

Oranda Jin

Traditional Japanese landscape paintings  
from the 2nd half of the 20th century



ORANDA JIN

Japanese paintings & painters' pottery

Jon & Senne de Jong

[orandajin.com](http://orandajin.com)



## ORANDA JIN

Japanese paintings & painters' pottery  
Jon & Senne de Jong  
Kalverstraat 28,  
5223 AD 's-Hertogenbosch,  
The Netherlands  
+31 73 621 89 51  
orandajin@home.nl  
[www.orandajin.com](http://www.orandajin.com)

Please visit our web gallery.  
We post updates every  
first week of the month.

We would like to thank Anna Beerens  
for her support, Henri Kerlen for his  
patience and for making his vast  
knowledge available to us.

For more information, more photo's  
(of signatures and mounting) see  
<http://www.orandajin.com/cat 31>

Cover: detail Tsuji Hyakkō #17

Text and photography: Jon de Jong  
Design: HANZ Dondorp

© Oranda Jin 2021

## Traditional Japanese landscape paintings from the 2nd half of the 20th century

Oranda Jin's biennial summer exhibitions at *jan van hoof galerie* have always had a catalogue with a special theme or artist. We do not want to do things any differently this year. After Nanga fans, albums, Kahō, Taiitsu, painters' ceramics and Nanga landscapes, we would now like to focus on twentieth-century horizontal traditionally mounted Nihonga paintings. As far as we know, apart from *Contemporary painting in traditional style*, which was presented during the Europalia in 1989, there have been no exhibitions featuring this medium in Europe.

### A bit of history

The radical modernisation of Japan during the Meiji period (1868 - 1912) was in many respects a Westernisation, which, in the art of painting, too, was almost inescapable.

The aim of the Kyoto Prefectural School of Painting founded in 1880, was to familiarise its students with every painting style, including those from the West. Tanomura Chokunyū (1814 - 1907), a Nanga painter, became its first director, but the most important teachers were trained in the Maruyama-Shijō style and many of them had been members of the Joun-sha (Cloud-like Society), which was active in Kyoto from 1866 into the early twentieth century – one might call it the first Japanese professional association for painters.

The American sociologist and art historian Ernest Fenollosa (1853 - 1908) arrived in Japan in 1878 in order to teach political economy and philosophy at what was then the Imperial University in Tokyo. He soon became fascinated with Japanese art. Fenollosa and his student Okakura Tenshin (1862 - 1913) were instrumental in the foundation of the Tokyo School of Fine Arts in 1887, one of the aims being to bring traditional Japanese painting styles back to the attention of the students. Fenollosa appointed two conservative painters trained in the Kanō tradition, and stressed the importance of copying the original Japanese painting styles. Okakura became head of the School in 1888, but was later fired on a pretext. Students who were drawn to research and experiment received little support. It was Okakura who, together with some of the School of Fine Arts former students – among whom Yokoyama Taikan (1868 - 1958) and Hishida Shunsō (1874 - 1911) – founded the Nihon Bijutsuin (Japanese Institute for the Arts) in 1898. The institute has been of great importance for the modernisation of Japanese art, especially when in 1914 it was linked to the Inten, an annual exhibition of modern art for painters in Tokyo.

A number of Kyoto's leading painters still took on private students, often helping them to get their careers going, for instance by supporting them in the ballots to select participants in exhibitions. Teacher-student relationships were of great significance. The young painters known as the Kyoto Gadan (Kyoto painting circle), with Takeuchi Seihō (1864–1945) as their frontman, were the most important painters in the Kansai area during the first decades of the twentieth century.

After his return, in 1901, from a two-year visit to Europe Seihō introduced his pupils and colleagues to Western techniques. In his opinion, Nihonga as it had developed

in Kyoto was too far removed from reality; painters should strive to work after nature and create atmosphere by the use of light and shadow. Moreover, Seihō felt that artists should develop their own individual style and 'handwriting'. In 1918, when it was felt that conservatism had increasingly crept into the exhibitions, a new club for the modernisation of painting was founded: the Kokuga Sōsaku Kyōkai (Association for the Creation of National Painting).

After the Second World War, conditions had changed substantially. To begin with, much of the country was in ruins. Reconstruction (under American supervision) not only concerned industry and agriculture, but also the housing of the many who had become homeless and those who had flocked to the cities. One solution was the rapid erection of apartment buildings. The individual flats were organised in Western style, quite different from traditional housing. Rooms with special functions (living room, bed room, dining room) were a novelty. The shape and dimensions of paintings adapted to these post-war Western interiors. They were either framed in the Western manner, or given a short traditional mounting to allow them to hang over the sofa in the living room. The traditional *tokonoma*, the alcove where a painting would be hung, had no place in the design of modern apartments.

This way of decorating has changed taste. Many of the traditional art dealers do not do 'modernities', which meant that paintings came to be offered in department stores and became more accessible. In other words, paintings no longer looked as they used to.

For us Westerners, it can be difficult to judge these 'new' paintings, to distinguish what is good and what is not. They look like traditional paintings, but they are not. They also look Western, but they are not. This makes it pretty hard to say where the one ends and the other begins, to pinpoint the difference and judge the quality. Much of this is still unexplored territory, which is fascinating of course, and we are delighted to engage you in our pioneering efforts.

A few post-war painters certainly stand out, self-taught artists who worked in other disciplines: Toshio (#16), was originally a silk weaver and a dyer, Hasei (#18, 29) was a potter and Tatsukichi a designer of anything and everything (see p. 33). The latter is currently regarded as the father of the Arts and Crafts Movement and one of the most important figures within contemporary art.

Jon de Jong, summer 2021



### 1. Hishida Shunsō (1874 - 1911)

*Hōrai-yama - Mount Hōrai*

A mythological place, island of the immortals

Signed: *Shunsō* / Seal: *Shunsō* / Colours on silk,  
126.7 x 49.8 / Double box authorized by Kimura  
Buzan (1876 - 1942)

Painting in the *mōrōta i bossen*, dimness style.

» In 1898, together with his former school director Okakura Tenshin (1863 - 1913), Shunsō and some of his classmates founded the Nihon Bijutsuin.

In 1908 Shunsō's eyesight started to deteriorate.

In 1911 he died completely blind.



**2. Tomioka Tessai (1837 - 1924) | Gorge of Yabakei, a delusion of human beings**

Signed: *Tessai gaishi* / Seals: *Tessai, Tomioka Hyakuren, Eietsushin* / *Sumi* and some colours on paper, 118.2 x 25.8

Authorized in the autumn of 1923 by his student Andō Kōsai (1862 - 1939)

» Tessai, an important influential painter, is often seen as the last great representative of the Nanga School.

*What I see in front of me here seems like a delusion, / Those few people in the forest are truly at rest!*

A line from a poem by Su Shi (1037-1101)

**3. Matsubayashi Keigetsu (1876 - 1963) | Autumn landscape**

Signed: *Keigetsu sanjin* / Seals: *Atsushi noin, Keigetsu* / Colours on paper, 130.7 x 32.7

» Together with painters such as Tomioka Tessai, Keigetsu was considered one of the greatest twentieth-century artists of the Nanga School.



**4. Hashimoto Kaikan (1854 - 1935), together with his son Hashimoto Kansetsu (1883 - 1945) *Shōrin* - Pine forest with falling water and a misty mountain**

Signed: *Kaikan and Kansetsu ho Enzan* / Seals: *Hashimoto Toku in, Iji yūrin, Kinmō kutsukei and Hashi uji Shidō*

Date: November 1925 / *Sumi* and light colours on silk, 147 x 42.1 / Box signed by Kaikan

» Kansetsu, Kaikan's son, studied Shijō painting with Takeuchi Seihō (1864 - 1942), but after his trips to China, almost yearly, he became a true *bunjin*, painting in the literati tradition.

*A source overflowing above / With rocks washed by water and rain at night, / A cold summer breeze rises under the pine trees.*

**5. Hashimoto Kansetsu (1883 - 1945) | *Sansō ugo* - Mountain retreat after the rain**

Signed: *Kansetsu sanshi sha* / Seal: *Kansetsu* / Colours on silk, 128.8 x 26.5 / Signed double box / » see 4.

*Morning mist enriches the hazards surrounding the rocks, / The night rain intensifies the murmur of the water.*



6. Takahashi Keibi (1892 - 1978) | *Fishing village in spring*

Signed: *Keibi saku* / Seal: *Keibi* / Soft colours on paper, 132.3 x 34.3

» Before the Second World War Keibi worked as an illustrator for the popular magazine *Kingu* (from the English word 'king'). After the war he had an important position in Nagano art circles.



7. Matsuo Ōsei (dates unknown) | *Green overgrown slope*

Signed: *Ōsei* / Seal: *Matsuo Shin in* / Colours on silk, 112 x 35.8 / Signed box



8. Kawamura Manshū (1880 - 1942) | *Setchū Amanohashidate - Snowfall at Amanohashidate*

Signed: *Manshū* / Seal: *Manri kyūzan* / Colours on silk, 115.4 x 35.8 / Signed double box

» Manshū studied with Yamamoto Shunkyo (1871 - 1933). He belonged to the group of young up-and-coming painters in early twentieth-century Kyoto.



9. Kawakita Kahō (1875 - 1940) | *Landscape*

Signed: *Kahō hitsu* / Seal: *Shichō* / *Sumi* and brown on paper, 120.9 x 27

» Kahō was a Kyoto painter, a pupil of Kōno Bairai (1844 - 1895) and Kikuchi Hōbun (1862 - 1918). He was a frequent exhibitor at the Bunten exhibitions.



**10. Nōsu Kōsetsu (1885 - 1973) and Naito Meisetsu (1847 - 1926) | Fishing village**

Signed: *Kōsetsu* and *78-years-old Meisetsu* / Seal illegible / Date: 1924 / Colours on paper, 128.3 x 33.2

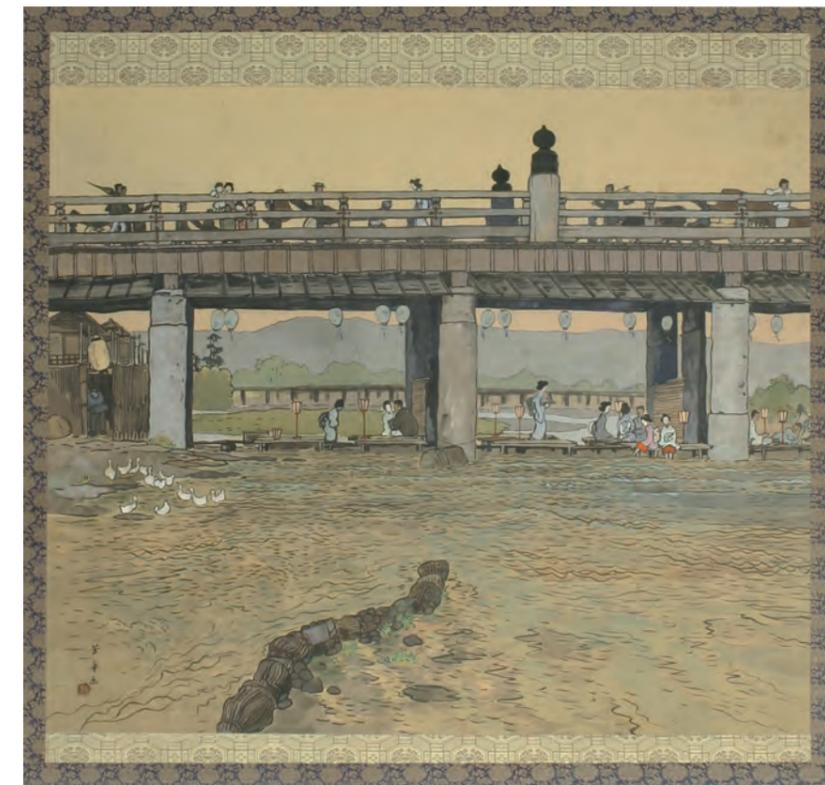
» Kōsetsu became a member of the Japan Art Academy in 1916. With Arai Kampō (1878 - 1945), he went to India to copy the mural paintings of the Ajanta Caves.

» Meisetsu was a samurai from Edo (present day Tokyo). He became a haiku poet, a follower of Masaoka Shiki (1867 - 1902), and joined the haiku society Shii no Tomo (Friends of the Pasania Tree).

**11. Hirai Baisen (1889 - 1969) | Kiro shūshiki - Autumn colours on the way back**

Signed: *Baisen* / Seal: *Baisen* / Colours on paper, 136 x 30.6 / Signed box

» One year after his graduation, in 1907, Baisen already exhibited at the Bunten. He was a successful artist and well-to-do. However, after some unfavourable reviews he almost totally withdrew from participating in exhibitions.



**12. Nozaki Kanen (1862 - 1936) | Arashikyō yū haru - Enjoying Arashikyō in spring**

Signed: *Kanen* / Seal: *Kanen* / Colours on paper, 35.5 x 56.8

» Kanen was a Western-style painter from Nagoya. He studied with Asai Chū (1856 - 1907).

**13. Matsumiya Hōnen (1886 - 1970) | Enjoying the coolness of the Kamo River in Kyoto**

Signed: *Hōnen* / Seal: *Hōnen* / Colours on silk, 67.2 x 79.4

» Hōnen was born in Kyoto where he studied at the Kyoto Art School. In 1934 he became a member of the Seiryūsha, the Blue Dragon Society, a group of artists to establish large-size Japanese paintings suitable for modern spaces.



**14. Kawashima Baikan (1902 - 1977) | Higashiyama nōmu - Dense fog on Higashiyama**  
Signed: Baikan / Seal: Baikan / Sumi on silk, 41.5 x 51.1 / Signed double box  
» Baikan graduated from the art school in Kyoto. He studied with Yamamoto Shunkyo (1871 - 1933).

**15. Funada Gyokuju (1912 - 1991) | Bare trees in the mist**  
Signed: Gyokuju / Seal: Gyokuju / Sumi on silk, 40 x 50.5  
» Gyokuju came from Hiroshima Prefecture. He pursued avant-garde forms of expression and made surrealist and abstract paintings.



**16. Hirakawa Toshio (1924 - 2006) | Yuki - Snow**  
Signed: Toshio / Seal illegible / Date: early 1980s / Colours and paste on silk, 41 x 60 / Signed double box  
» Toshio came from Toyokawa in Aichi Prefecture and was trained as an artisan in silk printing. During the Second World War, he worked in Kyoto in a workshop for weaving and dyeing. After the war he developed a way in which he changed landscape (suiboku) painting by using techniques he learned from dyeing cloth.

**17. Tsuji Hyakkō (1896 - 1977) | Buds and blossoming flowers and misty mountains in spring**  
Signed: Hyakkō / Seal: Hyakkō / Colours on paper, 46.5 x 53.5  
» Hyakkō was born in Akita, the son of the painter Tsuji Kyūkō (1863 - 1900). He studied with Hirafuku Hyakusui (1877 - 1933) and Arakawa Seitei (1894 - 1977).



18. Yokoyama Hasei (1899 -1974) | *Yukino namikimichi* - Snow covered lane

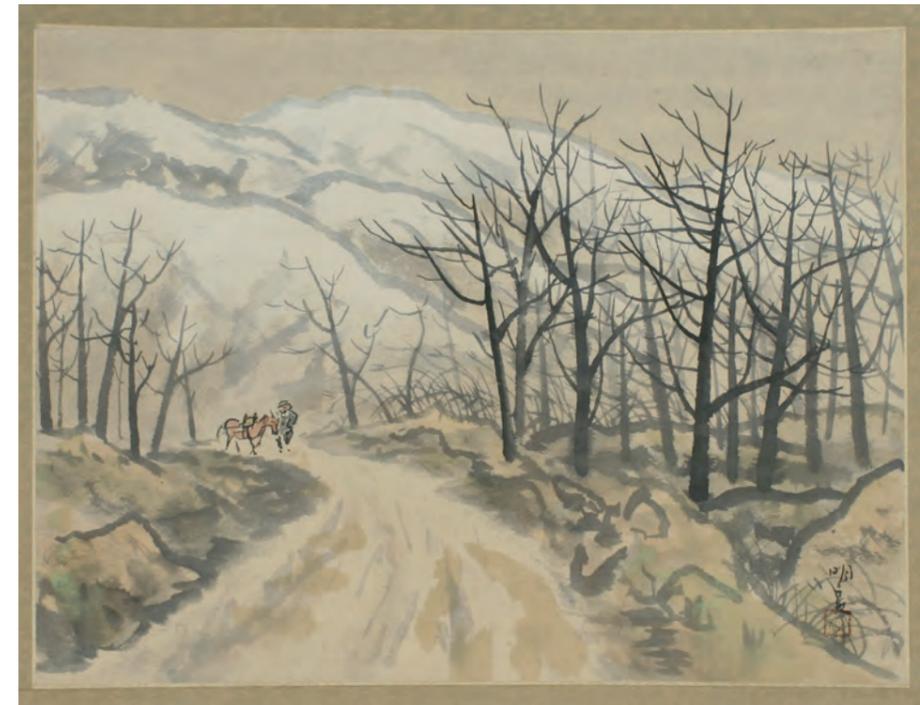
Signed: *Hasei* / Seal: *Kōin* / Colours on silk, 44 x 51.2 / Signed double box

» Yokoyama Hasei was born in Seto, Aichi Prefecture. He started as a potter, but as a self-taught painter he developed a very individual style in landscape painting with a unique sense of nature.

19. Ogawa Kojo (1884 -1973) | *Sesshū keikan* - Snow landscape

Signed: *Kojo sha* / Seal unread / *Sumi* on paper, 43.5 x 50.9 / Signed

» Kojo was born in Ichinomiya, Aichi Prefecture. He was a jury member at the Tokai Art Exhibition, and after the Second World War he became a member of the Committee for the prestigious Nitten exhibitions.



20. Miyahara Akira (1905 -1968) | *Shiratori Gaku e no michi* - The road to Shiratoridake

Signed: *Akira* / Seal: *Akira* / Colours on paper, 35.8 x 48.1 / Signed box

» Miyahara Akira lived in Tokyo's Setagaya ward. He was known for his abstract paintings for which he received the honorary Medal with the Dark Blue Ribbon.

21. Azuma Hekiu (1904 -1970) | *Setsurin* - Forest in winter

Signed: *Hekiu* / Seal: *Heki* / Colours on paper, 38.8 x 56.9 / Signed double box

» Hekiu was born in the city of Yamagata in Yamagata Prefecture. He graduated from the Japan Art School in Tokyo in 1923.



22. Kawajima Hiroshi (1910 -1994) | *Snow landscape*

Signed: *Hiroshi* / Seal: *Hiroshi* / Colours on paper, 26 x 23.1

» Hiroshi was born in Kyoto, where he became a pupil of Nishimura Goun (1877 -1938) and exhibited at the Teiten art exhibitions.

23. Azuma Hekiu (1904 -1970) | *Yuki no tanima* - Snow in the valley

Signed: *Hekiu* / Seal: *Heki* / Colours on paper, 46 x 48.8 / Signed double box / » see 21.



24. Kawajima Hiroshi (1910 -1994) | *Autumn landscape*

Signed: *Hiroshi* / Seal: *Hiroshi* / Colours on paper, 26 x 23.1 / » see 22.

25. Ogawa Kojo (1884 -1973) | *Banshū keikan* - Late autumn landscape

Signed: *Kojo sha* / Seal unread / Colours on paper, 44 x 51 / Signed box / » see 19.



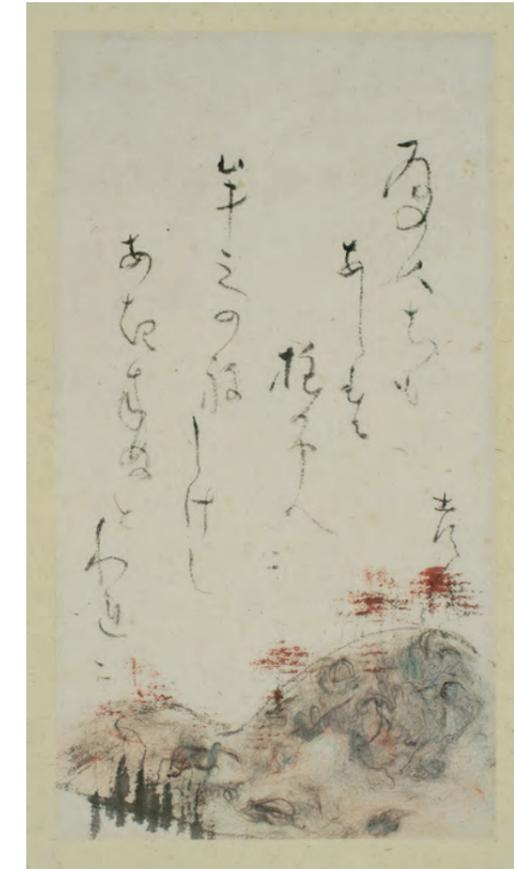
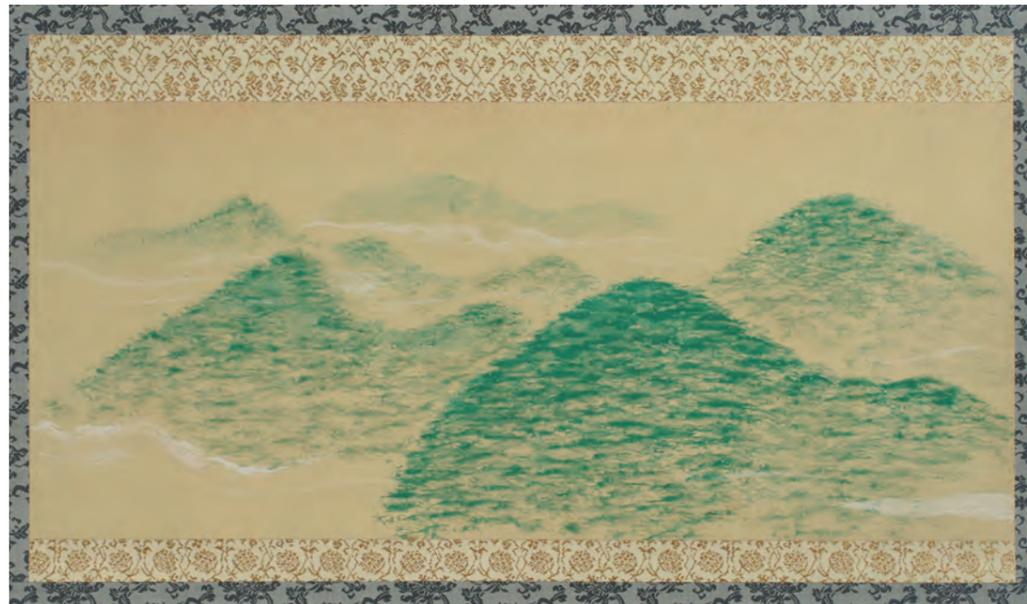


26. Fujii Tatsukichi (1881 - 1964) | *Pines and poem*

Seal *Tatsukichi?* / Collage and colour on paper, 22.2 x 17 / Signed box with poem / » see biography p. 33

27. Fujii Tatsukichi (1881 - 1964) | *Green mountains with blue sky*

Unsigned / Green and white on paper, 120 x 56.5 / Authorized by his pupil the potter Kuriki Gisao (1908 - 2011)  
» Kuriki Gisao was a ceramist who studied under Tatsukichi. / » see biography p. 33



28. Fujii Tatsukichi (1881 - 1964) | *Small landscape with waka poem*

Signature unread / Colours and hair on self-made paper, 38.5 x 20.8 / » see biography p. 33



29. Fujii Tatsukichi (1881 - 1964) | *Aka-e - Red landscape*

Seal: *Tatsu* / Reddish brown and gold on paper, 26.5 x 35.6 / Authorized by his pupil Andō Shigekazu (dates unknown) / » see biography p. 33



From my hut,  
looking through  
the bamboo leaves:  
The dollarbird  
with its blue-black head  
hops around singing.



**30. Fujii Tatsukichi (1881 -1964) | *lō ni wa no take* - Through the bamboo leaves**  
Unsigned / Collage with gold and silver leaf on "white plum-milled" *Ohara paper* made by Andō Shigekazu,  
30 x 15.6 / Signed box / » see biography p. 33  
» Although unsigned, it has a provenance from a collection of a prominent Fujii Tatsukichi collector.

**31. Fujii Tatsukichi (1881 -1964) | *Konseizan***  
Seal unread / *Sumi* on silk, 33.2 x 41.6 / Signed box  
» *Konseizan* is one of the mountains on a hiking trail in a Gunma Prefecture. » see biography p. 33



**32. Fujii Tatsukichi (1881 -1964) | *Rainy landscape with cuckoo***  
Seal: *Tatsukichi* / *Sumi* on paper, 47.4 x 30.7 / Sealed box / » see biography p. 33

**33. Fujii Tatsukichi (1881 -1964) | *Coloured landscape***  
Seal: *Tatogishi* / *Sumi* and colours on paper, 25.3 x 43.4 / Authorized by his pupil the potter Eiichi Katō (1899 - ?)  
» see biography p. 33



34. Fujii Tatsukichi (1881 - 1964) | *Waterfall*  
Unsigned / *Sumi* on paper, 33.6 x 44 / » see biography p. 33

35. Fujii Tatsukichi (1881 - 1964) | *Shūrin* - Autumn rain  
Unsigned / *Sumi* on paper, 32.4 x 42.4 / Authorized by his pupil Tonsai / » see biography p. 33



36. Toda Kōdō (active 1970s) | *Sangetsu* - Moon[light] in the mountains  
Signed: *Kōdō sha* / Seal: *Ten yū sui yū* / *Sumi* on silk, 44.4 x 51.4 / Signed box

37. Yokoyama Hasei (1899 - 1974) | *Nachi no taki* - Nachi falls  
Signed: *Hasei* / Seal unread / *Sumi* and gold on paper, 46.2 x 51.5 / Signed double box / » see 18.





**38. Kaji Kiichi (1904 -1980) | Ōmishima island**

Signed: *Kiichi* / Seal: *Kiichi* / Colours on silk, 43.5 x 50.8 / Signed double box / see 62.

**39. Okamura Kōichi (1904 -1974) | Snow on the river**

Signed: *Kōichi* / Seal: *Kōichi* / Colours on silk, 38.8 x 41.9

» Kōichi graduated in 1928 from art school in Kyoto and studied with Nishimura Goun (1877 -1938). He successfully presented his work at the Nitten exhibition in 1946 and in 1948 he was one of the founders of the artist group Sōzōbijutsu (Creative Art). In 1960 he became a professor at the Kyoto City University of Arts.



**40. Chō.. (dates unknown) | Mountain landscape with a distant Fuji**

Signed: *Chō.* / Seal unread / *Sumi*, red and white on paper, 34.4 x 36

**41. Kondō Kōichiro (1884 -1962) | Saiyō - Colours of the sun**

Signed: *Kōichiro sha* / Seal: *Kō* / *Sumi* on paper, 25.3 x 21.9 / Signed box

» After his graduation in 1910, Kondō practiced Western-style painting and drew *manga* and illustrations for the *Yomiuri Shinbun* and *Asahi Shinbun* newspapers. He travelled to Europe twice and exhibited in Paris and London in 1931.



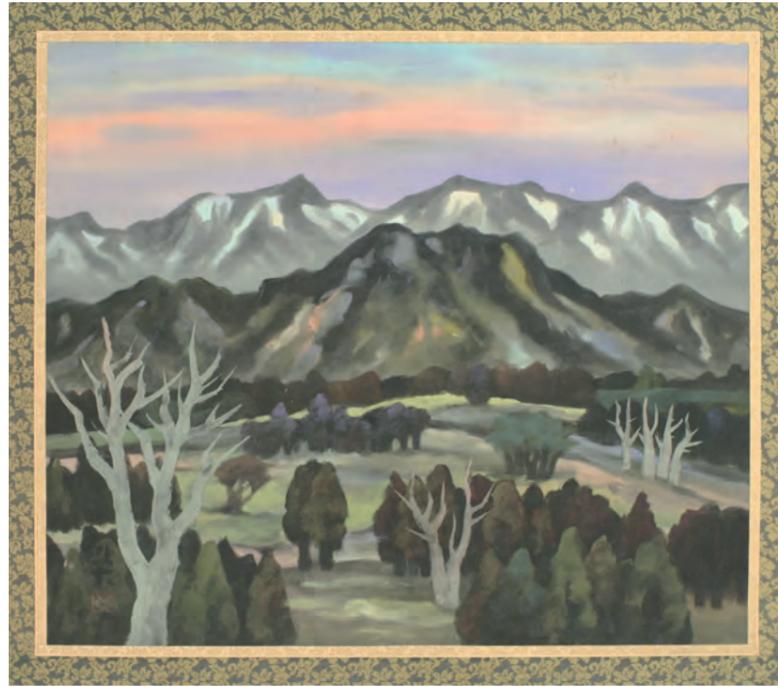
**42. Murashima Junichi (1897 - 1972) | *Daihi seihan* - [Autumn] landscape after heavy rain**  
Signed: *Junichi* / Seal illegible / *Sumi* and red on paper, 38.8 x 54 / Signed box  
» Junichi was born in Toyama prefecture. He studied with Yuki Somei (1875 - 1956) in Tokyo.

**43. Hama Kosho (1894 - 1990) | *Mount Hiei***  
Signed: *Kosho* / Seal: *Kosho...* / Colours on silk, 43 x 51.5 / Signed box  
» Kosho was born in Nagano Prefecture. He studied with Konoshima Okoku (1877 - 1938) and Takeuchi Seihō (1864 - 1942) in Kyoto.



**44. Bizan (dates unknown) | *Sunrise in a mountainous landscape***  
Signed: *Bizan* / Seal: *Bizan* / Colours on silk, 42 x 51

**45. Mikami Hakyo (1913 - 1985) | *Sakurajima***  
Signed: *Hakyo* / Seal: *Hakyo* / *Sumi* and gold on silk, 42.2 x 50.4  
» Hakyo was born in Hiroshima.



**46. Yoneshige Tadao (1910 -1992) | Mountain landscape**

Signed: *Tadao* / Seal: *Tada* / Colours on silk, 42.8 x 50

» Tadao was born in Nagasaki. He studied with the Nihonga artist Kodama Kibō (1898 -1971).

**47. Taniguchi Hideo (born 1908) | Coastal rocks with cormorants**

Sign: *Hideo* / Seal: *Hideo* / Colours on paper, 46 x 52 / Double box

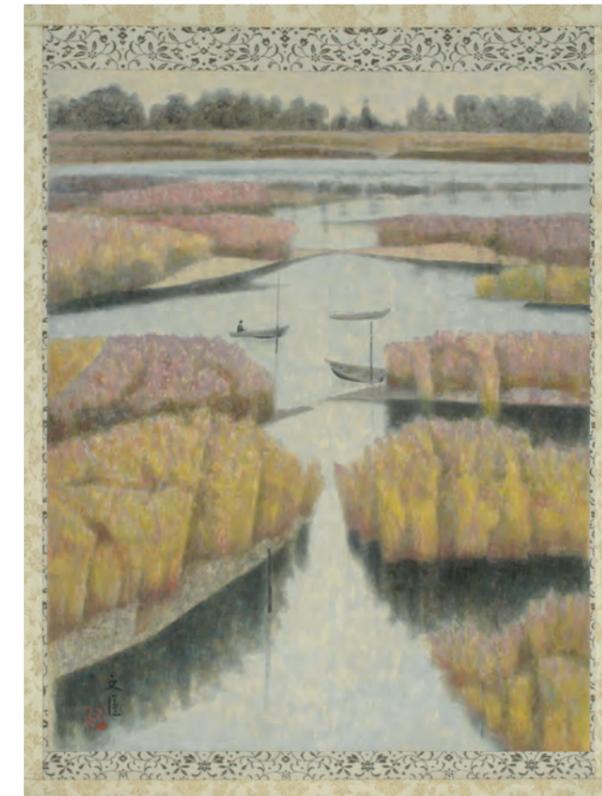
» Hideo was born in Kyoto. He studied with Yamamoto Shunkyo (1871 -1933) and with Nishiyama Suishō (1879 -1958).



**48. Yoneshige Tadao (1910 -1992) | Mountain range**

Signed: *Tadao* / Seal: *Tada* / Colours on paper, 44.4 x 50.5 / Signed box

» see 46.



**49. Sawano Bunshin (1914 -2005) | Kasen - River view**

Signed: *Bunshin* / Seal: *Bunshin* / Colours on paper, 56.5 x 45.2 / Signed box

» Bunshin was born in Yamaguchi Prefecture. After Art School in Kyoto he studied under Dōmoto Inshō (1891 -1975). Bunshin was a member of the Nitten Committee.



**50. Kuramitsu Hiroshi (dates unknown)**  
*Shin midori - Fresh verdure*

Signed: *Hiroshi* / Seal unread / Gouache on paper, 44.5 x 50.7 / Signed double box

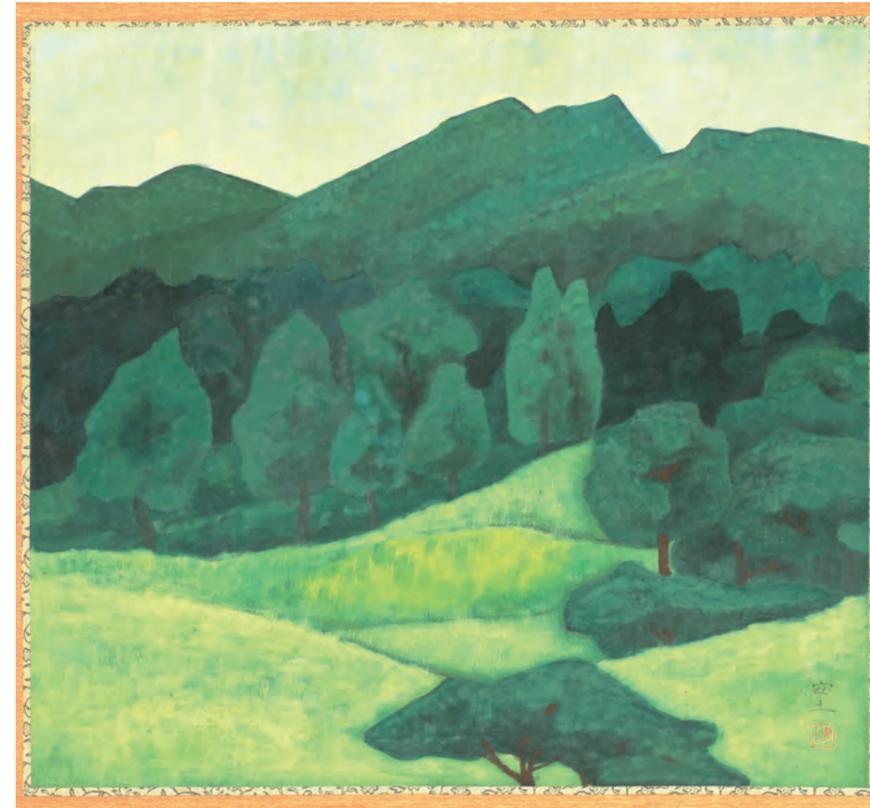
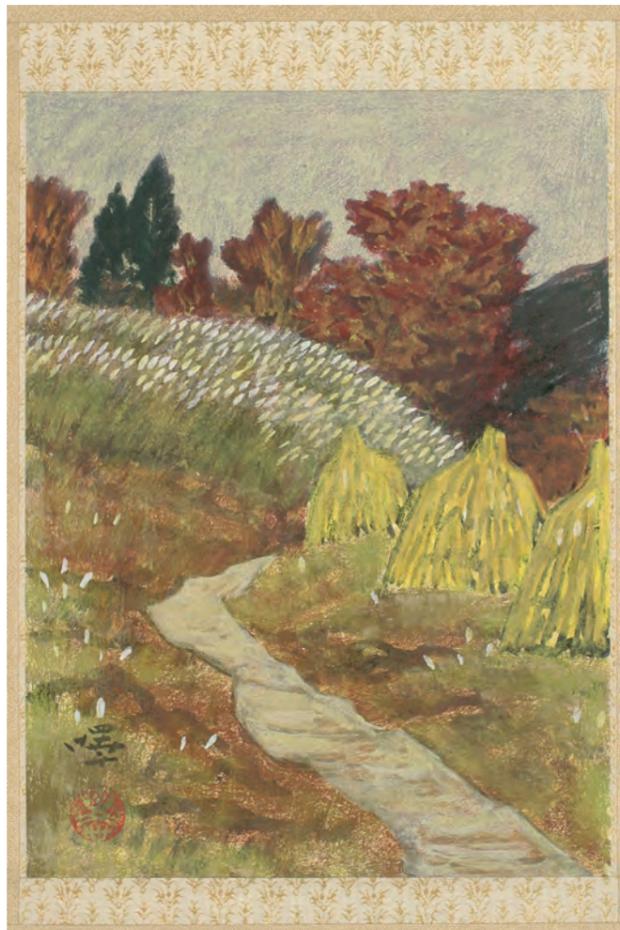
» Hiroshi studied under the Nihonga painter and designer Nakamura Gakuryō (1890 - 1969) and exhibited at the Nitten.

He was awarded the honorary Medal with the Dark Blue Ribbon.

**51. Maeda Eki (born 1922)**  
*Aki - Autumn*

Signed: *Eki* / Seal: *Eki* / Colours on paper, 32.1 x 23.8 / Signed box

» Eki was born in Komatsu, Aichi Prefecture. He presented his work at the Inten exhibitions and was awarded a number of prizes at other exhibitions.



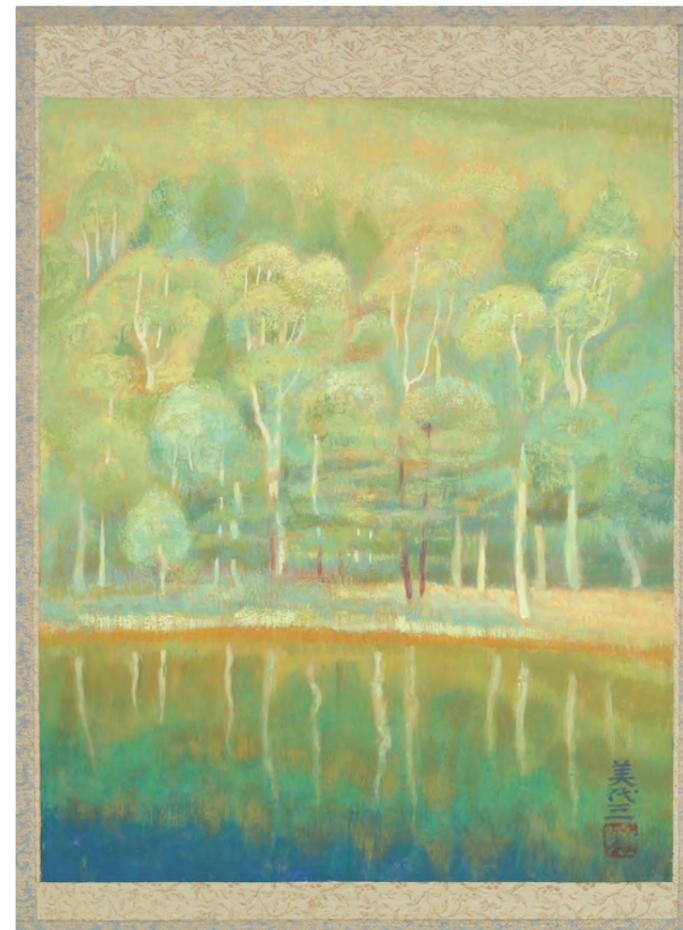
**52. Ando (dates unknown)**  
*Fresh green mountain landscape*

Signed: *Ando* / Seal: *Ando*  
Colours on paper, 46 x 50.4

**53. Katō Miyozō (1912 - 2012)**  
*Juei - Shadow of trees*

Signed: *Miyozō* / Seal: *Bi*  
Colours on paper, 39.3 x 31.8  
Signed double box

» Miyozō was born in the Hyōgo Prefecture. In 1929 he graduated from art school in Kyoto and studied with Nakamura Daisaburō (1898 - 1947). Miyozō was famous for being the oldest active Japanese painter who continued to exhibit at the Nitten, from 1947 until 2012.





**54. Suita Sōboku (1890 - 1983) | Mountain landscape**

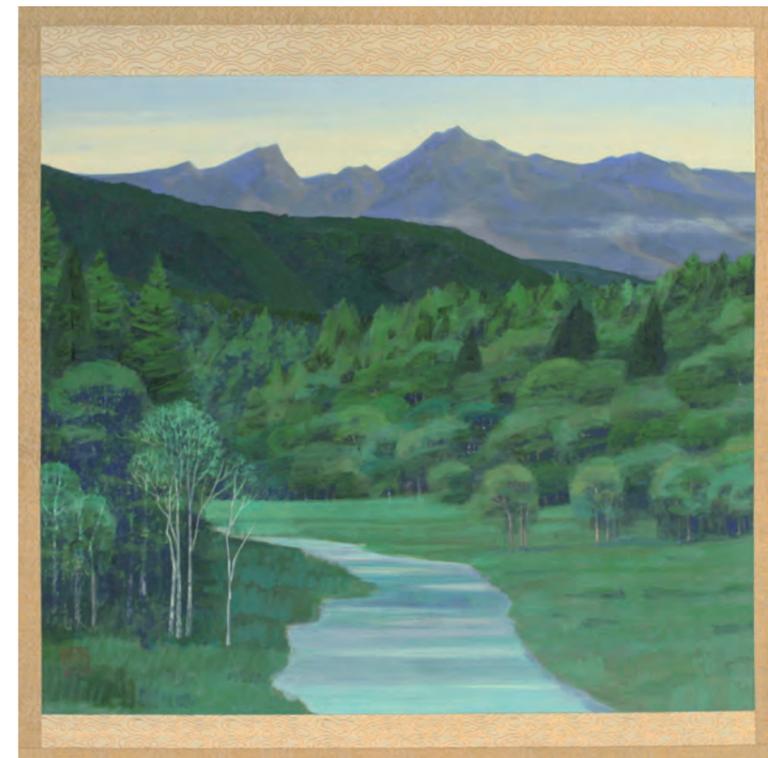
Signed: *Sōboku* / Seal: *Boku* / Colours on silk, 46 x 51.7

» Sōboku was born in Osaka. He studied Western painting with Asai Chū (1856 - 1907).

He became a pupil of Takeuchi Seihō (1864 - 1942) in 1915 and in 1918 of Tsuchida Bakusen (1887 - 1936). After the Second World War he mostly painted Western-style landscapes.

**55. Taniguchi Hideo (born 1908) | Summer landscape**

Signed: *Hideo* / Seal: *Hideo* / Colours on silk, 45.2 x 50.8 / » see 47.



**56. Shiraishi Katsutoshi (born 1927) | Keiryū - Mountain stream**

Signed: *Katsutoshi* / Seal unread / Gouache on paper, 45.6 x 51 / Signed box

» Katsutoshi was born in Fukuoka. He studied with Yamaguchi Kayō (1899 - 1984) in Kyoto.

**57. Dōmoto Akira (born 1922) | Summer landscape**

Signed: *Akira* / Seal: *Akira* / Colours on paper, 46 x 51.5

» Akira was born in Kyoto, the son of the lacquer artist Dōmoto Shiken (1889 - 1964).

He graduated from art school in Kyoto. After his return from the war he joined the Tokyusha, a private art school established and led by his uncle Dōmoto Inshō (1891 - 1975).



**58. Katō Akisō (dates unknown) | Kumo - Clouds**  
Signed: *Akisō* / Seal: *Aki* / Colours on paper, 46 x 52.2 / Signed box

**59. Koike Raseki (1898 -1983) | Landscape after sunset**  
Signed: *Raseki* / Seal: *Raseki* / Colours on silk, 43.3 x 50.3  
» Raseki was born in Nagano. After his studies with the famous Nihonga artist Hayami Gyoshū (1894 -1935) in Tokyo, he returned to Nagano.



**60. Watari Irako (1909 -1994) | Yūhare - Evening sun**  
Signed: *Irako* / Seal: *Irako* / Colours and gold on silk, 43.5 x 50.3 / Signed double box  
» Watari Irako was born in the rural Atsumi District, Aichi Prefecture. She later moved to Nagoya. Irako was a wholehearted mountain painter. She was selected for the Seiryusha exhibition in 1942.

**61. Koike Raseki (1898 -1983) | Landscape after sunset**  
Signed: *Raseki* / Seal: *Raseki* / Colours on silk, 42.7 x 50 / » see 59.



### 62. Kaji Kiichi (1904 -1980) | Kohan - Lakeside

Signed: *Kiichi* / Seal: *Kiichi* / Colours on silk, 44 x 59.5 / Signed double box

» Kiichi became a pupil of Tsuji Kakō (1870 - 1931) in 1920 and at the same time he studied Western painting. In 1924 he went to the art school in Kyoto from which he graduated in 1927. However, Kiichi remained at the art school until 1935 to carry out research into painting materials. After the death of Kakō in 1931 he studied with Nishimura Goun (1877 - 1938). After the Second World War he specialized in portraying carps, for which he became famous.

### 63. Kanei Kenshi (1908 -1996) | Seichō - Calm sea

Signed: *Kenshi* / Seal: *Kenshi* / Colours on paper, 38.8 x 51 / Signed double box

» Kenshi was born in Kyoto. After his graduation from art school in Kyoto, he studied under Nishimura Goun (1877 - 1938) and Yamaguchi Kayō (1899 - 1984). Kenshi was awarded many prizes and received an award for distinguished service. He was a member of the Nitten Board of Trustees, general manager of the Shinchōsha exhibitions, and a member of the advisory committee of the Nitten in 1953.

### Fuji Tatsukichi (1881 - 1964)

# 26, 27, 28, 29, 30, 31, 32, 33, 34, 35

Tatsukichi was born into a merchant family in Hekinan near Nagoya. He is considered the father of the modern Japanese Arts and Crafts Movement. In addition, he was a pioneering advocate of the modern concept of design as an art form in Japan and one of the most important reformers of the traditional arts.

Tatsukichi's creativity touched nearly every area: embroidery, dyeing, weaving, lacquer, pottery, papermaking, metalwork, woodwork, poetry, painting (in oils, as well as Nihonga), calligraphy, woodblock carving and printing. In the 1920s, he wrote articles on home crafts for *Fujin no tomo* (*The Housewife's Companion*), one of the most widely read women's magazines of the day.

He also held the first professorship of design at the Imperial Art School (the present Musashino Art University). His influence was enormous.

According to *Fujii-sensei*, a craftsman should be himself, an architect, and a sculptor at the same time. He strove to make an industrial product truly part of people's lives. He created with the public in mind, and deeply felt that craft artists should not only strive for perfection in their chosen craft, but also show their own artistry and originality.

At the age of eleven Tatsukichi was apprenticed to a cotton wholesaler, who sent him to Korea three years later. His next journey took him to Taiwan, where he helped his brother with his business. After his return to Japan in 1898 he moved back to Nagoya to work at Hattori Qibao, a store where he learned cloisonné techniques. In 1905 the Hattori Company sent him to the USA to promote their cloisonné wares at an exhibition.

The following year, at the age of 24, Tatsukichi moved to Tokyo, where he taught himself Yōga (Western painting in oils) and a number of craft techniques. In 1912, together with the Yōga painter Kishida Ryūsei (1891 - 1929), the art critic Saitō Yori (1885 - 1959), and the poet and sculptor Takamura Kōtarō (1883 - 1956), he founded the Hyūzan-kai, the first organization in Japan dedicated to expressionism in all forms, through all mediums. Next, Tatsukichi joined the struggle for the inclusion of the applied arts in government-sponsored exhibitions. When the government finally backed down in 1927, Tatsukichi refused to show his work, because he had been accused of selfish motives. He was given the professorship at the Imperial Art School mentioned above in 1929, and in 1932 he established the Mufuan studio in Ohara, where he headed the movement to reinvent the Japanese craft paper industry.

Many of Tatsukichi's paintings in this catalogue are in old *suiboku* techniques, such as *haboku* (broken ink) and *hatsuboku* (splashed ink), often executed on used, old tarnished paper. Many of his paintings have been mounted with luxurious materials, special fabrics, special (Ohara) papers and often with ceramic roller ends (*jiku*).

The museum of contemporary art in Hekinan, Tatsukichi's birthplace, is named after him.

### Further reading

Aburai Ichinin, *Nijū seiki bukkosuru nihongaka jiten* [Dictionary of deceased 20th-century Nihonga painters], Tokyo 1998

Murase, Masao, *Nihonga, Contemporary painting in traditional style*, Bruges BE, 1989

Tokyo National Museum, *Kindai Nihon bijutsu no kiseki, The 100th anniversary of the Japan Art Institute - The lineage of Modern Japanese Art*, Tokyo 1998

Conant, E. P., *Nihonga, Transcending the Past - Japanese-Style Painting 1868 - 1968*, Saint Louis 1995

Morioka, M. & Berry, P., *Modern Masters of Kyoto - The Transformation of Japanese Painting Traditions. Nihonga from the Griffith and Patricia Way Collection*, Seattle 1999

Graybill, Maribeth, *Poetic Imagination in Japanese Art, Selections from the collection of Mary and Cheney Cowles*, Portland 2020

And don't forget the internet.