

Abstracts

Bakusen Tsuchida's Establishment of Landscape Painting and Its Development in the Early Taisho Era: a Comparison to Chikkyo Ono

Hideki Yokoyama

During the early years of The Taisho era, European style paintings such as impressionist and post-impressionist works were brought into Japan by people who studied abroad and through books of paintings, influencing many Japanese artists.

In Japanese traditional painting, too, there were young painters who bravely tried to create new Japanese painting by studying and absorbing the methods and composition of Western painting. Bakusen and Chikkyo, in particular, synthesized occidental and oriental art styles to construct and develop an original world which was totally different from that of former Japanese landscape painting.

This study, therefore, treats Bakusen's works during the years from Meiji 44 to Taisho 6 in order to examine the process of the establishment of his landscape painting and the transition of methods. It also aims to identify a subject common to Bakusen and Chikkyo and to study its analogous treatment by the two artists by the comparison of their works. Finally, this study considers the dates of Bakusen's heretofore undecided paintings on the basis of his letters.

Shodo Sasaki's Parakeet-Shaped Ornament: Thoughts About the Works of Toyochika Takamura and Shodo Sasaki

Hirohiko Fujita

The Niigata Prefectural Museum of Modern Art has some metal works by Shodo Sasaki. He was a famous artist of Japanese metal work, excelling in the ancient Japanese craft of lost wax casting. In 1960, his skills were designated as an intangible cultural treasure, and accordingly, his works are highly valued and are featured in the collections of many museums.

However, one of Shodo Sasaki's works, which is the Ornament of cast bronze on colored, in shape of parakeet, has not received much attention until quite recently. Perhaps the people of his time did not understand the piece, and Shodo Sasaki did not clearly define the meaning of the work.

This report attempts to find the meaning of this work and to understand Shodo's thoughts about modern crafts, based on the writings of Toyochika Takamura, one of the most logical modern craftsmen who often criticized Shodo's works.

In conclusion, the Parakeet-Shaped Ornament is a post-modernist work. Sasaki was involved in the art-nouveau and art-deco movements during the period that he belonged to a group called Mukei, until around 1928. At that time, works from these movements were exhibited at annual exhibitions of groups of artists exploring modern crafts. However, he fell into a dilemma between form and function, and as a result, he withdrew from Mukei with Azumi Yamamoto in 1929 in order to discover modern metalwork for himself. He then discovered the beauty of natural materials. This work gives concrete form to his thoughts, a symbol of his revelations. Unfortunately, many other craftsmen and the masses couldn't understand Shodo's thoughts.

The Development Process of the Sculptural Work Mother With Two Children by Käthe Kollwitz

Hiroshi Kirihara

The purpose of this essay is to follow the process of the development of Käthe Kollwitz's sculpture Mother With Two Children.

The sculpture seems to have been made sometime during the period between 1924 through 1937. Its construction probably took more time than any of her other works except for perhaps Parents (1926—1932). The range of dates of the construction of Mother With Two Children was introduced through a series of photographs of her sculptural works which was edited by Hans Kollwitz, Käthe Kollwitz's eldest son. He may have determined the dates based on a letter from his mother to his wife Ottlie which was dated July 15, 1937. According to the description in the letter, the first version of the sculpture was made as a mother and "a child" before World War One, and after the birth of her twin granddaughters in 1923 was changed to "two children."

From reading the description of the sculpture mainly in diaries of Kollwitz between 1923 and 1937, the year 1936 seems to be of significance. Kollwitz allowed the sculpture to be shown in an exhibition that was planned to be held in autumn by the Academy of Arts, but the work could not be shown in the exhibition. An article about Kollwitz based on an interview with her and a photograph of the sculpture appeared in the newspaper "Izvestija" in USSR dated July 3. This is an important event for the work because it was the first and last time that it was shown in public, and the newspaper article indicated that the sculpture was created in about four years.

Children's Education Through Art Appreciation — from The Art Exhibition for Children '95

Toko Miyashita

The Art Exhibition for Children '95 was held in the summer of 1995 at the Niigata Prefectural Museum of Modern Art. From this exhibition, we received many children's impressions of the exhibition and had many enlightening experiences. This essay, based on their impressions and our experiences, investigates methods of teaching children how to look at artwork by addressing four points: children's development and artwork, the children's actions as they looked at the artwork, the gallery talk, and the composition of the exhibition.

Seiichi Koizumi's Koharu no Hiyori

Hideo Omi

Koharu no Hiyori (Fig. 1) is one of 150 pieces in the Taiko Collection acquired by the Niigata Prefectural Museum of Art in 1981. It is an oil painting on canvas measuring 57 cm. high and 80 cm. wide. This study will address two issues concerning this piece.

First, because of the signature on the front of the painting and Takeshiro Kanokogi's statement (Fig. 5) on the back of the work, this work had been attributed to Shotaro Koyama (1857–1916) and entitled Old Woman Spinning Yarn. However, investigation by ultraviolet rays during repair reveals the words "Meiji 21 Mid-summer Seiichi Koizumi" under the paint that covers the left back surface of the canvas. The investigation also reveals the signature of Koizumi (Fig. 10) under the signature of Koyama (Fig. 3). It is known that Seiichi Koizumi (1869–1921) studied in Fudoshu which is a private school of painting led by Shotaro Koyama.

Second, when Ogai Mori criticized the first exhibition of the Meiji Bijutsukai in the essay titled "Kanbadai no Tenrankai," he referred to Koizumi's work under the title Koharu no Hiyori.

Based on the discoveries of the repair and Ogai's description, this work should be attributed to Seiichi Koizumi and be entitled Koharu no Hiyori.