

Abstracts

Investigations into Bakusen Tsuchida's Sketchbooks of the Art and Natural History Museum of Sado

————— Hideki YOKOYAMA

During the period that saw the formation of modern Japanese art (from the end of the Meiji era to the early Showa period), Bakusen Tsuchida developed his own personal style of painting. This account was compiled as an investigation of Bakusen's 56 sketchbooks and 324 underdrawings, and includes a comprehensive list of his works.

The sketchbooks and underdrawings are the property of the Art and Natural History Museum of Sado. The information gathered on all 56 sketchbooks is presented in this compilation, along with a brief description of each volume. While there are more than 1,200 rough sketches which are important in providing a glimpse into the steps that Bakusen took in finalizing his early pieces, many of his underdrawings were actually used in his paintings. Both are invaluable as basic research materials into his work.

This investigation was made possible by virtue of a grant from the POLA Art Foundation. Through this aid, we took photos of these materials and applied image-processing techniques to save them into a database. Thus, we have put these materials in order for use in research to come.

I would like to express my sincerest gratitude to the POLA Art Foundation and again to the Art and Natural History Museum of Sado for their generous support and understanding.

The Shadow in Winter: a study on the theme of Monet's "Frost on the Plains of Colombes" and its expression of the colored shadow on the frost

————— Masako HIRAISHI

"Frost on the Plains of Colombes" (Claude Monet, 1873, The Niigata Prefectural Museum of Modern Art) is a wintry landscape that superbly captures the effects of light and air on a cold morning. As suggested by its title, the blue shadow on the frost is a central element to this painting, and yet this theme has never been fully discussed amongst scholars.

Since Rewald wrote that the purpose of Impressionist winter landscapes was to express a colored shadow on white snow, these landscapes (with their effects of snow) have generally been interpreted as a mere result of optical discovery. However, a more significant reason for painting this season, which had until then been a rare subject in the history of western art, is that there appeared in France a new appreciation for the beauty of winter in the latter half of the 19th century. As for the blue colored shadow, it was discovered through numerous trials by avant-garde painters exploring the various possibilities of shadows rather than in the pure pursuit of scientific principle.

The purpose of this study is to reconsider the conventional view of winter landscapes and shadow, and to examine how each of these two motifs — winter and shadow — evolved as subjects reflecting the changes in the painting style and sense of beauty of the times.