

NAM Collection 2024 Part II

Thursday, July 18th - Tuesday, October 8th, 2024

ANOTHER LANDSCAPES

Curated by Harada Yuki

List of Works

- The order of this list of works does not necessarily correspond to the order in which they will be exhibited.
- The exhibited works are subject to change for various reasons.

Artist	Title	Year of creation	Materials and techniques	Size (cm)
Gaze of the Artists in Evacuation				
Ishii Hakutei	<i>Barley Harvest Season</i>	1949	Oil on canvas	72.7 × 116.7
Ishii Tsuruzō	<i>Wind, Study</i>	1956	Bronze	h 78.3
Okumura Togyū	<i>Broad Daylight (Sunflowers)</i>	1949	Color on silk	110.5 × 140.3
Itō Shinsui	<i>Cucumber and Grasshoppers</i>	1944	Color on paper	27.5 × 39.5
Itō Shinsui	<i>Japanese Gingers</i>	1944	Color on paper	27.5 × 39.5
Itō Shinsui	<i>Matsutake 1</i>	1944	Color on paper	27.5 × 39.5
Itō Shinsui	<i>Gingers</i>	1944	Color on paper	27.5 × 39.5
Itō Shinsui	<i>Corns and Pumpkin</i>	1945	Color on paper	55.0 × 37.5
Itō Shinsui	<i>Green Soybeans and Mushroom</i>	1945	Color on paper	55.0 × 37.5
Itō Shinsui	<i>Strong Wind after Rain on the Chikuma</i>	1945	Color on paper	75.0 × 55.0
Itō Shinsui	<i>Foot of Mount Asama in Spring</i>	1948	Color on paper	35.0 × 52.0
Northern Alps, Nagano, and Mount Asama				
Yoshida Hiroshi	<i>Mount Hakubayari</i>	1929	Woodblock print on paper	12.6 × 17.6
Fuwa Akira	<i>Shiga</i>	1974	Watercolor on paper	38.2 × 56.6
Tamura Kazuo	<i>Heavy Snow on Mounts Hakuba</i>	1981	Oil on canvas	89.4 × 145.5
Matsuki Shigeo	<i>The Hakuba Mountain Range</i>	1980	Oil on canvas	65.1 × 80.6
Kōno Michisei	<i>View of the Susobana River</i>	1915	Conté on paper	29.1 × 38.5
Kōno Michisei	<i>View of the Susobana River</i>	1915	Ink on paper	29.1 × 38.3
Kōno Michisei	<i>Suburb of Nagano (View of Nagano)</i>	1915	Oil on canvas	130.3 × 193.9
Yokoi Kōzō	<i>View of Mount Asama</i>	c. 1949	Oil on canvas	72.8 × 91.0
Ishi Tsuruzō	<i>MURAYAMA KAITA Death mask</i>	1919	Bronze	27.5 × 21.0 × 13.0 *
Murayama Kaita	<i>Landscape of Asama</i>	1915	Pencil on paper	14.3 × 23.0 *
Mount Yatsugatake, Mount Ontake, and Wasteland				
Yutaka Matsuzawa	<i>"Independant '64 in the Wilderness" An advertisement in 'Bijyutsu Journal' # 51</i>	1964		***

Artist	Title	Year of creation	Materials and techniques	Size (cm)
Photographed by Harada Yuki	<i>Reference Image: Yashima Wetland</i>	2024		***
Tamura Kazuo	<i>Early Autumn (Nanashimayashima, Kirigamine Heights)</i>	1967	Oil on canvas	89.5 × 145.5
Kobori Susumu	<i>Mountain</i>	1961	Watercolor on paper	65.0 × 104.0
Tamura Kazuo	<i>Dawn</i>	1977	Oil on canvas	89.6 × 145.5
Ogiwara Kouichi	<i>Mount Tengu</i>	Date unknown	Oil on canvas	112.4 × 144.7

Destinations: Taiwan and the United States

Hishida Shunsō	<i>White Herons in the Moonlight</i>	1901	Color on silk	113.1 × 50.0
Saigō Kogetsu	<i>A Snowy Heron Flying Beneath the Moon</i>	c. 1901	Color on silk	123.7 × 48.2
	<i>Dawn in Spring/Spring Morning</i>	c. 1901	Color on silk	each 82.7 × 35.3
	<i>Dawn in Spring/Autumn Night</i>	1907	Color on silk	each 114.6 × 49.0
	<i>Landscape on a Moonlit Night</i>	c. 1901	Color on silk	129.5 × 53.0
Akabane Seppō	<i>Landscape in America</i>	1914	Color on silk	140.8 × 60.3

Painting to Be Shown to the Lake

Matsuzawa Yutaka	<i>A Blank Painting for all living and inanimate things</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Fundamental Painting Exhibition to Be Shown to the Lake</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Painting Exhibition to Be Shown to the Lake and the Spirit</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Matsuzawa Yutaka Solo Exhibition to Be Seen by a Painting</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Fundamental Painting Exhibition to Be Seen by Death and to See Breasts</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Exhibition of Painting You Necer See and Painting You Cannot See</i>	1967	Letterpress on printed paper	14.8 × 10.0
Matsuzawa Yutaka	<i>Painting Exhibition to Be Shown to Sleeping Energy (The World's Last</i>	1968	Letterpress on printed paper	14.8 × 10.0
Kanayama Heizō	<i>Freezing</i>	1931	Oil on canvas	60.8 × 91.0
Ōkubo Sakutarō	<i>Snowscape of Lake</i>	1921	Oil on canvas	72.8 × 91.0
Harada Yuki	<i>Painting to Be Shown to the Lake (The Monk by the Sea)</i>	2022	Video (Color, Sound, 4K) 7 minutes 57 seconds Performance: Yuki Harada Cinematography: Shintaro Watanabe Assistant: Akane Tanaka Support: Hidenao Aoki, Reiko Tomii, Kumiko Matsuzawa **	

Nostalgia and Reflection

Harada Yuki	<i>Home Port</i>	2023	Inkjet-print CGI Design: SUNJUNJIE	103 × 60.6 **
Kawase Hasui	<i>Lake Matsubara, Shinshū</i>	1941	Woodblock print on paper	24.3 × 36.5
Kawase Hasui	<i>Lake Kizaki, Shinshū</i>	1941	Woodblock print on paper	24.3 × 36.5
Kawase Hasui	<i>Rain in Yasuniwa</i>	1946	Woodblock print on paper	24.3 × 33.4
Kawase Hasui	<i>Suhara, Kiso</i>	1925	Woodblock print on paper	20.8 × 28.5
Kawase Hasui	<i>Inariyama, Nagano Prefecture</i>	1947	Woodblock print on paper	24.4 × 36.4

* Shinano Drawing Museum Collection

** Special Exhibit/Artist Collection

*** Special Exhibit/Private Collection

NAM Collection 2024 Part II ANOTHER LANDSCAPES Artist Profile

Akabane Seppō 1865 (Keiō 1) - 1928 (Shōwa 3)

Born in Namiyanagi Village, Higashi-Chikuma district, Shinano Province (now Matsumoto City, Nagano Prefecture). His real name was Junji, later Chisoku. After studying painting at the art school of Sengoku Suien, he studied under Ozaki Setsuō in Kyoto and Hashimoto Gahō in Tokyo. When the Tokyo Art School was established in 1889, he enrolled as one of the first students with Yokoyama Taikan and Saigo Kogetsu. In 1899, he was awarded a first prize at the National Exhibition of Painting. In 1904, he moved to the United States, where he introduced Japanese painting and studied Western painting, and stayed for nearly 15 years until he returned to Japan in 1918.

Itō Shinsui 1898 (Meiji 31) - 1972 (Shōwa 47)

Born in Tokyo. His real name is Hajime. After his father failed in business, he dropped out of elementary school and became a sign maker, typesetter, and lithographer, and learned Japanese painting from Nakayama Shūko, a student of Mizuno Toshikata. In 1916, he began to produce new prints under Watanabe Shōzaburō, and in addition to prints of beautiful women. He also produced a number of landscape prints such as "Eight Views of Ōmi". He was known as painter of Beauty in Japanese painting, and was active in the Teiten and Nitten exhibitions during the Shōwa period.

Kanayama Heizō 1883 (Meiji 16) - 1964 (Shōwa 39)

Born in Hyōgo Prefecture. He received instruction from Kuroda Seiki at the Tokyo Art School. After graduating at the top of his class, he went to Europe in 1912 and traveled around the world, using his studio in Paris as a base for his sketching tour. After returning to Japan, he was awarded a special prize at the 1916 Bunten exhibition for his painting "Inland Sea in Summer." In 1935, he joined the Second Division of the Teiten, which had been reorganized, but left the art world after the division the following year. In 1944, he was appointed as an Imperial Household Artist. After the war, he was appointed a member of the Japan Art Academy and also served as an advisor to the Nitten.

He left behind many landscape paintings that captured the light with large brushstrokes without mixing paint.

Kawase Hasui 1883 (Meiji 16) - 1957 (Shōwa 32)

Born in Tokyo. His real name is Bunjiro. Studied Japanese-style painting under Aoyagi Bokusen and Araki Kan'yu, both of whom were under Kawabata Gyokushō, before entering the Aoi-bashi Western-style Painting Institute in 1908 to study Western-style painting under Okada Saburōsuke. In 1910, he studied under Kaburaki Kiyokata, who named him Hasui. In 1915, he participated in the first exhibition of the Folk Art Association under the tutelage of Kiyokata. In 1918, he published his first three works in print from Watanabe Print Shop. Since then, he produced many landscape prints such as "Tabi Miyage (Travel Souvenir)" and "Selection of Scenes of Japan" based on his sketches drawn while visiting all over Japan.

Kono Michisei 1895 (Meiji 28) - 1950 (Shōwa 25)

Some say he was born in Nagano Village (now Nagano City), Kami-minochi District, Nagano Prefecture, while others say he was born in Isesaki City, Gunma Prefecture. From early on, he was under the tutelage of his father, Jiro, who was a painting teacher at a teacher's training college, from early on in his career. After graduating from Nagano Junior High School (now Nagano High School), he entered his work in the first Nika Exhibition and was selected for the first time. In 1917, he moved to Tokyo and became a member of Sodo-sha, where he met Kishida Ryusei and others. He later became active in the Shunyo-kai, the Daichowa-kai, and the Kokugakai. His unique depiction of fine detail made him unique in the Western-style painting world of the Taisho era.



Saigō Kogetsu 1873(Meiji) - 1912 (Taishō)

Born in Matsumoto Doijiri (now Matsumoto City), Nagano Prefecture.His real name was Suguru.In 1889, he entered the Tokyo Fine Arts School as one of its first students and became an assistant professor upon completion of his studies.In the same year, he joined the Nihon Bijutsuin (Japan Art Institute) led by Tenshin and Hashimoto Gahō, and was called the "Four Heavenly Kings" along with Yokoyama Taikan, Hishida Shunsō, and Shimomura Kanzan.In 1897, he exhibited "Shundan" at the 3rd Japan Society for the Promotion of Painting, where it was awarded a bronze medal.In 1903, he founded the "Kogetsu-kai" (Society of the Moon) to raise funds for his trip to Japan, but it failed.After leaving the Japan Art Institute, he spent the last years of his life traveling around the countryside, and after wandering around Taiwan, he became ill and returned to Tokyo, where he died.

Tamura Kazuo 1904 (Meiji 37) - 1997 (Heisei 9)

Born in Tokyo.In 1924, he entered the Hongō Institute of Western Painting.In the same year, he visited the Tateshina Highland near the family home of sculptor Torao Yazaki, whom he met at the institute. Impressed by the magnificent nature of Shinshū, he began to use many of the mountains and highlands in Shinshū as his subjects.In 1928, "Afternoon on Red Mountain" was selected for the first time at the Teiten Exhibition.In 1931, his work was selected for the 18th Kōfukai exhibition, and he decided to pursue a career as a painter, exhibiting at the Kōfukai and Nitten exhibitions thereafter.In 1980, he became a member of the Japan Art Academy, and the following year he was appointed chairman of the Kōfukai, and in 1992 he was selected as a Person of Cultural Merit.

Hishida Shunsō 1874-1911 (Meiji 7)

Born in Iida-machi, Ina-gun (now Iida City), Chikuma Prefecture.His real name is Mioji.After studying under Masaaki Yūki, he went on to study at the Tokyo Fine Arts School.He graduated from the same school in 1895.Under the guidance of Okakura Tenshin and Hashimoto Gahō, he participated in the founding of the Japan Art Institute in 1898. Together with Yokoyama Taikan, Shimomura Kanzan, and Saigō Kogetsu, he was known as the "Four Heavenly Kings of the Academy," and exhibited "Kenshu Bosatsu" at the first Bunten Exhibition, winning the second prize.He continued to exhibit his masterpieces, receiving numerous awards, and devoted himself to the innovation of Japanese painting through the study of old and Western paintings.

Matsuzawa Yutaka 1922 (Taishō 9) - 2006 (Heisei 18)

Born in Shimosuwa-machi, Suwa-gun, Nagano Prefecture.Graduated from the Department of Architecture, Faculty of Science and Engineering, Waseda University in 1946.From 1949 to 1982, he taught mathematics at the Shimosuwa Branch of Suwa Jitsugyō High School.He studied in the U.S. as a Fulbright exchange professor in 1955 and returned to Japan in 1957.He exhibited his paintings and *objets* at the Yomiuri Independents Exhibition and other exhibitions.In 1964, he began "conceptual art" using words and actions, and deepened his unique expression by quoting Buddhist thought and astrophysics.

Yokoyama Taikan 1868 (Meiji) - 1958 (Shōwa 33)

Born in Hitachi Province (now Ibaraki Prefecture). His real name is Hidemaro.In 1889, he entered the Tokyo Fine Arts School as one of the first students, and was trained by Okakura Tenshin and Hashimoto Gahō. After graduation, he became an assistant professor at the school, but resigned with Tenshin in 1898 when the art school riots broke out, and participated in the founding of the Japan Visual Arts Academy. He visited India in 1903 and Europe and the United States for two years from the following year. In 1914, he re-established the Japan Visual Arts Academy together with Shimomura Kanzan and others, and became a central figure in the world of Japanese painting. He was awarded the first Order of Cultural Merit in 1937. From the Meiji era to the Shōwa era, he promoted innovation in Japanese-style painting and had an impact on both art and society.