashima Textiles.

3-4.
Vase with Red Glaze
By Miyagawa Kozan I
Late Meiji era, 20th century

This vase exhibits a vivid red color created by applying a red glaze over a cloudy Namako (sea cucumber) glaze. The red glaze is not uniform; it is thin enough at the rim to let the white glaze underneath show through, while it appears blackish in the lower part of the body. The red hue comes from the copper coloring agent used in Western red glaze. However, as copper is unstable and difficult to control, achieving this clear red finish was likely a significant challenge.

3-5.
Small Vase with Red Glaze
By Miyagawa Kozan I
Late Meiji era, 20th century

3-6.
Small Vases with Yohen Kiln Effects
By Miyagawa Kozan I
Late Meiji era, 20th century

These vases showcase Miyagawa Kozan’s diligent efforts in studying and developing glazes. The first-generation Miyagawa Kozan (1842–1916) was born into the Makuzu family of potters in Kyoto and later founded a kiln of his own in Yokohama. He gained acclaim for his ceramics adorned with elaborate structural decoration in expositions in Japan and abroad, beginning with the 1876 Philadelphia Centennial Exposition. Inspired by Chinese ceramics, he shifted his focus to glazes and underglaze painting after passing the family business on to his son, and also earned recognition for these works, notably at the 1889 Paris Exposition.

3-7.
Cosmetic Box, Weeping Cherry design
By Tojima Kofu
Taisho era, 20th century

This cosmetic box, with a surface gleaming gold with carefully sprinkled and polished Maki-e powder, appears so lustrous that it could almost be mistaken for metal. It evokes a vivid spring scene by rendering cherry blossoms in raised Maki-e, cherry blossom leaves in vermilion lacquer, and budding young foliage in black lacquer. The chrysanthemum crest on the lid signifies the Imperial family, as the box was a gift from Emperor Taisho to Sumitomo Shunsui. Tojima Kofu (1882–1946) was born into a family of lacquer artisans in Kyoto. He also studied Japanese painting under Takeuchi Seiho, an experience that comes alive in his lacquer work.

3-8.
Box for Tea Utensils in the Peace of Rural Life
By Nihon Maki-e Limited Partnership
Meiji era, 19th century

The lid of this box depicts a rural village in autumn with rice stalks swaying gently in the breeze, while the sides show a quiet fishing village with anchored boats, all rendered in Maki-e. The accompanying tray features charming sparrows gathered around a rack of harvested rice. With sophisticated Maki-e decoration and a strong commitment to realism, the box portrays an idealized image of rural Japan, embodying the bounty of the mountains and the blessings of the sea, likely with expectations of overseas demand in mind. The Nihon Maki-e Limited Partnership was founded in Osaka in 1893 to develop Maki-e artisans and promote Maki-e exports. It exhibited various works at the 1893 World’s Columbian Exposition in Chicago, but visitors passed a stern evaluation of them, and plans for further overseas approaches fell through. The company itself was short-lived.

3-9.
Seated Girl
By Hinago Jitsuzo
ca. 1932

A nude woman is seated on an L-shaped platform with her right knee drawn up to her chest, her left leg extended downward, and her head turned to the left with a lowered gaze. This pose, with the subject hugging her leg with both arms, increases sculptural density, resulting in a compact, stable, and centered composition. Hinago Jitsuzo (1893–1945) studied under Asakura Fumio in the Department of Sculpture at the Tokyo School of Fine Arts. In 1926, he founded the sculpture association Kozosha under the banner of “materializing sculpture” and pursued a spirit of independent artistry.

3-10.
Flower vase, Chintz pattern with Flower and Bird
By Itaya Hazan
1919

This vase creates a strong impression by depicting two long-tailed birds perched on a flowering tree, each holding a butterfly in its beak. Plant branches twist vigorously in every direction around the birds and over the entire surface of the vase. The motifs are outlined in iron glaze, lending the overall design a bold and powerful presence. Hazan based the design for this piece on a sketch he created in 1905 at the Imperial Household Museum (now the Tokyo National Museum) of a long-tailed bird holding an insect in its beak, as seen on a Hikone Sarasa chintz owned by the Ii family, lords of the Hikone domain.

3-11.
Spring and Autumn Flowers
By Koda Katsuta
Taisho era, ca.1917–18

Koda Katsuta (1885–1946) was born in Tottori and studied at the Department of Western Painting at the Tokyo School of Fine Arts in Tokyo. In 1926, he traveled to France, where he gained recognition by actively exhibiting his works, including at the prestigious Salon. This folding screen depicts a profusion of chrysanthemums blooming in a garden, painted in oil on a silver background. It is believed to have been commissioned by the Sumitomo family for their new main residence built in Chausuyama in 1917, as was Okoku’s Folding Screens of the Four Seasons in the same year. Despite his grounding in Western realism, Katsuta reveals, in this ambitious work, his deep interest in the ornate bird-and-flower painting tradition of East Asia.

3-12.
Iris
By Konoshima Okoku
1917

Konoshima Okoku (1877–1938), born in Kyoto, studied under Imao Keinen, who carried on the tradition of the Maruyama-Shijo school of painting. Known for blending naturalism with lyricism, he gained prominence through the

Ministry of Education Fine Art Exhibitions during the early 20th century. This screen is one of the Folding Screens of the Four Seasons commissioned by the Sumitomo family, featuring a variation on the irises motif that has continuously been reinterpreted since Ogata Korin’s original work. While respecting these conventional interpretations, Okoku avoided any categorization of appearance and introduced a new rendering of irises by reconstructing the subject with a modern sensibility based on naturalism.

3-13.
Chrysanthemums
By Konoshima Okoku
1917

Konoshima Okoku (1877–1938) studied under Imao Keinen and gained prominence by exhibiting his works in the Ministry of Education Fine Art Exhibitions during the early 20th century. This work is another of the Folding Screens of the Four Seasons commissioned by the Sumitomo family. As chrysanthemums symbolize longevity and are believed to ward off evil, they have been favored as an auspicious motif in various paintings. The white petals here are painted in thick layers of shell-white pigment that gives them a three-dimensional touch while retaining the texture of the brushwork, and the red chrysanthemums are painted roughly as if dabbed with the tip of a brush, creating the feel of oil painting despite being based on naturalism.

3-14.
A Single Line of Calligraphy "Sen-oku Hakuko" for Museum Nameplate
By Saionji Kinmochi
Taisho–Showa era, 20th century

This one-line calligraphy was penned by Saionji Kinmochi (1849–1940), a two-time prime minister and the last of Japan’s elder statesmen. The fact that he had the pen name Toan reflects his literary side, as evidenced by this bold calligraphy in dark ink. It is believed that he wrote the inscription in honor of the bronzeware collection left by his younger brother and close companion, Sumitomo Shunsui (1864–1926). The museum inherited the collection—name and all—when it opened in 1960. Today, the museum interprets the name as a combination of two words: “Izumiya,” the Sumitomo family’s trade name during the Edo period (which could also be read as “Sen-oku”), and “Hakuko,” a term denoting extensive knowledge of antiquity, as used in the title of the bronze catalog Xuanhe Bogutulu compiled in China during the Northern Song dynasty about 900 years ago. However, no definitive records exist concerning its meaning or significance. It remains unknown who coined the phrase, whether it was written while Shunsui was still alive, or if it was indeed a tribute from an elder brother mourning the death of his younger brother. Nonetheless, a bronze plaque bearing this inscription now hangs above the entrance to the museum’s bronze gallery.

Special exhibit.
Garden Bench
Taisho era, 20th century

Chapter 1 To Stand Out in an Art Exhibition

With the arrival of the Meiji era in the mid-19th century, the mode of appreciating Japanese art reached a major turning point with the emergence of exhibitions—artworks came to be assembled and arranged in a specific place for a certain period for public viewing. Whether solicited or not, works displayed in such exhibitions are inevitably subject to the organizer’s preferences, and even if artists could submit any piece they wished, they are still subject to public evaluation. Once the exhibition system was introduced from the West, groups and associations representing different schools of art began organizing exhibitions of their own. Soon, there were calls for nationwide exhibitions that would encompass these various schools of art. Artists such as Kuroda Seiki, who studied in France, lobbied the government, inspired by the government-sponsored Salons in France. Subsequently, the first Saionji Kinmochi administration, as part of its arts promotion policy, held the first Ministry of Education Fine Art Exhibition (Bunten) in 1907 under the leadership of Minister of Education Makino Nobuaki. Introduced for the first time at this Bunten was a jury and awards system, which stimulated creative ambitions and established a clear path to success within the art world. The new opportunity excited artists, but it also placed them in a precarious position. Their works would be exhibited in a spacious gallery without their knowing in advance which pieces would be displayed alongside theirs, and placed under the scrutiny of an anonymous, unspecified audience. This uncertainty drove artists to develop innovative expressions to ensure their works stood out, even slightly, among the rest. This chapter introduces artworks from the Sumitomo Collection that have been shown in exhibitions, highlighting the passion and creativity of their creators. It also features works previously showcased in expositions, particularly the Fifth National Industrial Exhibition (1903), the precursor to the Bunten, which, like art exhibitions, brought together a diverse array of art.

Special Feature
It All Began in Tennoji — The Fifth National Industrial Exhibition and “Art”

It could well be said that the city of Osaka has grown hand in hand with expositions. In particular, it gained valuable experience from hosting two international expositions: the Japan World Exposition, Osaka and the International Garden and Greenery Exposition. The former, which took place in 1970 in the Senri Kyuryo region, symbolized Japan’s rapid economic growth, and the latter, held in 1990 in Tsurumi Ryokuchi Park, marked the end of the bubble economy. The city grew with each exposition it hosted at a significant juncture in time. Interestingly, Osaka’s association with expositions actually dates back further to the late 19th century. The Meiji government conventionally sponsored the National Industrial Exhibition in Tokyo and Kyoto to promote industry and trade, but Osaka succeeded in inviting the fifth one to the Tennoji area of the city in 1903. As a long-standing wish that had come true, both the public and private sectors in Osaka put their heart and soul into bringing it to fruition. Sumitomo Shunsui, the 15th head of the Sumitomo family who lived right next to the venue, also offered his services as a sponsor. This fifth and final National Industrial Exhibition turned into the largest of them all, drawing a record attendance of over 5.3 million visitors. Most notably, it featured eighteen foreign countries. This was a significant triumph when considering that the 1900 Paris Exposition, to which Osaka aspired, had forty, and marked an achievement that boosted Japan’s ambition to host a world fair of its own. This special feature spotlights works from the Sumitomo Collection associated with the Fifth National Industrial Exhibition. While these works have many elements in common with other museum art, they were just one of many attractions for visitors to the event. Alongside art, the exhibition featured pavilions showcasing industrial and agricultural products, thrilling attractions like a water chute, unusual events, and even Japan’s first nighttime illumination display, all of which undoubtedly created a whirlwind of jumbled, unforgettable images in everyone’s minds. It provided a powerful stimulus that radiated from the then-suburbs of Tennoji to the heart of Osaka, ultimately nourishing industry and culture. That success is perhaps etched in the city’s collective memory, feeding the momentum it carries in hosting another world exposition today.

Chapter 2 Masterworks Bring Kindred Spirits Together — Literati Circles and Art

This chapter spotlights artworks created or appreciated in the context of exchanges among kindred minds. The Sumitomo Collection includes many such works that were born in literati circles. Osaka, where the Sumitomo family has long been based, was surprisingly a somewhat old-fashioned and conservative city that maintained the Edo-period literati culture of East Asia through to the late 20th century. This affinity with the literati allowed Sencha tea and literati paintings to flourish to a remarkable degree compared to other cities. Gatherings called Shogakai, where the literati brought calligraphy and painting works and enjoyed appraising them, also remained popular since the Edo period. Individuals who participated in Shogakai gatherings often admired the Chinese literati lifestyle and possessed a cultivated knowledge of Chinese antiquities and classical literature. Through these shared interests and values, they deepened their relationships with one another. In the sense that it brought together multiple works for collective appreciation, the Shogakai could be seen as a forerunner of exhibitions in Japan, though it must be noted that it was a closed group where both artists and viewers were united by their shared foundation of literati ideals. This exclusiveness gave rise to expressions of beauty distinct from exhibition works that needed to cater to an unspecified, anonymous audience. Against this backdrop, it was perhaps only natural for the Sumitomo family to develop an affinity for literati culture while engaging in business in such a city over many years. While modernizing the family business, they nurtured friendships grounded in their shared interest in the literati culture from the Edo period, giving rise to diverse artworks. The pieces in the Sumitomo Collection exude both a sense of relaxation free of constraints and a sense of perversity that, at times, demands difficult interpretation.

Chapter 3 Adorning Spaces, Welcoming Guests

Our modern art collection includes a large number of artworks that once adorned the residences of the Sumitomo family. These homes were not only private spaces where the family led quiet lives. They were also public spaces, serving as guest houses for receiving daily streams of visitors. From the calm rhythms of everyday life to meetings, conferences, convivial dinner parties, and tea ceremonies, the rooms were arranged to accommodate a wide range of public and private situations. In careful consideration of the season and preferences of each guest, the family often changed the hanging scrolls in the alcove, arranged flowers in vases, displayed finely crafted objects on the shelves for a touch of elegance, and used folding screens to alter the room layout as the situation required. For Western-style hospitality, they hung Western paintings and displayed sculptures and crafts that complemented the décor of their Western-style rooms. Even while adhering to these formalities, Sumitomo Shunsui, the 15th head of the Sumitomo family, ultimately seemed to rely on his own aesthetic sense when selecting contemporary artworks. When the family failed to find existing items that met their purpose, they commissioned artists to produce new pieces. These orders required artists to respond to the tastes of their client—the head of the Sumitomo family—while envisioning how their works would harmonize with the intended environment. For the family head, the act of commissioning artworks was a way to support the creative endeavors of artists. If you have been following the exhibition up to this point, you may have noticed that the Sumitomo residences housed many artworks originally created for art exhibitions. However, the Sumitomo Collection did not necessarily follow clear criteria in acquiring artworks. Rather, its main appeal is that each piece was selected with an aesthetic sensibility that transcended any systematic framework, not based on whether they were exhibition pieces or not.