

The Japanese commentary on the works are available at the venue next to the exhibits. This English handout, also available onsite is for the non-Japanese speakers.

PASTORAL REDEMPTION, GLIMPSES OF PERFECTION

ANDRÉ BAUCHANT + FOUJITA RYUJI

Commentary on the works

FOUJITA RYUJI-----

F-3 *Epoch*

This work looks like an abstract painting, but the fine lines drawn on the surface of the paint represent the stems and roots of the plant. The raised horizontal long rod-shaped morphology may be the ears of foxtails. Red undercoats can be seen in places on the screen, but it seems that there is a black undercoat underneath. The black pigment rubbed on the surface of the screen is soot received from a nearby bathhouse.

F-8 *Foxtail Grass*

It is no exaggeration to say that foxtail is a leitmotif of Foujita's life. From his early years to his later years, it is depicted in most of his works. In this work, it is expressed by raising the ears of foxtail, but it is a technique that is not often used after this period. Foujita uses a mixture of powder cleanser and glue in the raised part.

F-15 *Heaving Mountains*

The ground is rushing from left to right like a living thing. This creature does not take the slight uplift of the original ground, but overcomes it and integrates with the clouds. The foxtail is pushed by this creature and there is no way to do it. It is a work that makes you feel strongly related to the series of Onogoro Island, which was painted around 1970 and is based on "Kojiki". Foujita painted this work in May of this year when he collapsed due to his first stroke and was rehabilitating hard. He had a second stroke the following year and at one point abandoned his career as a painter.

F-16 *“Hey, Stray Dog!”*

In the large field, from the foreground, fish plant, foxtail, and Canada goldenrod are growing in clusters. All of these are common weeds that can be seen here and there. A meandering path through the field leads to a residential area in the distance. A white dog walks slowly toward the viewer, looking toward a girl calling out from the lower right corner of the painting. It is a lonely scene, filled with a sense of desolation. This image was used as the cover of Ayako Sono’s novel *Yume ni Junzu* (Martyrdom for a Dream).

F-18 *An Old Tree Remains*

Buildings are lined up to the top of the hill due to residential land development. No one can be seen on the bus street or in the windows of the houses. At the hem of the hill, there is an untouched vacant lot surrounded by a white wall in the foreground and a bank in the back. An old tree is left behind in the overgrown Canada goldenrod, under which a girl in red is letting her dog play. The place could be suggesting the sanctuary for the old tree left behind from development.

F-19 *The Day the Insects Awaken*

Jingzhe, which is the third of spring in the 24 solar terms, is the time when the insects in the winter cage crawl out of the soil and make us feel the signs of spring. A person with a white dog is walking along a road drawn by undulating hills. Insects crawl out of the holes in the ground and fly into the air. The pink clouds floating in the air and the foxtail swaying the green ears seem to feel the new dynamics of life. After two strokes, the joy of drawing by the painter who changed his brush to his left hand is transmitted.

F-22 *Yamato River, No.1*

The Yamato River is a first-class river that flows westward from around Sakurai City in Nara Prefecture, passes between Osaka City and Sakai City, and flows into Osaka Bay. It is heavily polluted by domestic wastewater and is one of the worst water quality regulars in first-class rivers. Regarding this painting, Foujita explained that all the herons were facing to the left (upstream side) because they were aiming for the food flowing from the pig pen in the upstream. A fish can be seen in the river drawn in black. It makes you feel the vitality of animals that live robustly in any environment.

F-27 *Hidden Path*

It's a strange picture. A bus stop sign placed on a road where buses cannot enter. Moreover, the sign has an arrow indicating a U-turn and the number "237". The road leads to the entrance to the building, but the doorway is pitch black, with a white dog half-body inside. There is one girl in front of the brick wall and one behind the green fence, but they are looking in a different direction from this road. Only the dog might be looking into the abyss of this world.

F-31 *Public Lavatory*

This work may have been inspired by Yuzo Saeki's *Public Lavatory* (1928, Nakanoshima Museum of Art, Osaka). The painting depicts a public restroom in a small park in a corner of the city. At the far left is a motel, with a couple holding hands beneath it. The building is shabby and dirty, and the gutter is torn off. Even so, Foujita has done his best to create the combination of white walls and green gutters, as well as the subtle shading of the roof tiles, to create a work that is well worth seeing. The telegraph poles that look like crosses and the arched windows make this crude building look like a cathedral.

F-32 *Overpass*

The location depicted in this work is the intersection of the Nankai Koya Line and the Hankai Denki Uemachi Line. The Koya Line runs below, and Kaminoki Station on the Uemachi Line can be seen above. The green station building on the overpass is actually further to the right and is not green. Also, the stairs on the bank are not in this position. Even though Foujita's works are based on real landscapes, many parts of them have been altered to create his own unique world.

F-35 "Gunkan [*Warship*]" *Apartment Block, Osaka*

Osaka Municipal Shimodera Housing, built in 1931 near Nipponbashi in Osaka, was a state-of-the-art apartment complex at the time, made of reinforced concrete and equipped with water, sewer, and flush toilets. It came to be known as the Gunkan (warship) Apartments because of its towering appearance. Foujita lived here for a time in the early 1950s when he was a student at the Osaka Municipal Art Institute. He worked hard on his works in this somewhat dilapidated apartment and exhibited them at the *Shinseisaku* (New Creation Society) exhibitions. The actual building

was three stories high, but in this work, which is based on his memory, it is four stories high.

F-42 *Even the School of Theology Takes a Winter Break*

Foujita went from the old Doshisha Junior High School to the old Doshisha Technical College (now Doshisha University Faculty of Engineering). The Doshisha University campus was clearly the model for this work. The building in the back center is probably the Clark Memorial Hall. The details are different, but the overall appearance is very similar. The building on the left must be the Faculty of Engineering, since it says “ENGINEERING” above the entrance. The campus, less popular during the winter break, is filled with a relaxed atmosphere, and several bagworms hanging from tree branches are swaying.

F-47 *Ouzu Village, No.1*

Ouzu, located in present-day Kinokawa City, Wakayama Prefecture, is where Foujita’s family home is located. Foujita was born in Kyoto, but lived temporarily in Ouzu after the war. His parents used to run an oil shop. Foujita’s father, Yoshihiko, served as a student affairs officer at Doshisha University before becoming the mayor of Ouzu village. The white warehouse with a truck parked in the lower left corner is the family home. The white house depicted in the upper right was also owned by the Foujita family, and they were called the upper house and the lower house.

F-48 *Quieter Town*

At first glance, it appears to be a Western town, but the telegraph poles beyond the roofs suggest that this painting is also a town in Foujita’s imagination. The girl in the pointy hat sitting in the doorway of the central building, the white dog watching her, and the foxtail in the foreground are familiar motifs in Foujita’s work. The trees standing in various positions and the clouds floating in the sky are also important supporting characters in Foujita’s world. An easel can be seen from the window of the house on the lower left. This could be Foujita’s studio.

F-56 *Yamatogawa Station*

Foujita often depicts railroads in his works. *Yamatogawa Station* [F-56] is a station on the Hankai Electric Railway’s Hankai Line, located on the bank of the Yamatogawa River that flows between Osaka City and Sakai City. It

is a flat place, completely different from the landscape depicted in the painting, and as is usual in Foujita's works, the real landscape and the imaginary scene are blended together.

F-61 *Mountain Range (13)*

This work was Foujita's last to be exhibited at BIJYUTSU BUNKA ART ASSOCIATION's exhibition. A man with a walking stick stands at the top of a mountain in the foreground of a multi-tiered mountain range. A white dog is running to the man along a meandering mountain path. The undulating and rising mountains remind us of Foujita's early works based on the motif of Onogoro Island, as well as his *Heaving Mountains* [F-15]. The man with the cane may be Foujita himself. Perhaps he is expressing the sentiment that he has walked a long way as a painter, even though he had to live with a crippled body in a small area in terms of space for the latter half of his life.

ANDRÉ BAUCHANT-----

B-1 *Hanging Gardens of Babylon*

The Hanging Gardens of Babylon is a structure said to have been built in the ancient city of Babylon, but whether it actually existed is disputed. The Hanging Gardens were not floating in the air, but rather were gardens built on top of multi-tiered buildings and planted with a variety of trees. In this work by Bauchant, the horizontal aspect is emphasized rather than the vertical, perhaps due to the horizontal format, but the trees growing on top of the buildings are depicted in great detail.

B-3 *Joan of Arc Bids Farewell to Her Family*

Bauchant has other works depicting Jeanne d'Arc [B-47]. This work depicts an early episode of Jeanne's life. Born to a farmer in Orléans, Jeanne hears the voice of God telling her at the age of 12 to "defeat the English army and enthrone the Dauphin at Rheims." At the time, France was in the midst of the Hundred Years War with England and was helpless in the face of the English offensive. The scene depicted in this painting is that of Jeanne leaving her house to go to battle. Jeanne, standing in the center facing the front, and her family are bidding farewell to each other.

B-9 *The Proclamation of American Independence*

Bauchant painted at least three works on the subject of the American Declaration of Independence in 1776, and this is one of them. Standing in the center of the three men in military uniforms emerging from the camp curtain in the background, holding the Declaration of Independence, is probably the first president, George Washington. Art historian Pierre Cabannes said that they looked as if they had just returned from a notary public's office, and this work is a perfect example of Bauchant's characteristic of depicting great historical scenes in an unpretentious and simple manner.

B-10 *"Au Père Latuile"*

The name of the restaurant is "AU PÈRE LATUILE (Grandpa Latouille's store)" written on the wall of the building on the right, which is probably a restaurant or tavern on the outskirts of the village. Some are drinking, some are chatting, some are sitting on wine barrels and playing the cornemuse (a

kind of bagpipe, a musical instrument from Brittany), and some are dancing to the music, all enjoying themselves in their own way. Although the characters are simple and poorly rendered, the dance steps and other aspects are skillfully depicted, conveying the liveliness of a Sunday afternoon.

B-13 *Large Tree and the Argonauts*

Argo ship is the name of a huge ship in Greek mythology. It was built by Argos for Iason, the hero of Iolkos, for his journey in search of golden fleece. Brave men were recruited for this journey, and 50 were gathered, including Hercules. They adventured in various places to acquire the golden fleece and returned to Iolkos over a period of four months. This work is supposed to depict a scene from that adventure, but the correct subject matter is unknown since Bauchant has two other works with similar compositions, both titled *Odysseus and Calypso*.

B-17 *Honeysuckle with Château de Lavardin Behind*

Château Lavardin is a ruined castle located in the Loir-et-Cher department next to Beauchamp's birthplace, Château-Renaud, in the Androux-et-Loire department. It is the building with the tower depicted in the middle of the left side of the picture. The main subject of this painting, however, is the honeysuckle, which is in full bloom. It is a vine shrub with white and red flowers characterized by sweet nectar. The delicate gracefulness of the honeysuckle is emphasized in contrast to the rugged appearance of the Lavardin castle and the huge tree with its branches cut down.

B-21 *Nymphs Dancing*

Nymphs are spirits that inhabit and protect various places in nature, such as oceans, rivers, mountains, and forests. They are traditionally represented as young women. The nymphs in this work may be the Olyades, spirits of trees, or the Arseides, spirits of forests. They dance with colorful cloth in their hands in front of a large tree with a tangle of flowering vines. What is interesting about the background is that the color of the mountain massifs differs from one tree to another, so that together with the appearance of the nymphs, we feel as if we have wandered into another world, or even another dimension.

B-28 *The Birth of Jupiter*

Zeus, the omniscient and omnipotent god, is the son of Cronos and Rhea, but his father Cronos, fearing that his children would take away his dominion, swallows one child after another that Rhea bears. So when Zeus was born, Rhea made Cronos drink the stone wrapped in her maternity clothes and hid Zeus in a cave to be raised by the nymphs. In this work, Bauchant depicted Zeus lying in a hammock among the trees, not in a cave. The nymphs are beating their round shields so that Cronos cannot hear Zeus' cries.

B-30 *Expansive View of Touraine*

This work depicts the flowing Loire River seen through a row of large trees. In contrast to the magnificent branches of the trees and the majestic flow of the Loire, the rocky surface of the mountains, the rows of houses on the hills, and the green foliage are painted in fine detail. While the trees in the foreground are backlit and somewhat dark, the background is bathed in bright sunlight and is free from fading. There is no sign of wind, no people or animals in this static scene, and only the flow of the Loire River gives the impression of movement. The contrast of several elements, such as boldness and delicacy, light and dark, and stillness and motion, are blended without failure in this work.

B-31 *Portrait of the Artist's Wife*

This is a portrait of his first wife, Alphonsine, in her final years. While Bauchant was in the military, she became mentally ill, unable to bear the pressures of the plantation's bankruptcy and other problems. Bauchant continued to paint and care her for more than 20 years, from 1919, when he was discharged from the army, until Alphonsine's death in 1943.

B-33 *Under Snow*

Bauchant has several works depicting snowy landscapes. In all of these works, the colors are naturally restrained. In this work, which depicts a ranch at the foot of a mountain, white snow covers the limited colors of dark brown of the buildings and fences, dark green of the trees, and gray of the mountains and riverbanks. Although the landscape is cold, a slight red is used effectively in the sky at the edge of the mountains, softening the overall harsh impression.

B-36 *Charlatan of Tours Touting His Potions*

In a square in the city of Tours, lined with half-timbered buildings with stucco walls filling the spaces between the wooden frames, a medicine man on a pedestal makes a gestural speech, and the people gathered around him listen attentively. It is a French version of the Toad's Oil Peddler. The white tower beyond the roof is probably Charlemagne's Tower, the remains of the Church of St. Martin the Councillor, which was destroyed in the French Revolution.

B-38 *The Return of Telemachos*

This is the scene where Telemachos, who set out on a journey in search of his father Odysseas, who had gone off to the Trojan War and never returned, returns after being told on his journey that his father has returned home. The figure in blue on the boat is Telemachos, and the gray-haired old man is probably the prophet Theoklymenos, who has come along for the ride. For some reason, three half-naked women welcome them on the shore. The heavy black and brown colors of the land and the clouds in the sky, which are painted in the same tone as the land, surround the boat, giving the viewer a strong sense of entrapment. Which maybe an allusion to the difficult situation in which Telemachos finds himself, with the arduous task of eliminating the suitors who plague his mother.

B-40 *The Cellar at Château-Renault*

The room on the hill at the far right is a wine cellar. The people gathered in the foreground are workers at the winery, and since wine is being poured into cups on the table, it is likely that they are tasting freshly made wine. Bauchant's figures appear to be expressionless at first glance, but closer inspection reveals subtle differences in facial expression. The man standing on the far left, his gaze wandering in the air as if searching for words, is watched by the four men and women around the table with expectant eyes. The expressions on each person's face are unexpectedly rich.

B-45 *Madonna of the Artists*

Behind the Virgin and Child, on the ground to the right are five painters and sculptors at work, and above them, on a cloud, are two painters, also at work, and a poet, perhaps, seated with a sheet of paper spread out around him. They may represent artists from the past to the present. Above the clouds on the left side of the painting are three white structures. If so,

Bauchant may have intended to include the nameless craftsmen involved in the construction of the church in the line of artists.

B-47 Joan of Arc Recognizing Charles VII at Château de Chinon

This is the scene where Jeanne d'Arc, having heard the voice of God, meets Charles VII at the Château de Chinon. Jeanne, who had gained the king's trust here, inspires the French army to launch a counterattack against the English army. Jeanne is kneeling in the center of the painting as if she is clinging to Charles VII. As is usual in Bauchant's historical paintings, the faces of the figures are lacking in expression, but the compassionate gaze of Charles VII is striking. The depiction of the interior of the castle is monotonous and lacks the animated feeling of Bauchant's paintings of nature.

B-50 Cleopatra Arriving in Tarsus to Meet Mark Antony

The painting depicts a scene from the story of Cleopatra and Antonius, also known as Shakespeare's play, based on ancient Roman history. After Caesar's death, Antonius, one of the three heads of government, orders Cleopatra to appear before him. Cleopatra is glamorously dressed and rides to Tarsus in an incense-filled boat to entangle Antonius. Standing in front of the palace on the right, Cleopatra, wearing a yellow and red border, walks up to Antonius, who is dressed in a yellow and brown cloak. This work was probably inspired by French painter Claude Lorrain's "Cleopatra's Landing at Tarsus" [1642-43, Louvre].

B-52 The Three Graces

The Three Beauties are goddesses in Greek and Roman mythology, who are often depicted with different characteristics one by one, such as "beauty," "love," and "chastity," although they vary from period to period. In this work, Bauchant dresses the three goddesses in red, orange, and blue, respectively, but the characteristics of each are not obvious. They appear to be talking in front of rouge, blue, and white flowers, and their unadorned appearance could be described as three sisters of a gardener discussing the timing of flower shipments.