

# Taikan in the East vs. Seiho in the West

– A Special Exhibition Commemorating the Opening of the New Yamatane Museum of Art: Part 3 –



Takeuchi Seiho, *Tabby Cat* (Important Cultural Property)

6 February (Sat.) –28 March (Sun.)

(Closed on Mondays, or on the day after a national holiday)

Organized by: Yamatane Museum of Art and Nikkei Inc.

## Hours

10:00 – 17:00 (Last admission at 16:30)

## Admission Fees

Adults: 1200 (1000) yen, University/High School Students: 900 (800) yen,  
Junior High/Elementary School Students and under: Free

\* ( ) indicate prices for those in groups of 20 or more.

\* Disability ID Holders and one person accompanying them are admitted free of charge.

\* This exhibition admission fee is different from that of the Museum's regular exhibition.

## Highlights of the Exhibition

### Paintings by Artists in the East (Tokyo):

- Yokoyama Taikan, *Yen Province Scroll*, Meiji Period, 1910
- Yokoyama Taikan, *Chu Province Scroll*, Meiji Period, 1910
- Yokoyama Taikan, *Sakumon's House*, Taisho Period, 1916
- Yokoyama Taikan, *Mt. Fuji (Spirit of God)*, Showa Period, 1952
- Hashimoto Gaho, *Landscape with Pine Trees*, Meiji Period, c. 1892
- Shimomura Kanzan, *Ancient Pine Tree and White Wisterias*, Taisho Period, 1921
- Kawai Gyokudo, *Cormorant Fishing*, Meiji Period, 1895
- Hishida Shunso, *Return from a Fishing Trip*, Meiji Period, 1901
- Kaburaki Kiyokata, *Agalloch Pillow*, Showa Period, 1936
- Imamura Shiko, *Kenreimon-in at Ohara: from the Tale of Heike*, Meiji Period, 1909
- Kobayashi Kokei, *Scenes from the Tale of Kiyohime*, Showa Period, 1930
- Yasuda Yukihiko, *Oda Nobunaga Dancing before His Departure for the Front*, Showa Period, 1970
- Kawabata Ryushi, *Naruto Maelstroms*, Showa Period, 1929
- Maeda Seison, *Strangely Dressed Oda Nobunaga in a Procession*, Showa Period, 1969

### Paintings by Artists in the West (Kyoto):

- Takeuchi Seiho, *Tabby Cat* (Important Cultural Property), Taisho Period, 1924
- Takeuchi Seiho, *Itako in Early Summer*, Showa Period, 1930
- Takeuchi Seiho, *Frogs and Dragonfly*, Showa Period, 1934
- Takeuchi Seiho, *Bird on a Water Wheel*, Showa Period, 1938
- Uemura Shōen, *Firefly*, Showa Period, 1929
- Nishimura Goun, *Snow in the Morning*, Late Taisho Period, c. 1922-1925
- Kikuchi Keigetsu, *Portrait of Kino Tsurayuki*, Showa Period, c. 1938
- Nishiyama Suisho, *Two Dogs*, Showa Period, 1958
- Hashimoto Kansetsu, *Frosty Morning*, Showa Period, c. 1935-44
- Tsuchida Bakusen, *Oharame Girls, Women Peddlers*, Taisho Period, 1915
- Murakami Kagaku, *Woman in the Nude*, Taisho Period, 1920
- Ono Chikkyo, *Early Morning*, Showa Period, 1969
- Fukuda Heihachiro, *Iris*, Showa Period, 1957



Uemura Shōen, *Firefly*



Yokoyama Taikan, *Sakuemon's House*



Murakami Kagaku, *Woman in the Nude*

Yokoyama Taikan and Takeuchi Seiho were often spoken about as "Taikan of the east (Tokyo) and Seiho of the west (Kyoto)". These two painters were heralded for their leading roles in the transformation of *Nihonga* from the Meiji period onwards. These two great giants of the *Nihonga* world were each leading figures in their respective Tokyo and Kyoto realms, and each had learned from two earlier major trends in Japanese painting, namely the Kano school and the Maruyama-Shijo school. They went on to play a major role at the respective major art schools of their regions, Tokyo Academy of Arts and the Kyoto Prefectural Painting School. These and other factors have led to frequent comparisons of these two men as individual painters and as leaders.

This exhibition features the oeuvres of these two men through the Meiji, Taisho and Showa eras as they strove to revolutionize *Nihonga* on the basis of the traditions of their respective districts, along with the works of artists in their immediate circles. The Tokyo painting circle section includes works by Taikan's teacher Hashimoto Gaho, his close friends Shimomura Kanzan and Hishida Shunsho, and works by such *Inten* (Japan Art Institute) group artists as Kobayashi Kokei, Yasuda Yukihiro and Maeda Seison. The Kyoto painting circle is represented by Kikuchi Keigetsu and members of Seiho's private academy group, the Chikujokai, such as Uemura Shoen and Nishimura Goun. Students from the Kyoto Prefectural Painting School, such as Murakami Kagaku and Fukuda Heihachiro, are also included in the display.

Two highlights of this exhibition are the *Yen Province Scroll* (overall length more than 17 meters) and the *Chu Province Scroll* (overall length more than 14 meters) by Taikan and today in the Yamatane collection. Rotation of works will occur during this exhibition and the sections of the handscrolls on display will be changed. Based on Taikan's approximately two months of travel in China that began in June 1910, the *Chu Province Scroll* was displayed in the 4th Bunten held in October 1910, and the *Yen Province Scroll* was completed in December of that year. These two works were Taikan's first experiments with a full ink painting handscroll format, and they are critical elements in the development to his later work *Metempsychosis* (1923, National Museum of Modern Art, Tokyo). Another popular painting from the Yamatane collection, Takeuchi Seiho's *Tabby Cat* (Important Cultural Property), is on display for the first time in two years. With fur fluffed up, the green-eyed cat gazes out at its viewer. The soft texture of the cat's fur, rendered in ink, *gofun* (shell white) and gold paint, seems almost touchable. We hope viewers will enjoy this close-up look at Seiho's infinitely fine brush work.

Taikan and Seiho: two painters active at the same time and yet creators of two completely different painterly realms. They each played a central role in modern era *Nihonga* circles. The works of these two men, along with those of their contemporaries in the eastern and western capitals of Japan, are brought together here to provide visitors with a wonderful opportunity to rediscover *Nihonga* in all of its guises.



Kobayashi Kokei, *Scenes from the Tale of Kiyohime: Hidaka River*

山種美術館  
Yamatane Museum of Art