
ENGLISH COMMENTARIES ON SELECTED WORKS

- * Section commentaries in English are printed on the banners in the exhibition.
- * Artist profiles in English can be found in the exhibition catalogue which is available in the museum store on the 2nd floor.

1 *Flower Gathering*, 1907-31, by Kitano Tsunetomi

A woman holding a plucked flower smiles slightly. The shaded face and limbs have a three-dimensional effect. Furthermore, the carefully drawn hair, eyebrows, *kimono*, *obi*, and plants have a photographic realism. While Tsunetomi painted illustrations for newspaper novels, he also worked on portraits of people as a substitute for news photographs. This work, which has a Meiji-period style but is stamped with a Showa-period typeface stamp, can be assumed to be a prototype painted in the Meiji period and inscribed with a later stamp.

15 *Hoekago* (Palanquin in *Toka-Ebisu* Festival), ca.1931, by Kitano Tsunetomi

"*Hoekago*" refers to the palanquin procession that takes place in Osaka on January 10, *Toka Ebisu*. The girl has a large red-and-white plum hairpin and wears a dainty peach-colored plum-patterned *kimono*. She is probably a *maiko* (who is trained as an apprentice of *Geiko* or *Geisha*), given her gorgeous attire and the fact that she wears only rouge on her lower lip on her white-painted face. The girl in training is still a novice and has a somewhat nervous and mysterious look on her face.

28 *Title Unknown*, 1921, by Nakamura Teii

This is an early work by Nakamura Teii, and it is different in impression from his master Tsunetomi's female portraits, indicating that his individuality was perfected early on. The face of the woman leaning back in an upright position is charming. Her shoulders and waist are arranged in a circle, and more than half of the picture is taken up by the vermilion *kimono* she wears. The white skin peeking out from the *kimono* is luscious. The *kimono* is decorated with a bat pattern in gold, and the *obi* is light blue with a gold scale pattern.

46 *Yotsubashi, Osaka*, 1946, by Suga Tatehiko

Yotsubashi is located a short walk westward on Nagahori-dori from the current Shinsaibashi Station. The area is now reclaimed, but in the past, four bridges were built at the intersection of the rivers, making it an important transportation point and a scenic spot. From the end of the Taisho era to the beginning of the Showa era, the four bridges were replaced one after another with modern bridges. Suga Tatehiko depicted the former neighborhood as it used to be in the Edo period.

55 *Tenjin Festival*, ca.1935, by Ikuta Kacho

At the age of 35, Ikuta Kacho made her debut at the *Teiten*, and her father gave her an 8-tatami-mat studio as a gift for winning her first prize. She painted "*Naniwa Tenjin Matsuri*" (whereabouts unknown) in that studio, and became the first woman to win a special prize at the *Teiten* the following year. It was difficult to match the Western-style clothing of the time with the mood of the festival, so she studied the customs of the late Edo period and painted this work. The painting vividly depicts various boats filling the surface of the river, centering on a boat carrying a portable shrine. This painting gained popularity, and she painted many more throughout her life.

57 *Wakinohama Beach in Senshu*, 1936, by Ikuta Kacho

This is a magnificent panoramic landscape painting, over 3 meters wide, depicting the Izumishu region in southwestern Osaka Prefecture. The name of a place called Wakinohama, near the beach, still remains in Kaizuka City today. It was a modest fishing village at the time, where people lived a half-farming, half-fishing lifestyle as both fishermen and farmers. In this work, which depicts fishing boats and bustling residents, the artist's ability to depict a large number of people is fully demonstrated.

79 *Shangri-la*, 1908, by Kawabe Seiran

The main blue-green peak rises in the upper part of the picture, with a gate in the center, peach blossoms blooming inside the wall below, and a group of dignitaries enjoying a cup of tea peacefully. The soft, warm, and precise brushwork seen in the figures and trees is characteristic of Kawabe's work. *Togenkyo* refers to Shangri-La, based on a Chinese legend that describes a peaceful world that exists apart from this world.

114 *Peacocks with Plum Blossoms*, 1904, by Hirai Chokusui

On a carefully painted gold ground, a plum tree in full bloom and a pair of peacocks, one male and one female, are depicted with meticulous brushwork. The male peacock in the tree is posed majestically with his long, luxurious tail feathers stretched out to the lower right as if intersecting the tree. This work was exhibited at the 1904 St. Louis World's Fair and won a silver medal. It is one of the masterpieces of Hirai Chokusui who excelled at painting peacocks.

133 *Two Scenes of River Fishing*, 1917, by Noda Kyuho

In one of the two paintings, two fishermen wearing hats are walking through a bamboo grove in the rain. In the other, a man wearing a hat, his clothes off on one shoulder and a straw raincoat on his waist, and two cormorants can be seen on a small boat. Cormorant fishing is a method of fishing that takes place at night, and this scene gives the viewer an idyllic behind-the-scenes look.

155 *Dressing Up for the Festival*, 1913, by Shima Seien

Two girls are sitting to the left, wearing fine *kimonos*, footwear, and hair ornaments for the festival. The girl sitting to their right, wearing a tie-dyed *kimono* and a simple *obi* sash, looks at them with envious eyes. The girl staring at the three of them from further away wears sandals on her bare feet and only a single wild flower in her hair. The artist has done an excellent work of depicting the difference between the rich and poor that is evident in the children's society as a result of the economic situation of the families, as well as in the expressions on the girls' faces and the way they are dressed.

170 *Osaka Covered in Snow*, 1928, by Ikeda Yoson

On the morning of February 11, 1928, Osaka experienced its heaviest snowfall in 22 years due to the heavy snow that had fallen the day before. The beautifully transformed scenery of Osaka, covered in a dazzling silvery white world, must have inspired the artist to create the work. Ikeda Yoson painted a panoramic view of the city, from Naniwa Bridge in the foreground to Osaka Castle before the reconstruction of the castle tower. This work, which won a special prize at the 9th *Teiten*, became his masterpiece.