

Artists of Shunyo-kai: Celebrating Its 100th Anniversary

Saturday, September 16 – Sunday, November 12, 2023

COMMENTARY ON THE SELECTED ARTISTS

Ishii Tsuruzō (1887-1973)

Ishii entered the Sculpture (wood carving) Division of Tokyo Bijutsu Gakko (Tokyo School of Fine Arts) in 1905, then transferred to the newly established Molding Division in 1907. After graduating, he entered its graduate school. In 1911, his work was selected and awarded at the 5th Bunten (exhibition sponsored by the Ministry of Education), which led his recognition as an emerging artist. In 1922, he joined the Shunyo-kai as a guest member. In addition, he only submitted paintings to the Shunyo-kai exhibitions. His illustrations for the newspaper series “*Dai Bosatsu Toge*” by Nakazato Kaizan received a high profile. It also expanded possibilities for the expression of newspaper illustrations. In 1944, Ishii became a professor at the Sculpture Division of the Tokyo Bijutsu Gakko. Became a member of the Japan Art Academy in 1950.

nos.1-6-1~3, no.2-7-1, nos.3-8-1,7,12,15

Umehara Ryūzaburō (1888-1986)

Umehara went to France in 1908 and studied at Académie Julian, Paris. He visited and studied under the respected Renoir, then came back to Japan in 1913. When he was invited as the founding member of the Shunyo-kai, he recommended a share of the exhibition's net profits to the exhibitors. After the 3rd Shunyo-kai exhibition Kishida Ryūsei left the group, so Umehara also withdrew as an act to take responsibility for recommending Kishida to join the group. In 1928 he established Kokuga-kai. Umehara was awarded the Order of Culture in 1952. He painted figures, landscapes and still life with bold brushstrokes using vivid colors, and was a leading figure in Japanese Western-style painting.

nos.1-7-1~4

Oka Shikanosuke (1898-1978)

Oka entered the Western-style Painting Division of Tokyo Bijutsu Gakko in 1919. After graduating he went to France. A year later he settled in Paris and studied under Fujita Tsuguharu. Until his return to Japan in 1939, he was into studying pigments and techniques

along with associating with artists such as Pierre Bonnard and Albert Marquet. He also kept submitting his works to Salon d'automne and Salon des indépendants. After his return to Japan, he was recommended to the member of Shunyo-kai in 1940, and from then on submitting his work to the group became the center of his activity. Oka became the member of the Japan Art Academy in 1969. Awarded the Order of Culture in 1972. After his death, the Oka Shikanosuke Award was established in Shunyo-kai.

nos.4-3-1~6

Kishida Ryūsei (1891-1929)

Kishida entered the Aoibashi Research Institute for Western-Style Painting of the Hakuba-kai artists' association in 1908. Then he participated in the establishment of Fusain-kai and was noted for his avant-garde works. He established the Sodo-sha in 1915. His masterpieces *Road Cut through a Hill* (1915, The National Museum of Modern Art, Tokyo) and *Portrait of Reiko* (1921, Tokyo National Museum) are both registered as National Important Cultural Properties of Japan. In 1922, at the founding of Shunyo-kai, Kishida was invited by Umehara Ryūzaburō and submitted his works until the 3rd Shunyo-kai exhibition as a founding guest member. During this period Kishida was devoted to Japanese and oriental antiques and his works were reminiscent of them.

nos.1-10-1, 1-10-3~7, 1-10-9~13

Kimura Shōhachi (1893-1958)

Kimura joined the establishment of Fusain-kai in 1912. After the group's demolition, he establishes the Seikatsusha. He also took part in the establishment of Sodo-sha with Kishida Ryūsei in 1915. He was invited by Yamamoto Kanae at the founding of Shunyo-kai as a guest member and soon became a member of the group. In Shunyo-kai exhibitions, he submitted many masterpieces depicting the theme of “scenery of Tokyo.” Kimura overtook the office of Shunyo-kai from

Adachi Gen'ichirō from 1936 (the turbulent age) to 1948. At the time of Kimura's death, Shunyo-kai funeral was held. There are many writings and translations by Kimura.

nos.1-12-1~4, nos.2-9-1~2, nos.3-3-1~5,

nos.3-9-3,4,7,8,11,12,15,16,19,20,23,24,27,28,31,32

*The works of Kimura Shohachi's display period differs by the numbers. Odd numbers are displayed during: 9/16~10/15, even numbers are displayed during: 10/17~11/12.

Kosugi Hōan (1881-1964)

Kosugi studied Western style painting from Ioki Bunsai and Fudo-sha art school. In 1913, he traveled around Europe and there he met the reprint of Ike no Taiga's *Jubenzu (The Ten Conveniences and The Ten Pleasures)* which made his interest increase towards Japanese painting. Kosugi joined the Shunyo-kai in 1922, and worked at its office. He established Rosokai in 1927 having the Chinese scholar Kota Rentaro as the group's teacher. He was appointed as a member of the Imperial Academy of Fine Arts under the reorganization of the Imperial Academy of Fine Arts (Matsuda reorganization), but submitted his resignation. He was ordered to be a member of the Imperial Academy of Fine Arts in 1937.

no.1-1-1, nos.2-1-1, no.3-1-1

Nakagawa Kazumasa (1893-1991)

Nakagawa started to paint in oil around 1914 self-taught. His work submitted at the 14th Tatsumi Gakai was recommended by Kishida Ryūsei and chosen. Nakagawa joined the Sodo-sha in 1915. He was the founding guest member of Shunyo-kai in 1922. He continued submitting his works to Shunyo-kai exhibitions until his later years. Nakagawa started to work on the series of landscape painting "Hakone, Komagatake Mountain" around 1967. He was awarded a Person of Cultural Merit and Order of Culture in 1975. In 1986 Nakagawa Kazumasa Memorial Museum of Art (Ishikawa Prefecture) opened. In 1989 Nakagawa Kazumasa Art Museum, Manazuru Town (Kanagawa Prefecture) opened.

no.1-13-1, nos.3-10-3,8,9,11,16, nos.4-2-1~4

Hasegawa Kiyoshi (1891-1980)

Hasegawa learned etching from Okada Saburosuke and Bernard Leach. He established Nihon Hanga club in 1916. Went to France in 1918 and a year later in April, settled in Paris. From 1922 he started to research the technique of mezzotint (*manière noire*). In 1926 he

was selected to the member of Salon d'automne the printmaking division and became the member of French creative wood block printing association in 1928. Hasegawa submitted 14 works to the 8th Shunyo-kai exhibition and undertook the group's branch office in Paris. Awarded the Legion d'honneur in 1935. He was imprisoned as a Japanese resident in Drancy camp in 1945. Awarded the French Order of Culture in 1966 and also La Medaille de Vermeille de la Ville de Paris a year later.

nos.3-11-1~6

Yamamoto Kanae (1882-1946)

Yamamoto entered Tokyo Bijutsu Gakko Western style painting division in 1902. His *Gyofu* (fisherman) published in the magazine *Myōjō* in 1904 is known as the monumental work of the Sosaku Hanga (creative prints) movement. He went to France in 1912. On the way home he visited Moscow at the eve of revolution and became interested in Russian peasant-arts and free children's art programs. In 1918 he established Nihon Sosaku Hanga Kyokai (Japan Creative Print Association) and committed to the development of creative printmaking. In 1919, establishes the Nihon Farmer's art Institute. He was the founding member of the Shunyo-kai. Yamamoto Kanae's posthumous works exhibition room was held in the 25th Shunyo-kai exhibition in 1948.

no.1-3-2, no.2-3-1

Yorozu Tetsugorō (1885-1927)

Yorozu entered the Tokyo Bijutsu Gakko in 1907. One of the works he submitted as the graduation work in 1912 was *Nude Beauty* (The National Museum of Modern Art, Tokyo) which is now a National Important Cultural Properties of Japan. Also, Yorozu submitted his work to the Fusain-kai group's exhibition which was found the same year. In 1917 his work submitted to the 4th Nika exhibition came into the limelight as a Cubism-esque work. He joined Shunyo-kai's founding in 1922 as a guest member, started to study Nanga (the Chinese-influenced literati style of painting) around this period. In 1923 became the member of the group and submitted unique works to its exhibitions. After his death, a room dedicated to Yorozu was held at the 6th Shunyo-kai exhibition in 1928 introducing 80 posthumous works.

no.1-5-1, nos.2-5-1, 2-5-5~8