



『油断大敵』(1923年)／西村五雲 京都市学校歴史博物館蔵
"Yudan Taiteki" (Overconfidence is the greatest enemy, 1923) / Nishimura Goun
Kyoto Municipal Museum of School History Collection

出口 →
Exit



はじめての近代日本画 京都画壇のスゴイ画家と作品！
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Discovering Modern Nihonga
Amazing painters and paintings from Kyoto painting circles!
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近代日本画

はじめての



京都画壇の
スゴイ画家と作品！



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はじめての

近代日本画

Discovering Modern Nihonga

京都画壇のスゴイ

近代日本画の世界へようこそ

和食、和服、日本刀、日本犬、邦楽…日本の文化を表す言葉はいろいろあります。美術の分野にも「日本画」があります。明治時代に西洋式の洋画が登場したため、それ以前からあった日本の流派をまとめて日本画と呼ぶようになりました。その後日本画は伝統を受け継ぎながらも新しい文化を吸収してどんどん進化し、日本の近代を代表する美術となりました。和風でモダンな近代日本画の世界へようこそ。

Welcome to the world of modern nihonga

Japanese cuisine, Japanese clothes, Japanese swords, Japanese dogs, traditional Japanese music... there are many different terms that denote elements of Japanese culture. And in the world of art as well, there is the field of "nihonga," or "Japanese painting." When the Western painting format came into Japan in the Meiji era, this prompted Japanese schools of art that had existed up to that time to be grouped together under the new name nihonga. Subsequently, nihonga rapidly evolved by absorbing new cultural elements while still retaining its original traditions, and became an art form that represented the modern era of Japan. Welcome to the world of modern nihonga, with its blend of traditional and contemporary Japanese aesthetics.

ナビゲーター
Your navigator

この冊子では京都画壇の作品で描かれることが多い動物と美人画から、ネコと舞妓さんが近代日本画・京都画壇の世界を解説します。

Because there are many animals and beautiful women paintings seen in works from Kyoto painting circles, this brochure uses the characters Mr. Cat and Ms. Maiko to explain the world of modern nihonga and Kyoto painting circles.



舞妓さん
Ms. Maiko



ネコ
Mr. Cat

※表紙に掲載されている画像は、作品全図の一部です。
全図掲載ページは、表紙右上より時計回りで「秋興」(P11)、「帝釈試三殿図」(P9)、「散策」(P7)、「春の夕・霽の朝」(P10)、「虹を見る」(P22)。

*The images displayed on the cover are portions of paintings. Going clockwise starting from the upper right image cutout on the cover, the paintings these images come from can be seen in full as follows: "Autumn Scenery" on p. 11, "Taishakuten Testing the Three Animals" on p. 9, "Taking a Stroll" on p. 7, "Spring Evening, Frosty Morning" on p. 10, and "Looking up at the Rainbow" on p. 22.

画家と作品展

A collection of amazing painters and paintings from Kyoto painting circles

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日本画の『歴史』

紙や絹に筆と墨と絵具で描く技術は中国で生まれ、古代の日本に伝わりました。平安時代前期(8世紀後半～10世紀半ば)までは描き方だけでなく絵のテーマも中国風でしたが、やがて日本的な風景や物語を描く大和絵が生まれました。鎌倉・室町時代(12世紀～16世紀後半)には禅宗の影響で水墨画が流行。江戸時代(17世紀～19世紀)には絵画は庶民にも普及して浮世絵が生まれます。京都では俵屋宗達、尾形光琳、円山応挙、伊藤若冲など個性豊かな画家が多数登場しました。

The "history" of nihonga

The technique of painting on paper and silk with brushes, sumi ink, and pigments was born in China and crossed the sea to Japan in ancient times. Painting techniques and themes as well were generally Chinese in nature until the early Heian era (late 8th century– mid 10th century). However, eventually the "Yamato-e" format of painting depicting Japanese style scenery and stories came into being. In the Kamakura and Muromachi eras (12th century – late 16th century), a Zen Buddhism influence led to ink wash paintings becoming popular. In the Edo era (17th century – 19th century), the practice of painting spread among the common people as well and the ukiyo-e format was born. In Kyoto, numerous unique pioneer artists like Tawarayama Sotatsu, Ogata Korin, Maruyama Okyo, and Ito Jakuchu made their mark on the art world.

時代ごとの変遷があるんだよ

There sure were lots of changes in each era



近代日本画を知る美術史年表

A history chart introducing important events in modern nihonga

江戸時代(-1868) Edo Era	明治時代(1868-1912) Meiji Era	大正時代(1912-1926) Taisho Era	昭和時代(1926-) Showa Era
<p>1710年頃 Around 1710 尾形光琳『紅白梅図屏風』 Ogata Korin's "Red and White Plum Blossoms" was completed</p> <p>1760年頃 Around 1760 円山応挙、写生画で人気絵師に Maruyama Okyo became a popular artist through sketches</p> <p>1765年 1765 伊藤若冲『動植綵絵』 Ito Jakuchu's "Doshoku Saie" (bird and flower paintings)</p> <p>1765年頃 Around 1765 浮世絵師鈴木春信、錦絵をはじめ Ukiyo-e artist Suzuki Harunobu begins multi-colored woodblock printing</p> <p>1830-40年 1830-1840 江戸で北斎や広重の風景画ブーム Hokusai and Hiroshige landscape painting boom in Edo</p> <p>1853年 1853 ペリー来航 Perry arrives in Japan</p>	<p>1880年 1880 京都府画学校設立 幸野樸嶺ら教員に Kyoto Prefectural School of Painting established, Kono Bairei and contemporaries appointed as teachers</p> <p>1882年頃 Around 1882 「日本画」という語が使われるようになる The word "nihonga" started being used</p> <p>1887年 1887 東京美術学校(現東京藝術大学)開校 Tokyo Fine Arts School (currently the Tokyo University of the Arts) opened</p> <p>1895年 1895 第4回内国勲業博覧会 京都で開催 この会場が現在の岡崎公園となる 4th National Industrial Exhibition was held in Kyoto. The venue later became Okazaki Park</p> <p>1900年 1900 竹内栖鳳、ヨーロッパ視察へ Takeuchi Seiho tours Europe</p> <p>1907年 1907 文展開催 上村松園ら美人画が人気に Bunten Exhibition held, The bijin-ga of Uemura Shoen and contemporaries were popular</p> <p>1870-80年頃 Around 1870-1880 明治維新、画家たちは困窮 Meiji Restoration, Painters thrown into hardship</p> <p>1867年 1867 大政奉還 Taisei Hokan (transfer of power back to the Emperor)</p>	<p>明治末-大正期 End of Meiji era - Taisho era 雑誌の挿絵から抒情的な美術が流行、大正ロマン From magazine illustrations expressive art becomes popular, Taisho Romance</p> <p>1910-23年 1910-1923 雑誌『白樺』、ゴッホ、ゴーギャンら最新の西洋美術を紹介 "Shirakaba" magazine introduced the newest Western art from Vincent Van Gogh, Paul Gauguin, and contemporaries</p> <p>1914年 1914 横山大観ら日本美術院再興、院展開催 Yokoyama Taikan and contemporaries, Nihon Bijutsuin restored, Inten Exhibition reopened</p> <p>1917年 1917 竹久夢二、京都に住む Takehisa Yumeji moves to Kyoto</p> <p>1918年 1918 土田麦僊、小野竹香ら国画創作協会を創立 甲斐庄楠音、岡本神草らの耽美な作風が目される Tsuchida Bakusen, Ono Chikkyo, and contemporaries found Kokuga Sosaku Kyokai (National Creative Painting Association). The profoundly esthetic working style of Kainosho Tadaoto, Okamoto Shinso, and contemporaries draws attention</p> <p>大正期 Taisho Era 大正デモクラシー、自由主義的な空気が芸術界にも影響 Taisho Democracy, Liberalistic atmosphere influences the art world as well</p>	<p>昭和初期 Early Showa 西洋的な陰影を排し、線描主体の古典的な表現が増える 土田麦僊『朝顔』 Western shading is rejected and classic depictions of contour line subjects increase Tsuchida Bakusen's "Morning Glories"</p> <p>昭和初期 Early Showa モダンな風俗を描いた日本画が流行 菊池契月『散策』 Nihonga depicting modern customs become popular Kikuchi Keigetsu's "Taking a Stroll"</p> <p>1933年 1933 京都市美術館開館 Kyoto Municipal Museum of Art opens</p> <p>1948年 1948 上村松篁、秋野不矩ら新団体創造美術立ち上げ現在の創画展 Uemura Shoko, Akino Fuku, and contemporaries launch the new organization Sozo Bijutsu (Creative Art). Currently called the Soga-kai Exhibit</p> <p>戦後 Post-war era 大画面に岩絵具を厚塗りする表現が主流に Applying thick coats of crushed rock iwa enogu pigment on large surfaces became vogue</p> <p>1929年 1929 昭和恐慌 Showa Financial Crisis</p> <p>1945年 1945 太平洋戦争終わる The Pacific War ends</p> <p>1954年 1954- 高度経済成長期 Intense economic growth</p> <p>1923年 1923 関東大震災 Great Kanto Earthquake</p>

美術史
Events in art history

日本史
Events in Japanese history

京都画壇

誕生の『背景』

"Background" behind the birth of Kyoto painting circles

京都画壇、誕生以前の京都絵画

京都は平安京以来、美術の都でもありました。幕府が江戸に置かれた後も、宮廷や寺院、町衆の文化を背景に京都の絵画は発達し、俵屋宗達、尾形光琳を生み出します。江戸時代中期(17世紀半ば～18世紀半ば)には伊藤若冲や池大雅、与謝蕪村など個性的な画家が多く登場し、中でも写生に基づく精細な花鳥図を描いた円山応挙は人気を集めました。江戸時代後期(18世紀後半)は応挙の「写生画」の画風が主流となります。

Kyoto painting before the birth of Kyoto painting circles

Since its initial incarnation as the capital city Heian-kyo, Kyoto has also served as the capital of art as well. Even after the shogunate relocated itself in Edo, Kyoto painting continued to evolve against the backdrop of the Royal Court, Buddhist temples, and merchant class culture. It produced famous Kyoto artists like Tawaraya Sotatsu and Ogata Korin. In the mid-Edo era (mid-17th century – mid-18th century) a large crop of unique and innovative painters including Ito Jakuchu, Ikeno Taiga, and Yosa Buson produced work, with Maruyama Okyo becoming especially popular for depicting delicate flower and bird paintings based on life sketches. In the late Edo era (late 18th century), Okyo's "sketch based" style became the main current in art.

京都画壇につながる背景

明治初期の京都は天皇が東京へ移られたことに伴う大きな混乱の中、画家たちは困窮し、工芸品の下絵制作などで生活を支えました。産業の復興とともに絵画の注文も増え、展覧会が開かれたり、京都府画学校ができたりして、画家たちの活躍の場が広がっていきます。また明治10年代から20年代にかけては、それまでの行きすぎた西洋化に対する反省から、日本画に対する関心が高まります。流派、画風から見ると、写生画系の画家(幸野樸嶺など)が多くの弟子を育てたことから、近代京都画壇も「円山応挙の流れを汲む」と称されます。

The background behind Kyoto painting circles

In the widespread chaos of early Meiji era Kyoto that followed the Emperor relocating to Tokyo, artists were thrown into great difficulties and wound up being forced to supplement their incomes with activities including producing preliminary visual designs for industrial works and crafts. With the revival of industry came an increase in orders for paintings as well. Art exhibitions were held, the Kyoto Prefectural School of Painting opened, and arenas for painters to contribute in expanded. Also, from the 1880s through the 1890s, interest in nihonga deepened out of a sense of atoning for the previous over popularization of Westernization. Speaking purely from the aspect of schools and styles of painting, because sketch-based painters (Kono Bairei, etc.) cultivated many students and followers, modern Kyoto painting circles are said to have "inherited currents from Maruyama Okyo."

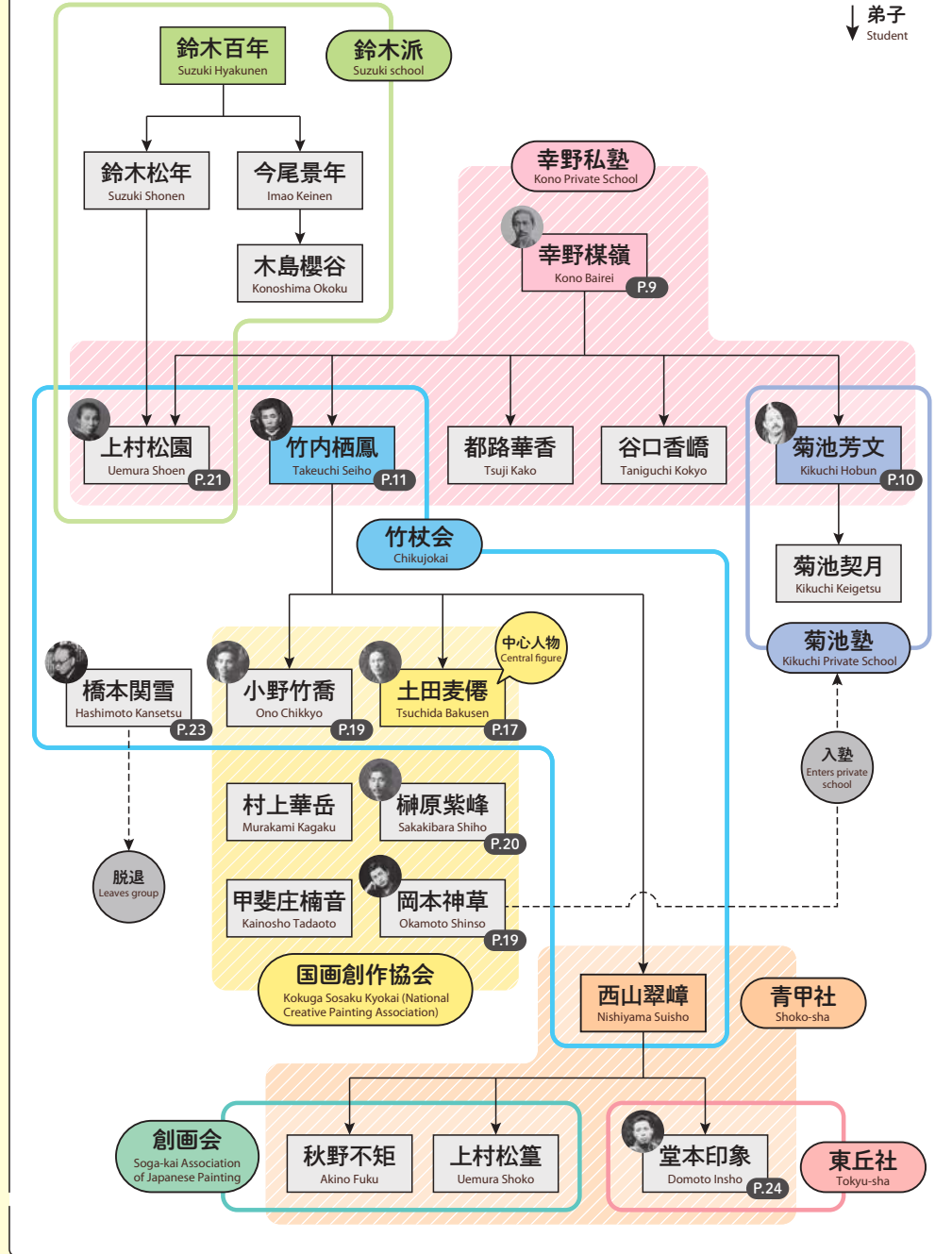


共通するのは
写生画なんですってね

Hmm... the common element is life sketching.



京都画壇 人物相関図 Chart of connections among Kyoto painting circle figures



弟子
Student

見る前に知っておきたい

京都画壇絵画の楽しみ方

Key points to know before looking at the paintings
How to enjoy Kyoto painting circle paintings



『散策』(1934年)／菊池契月 京都市美術館蔵
"Taking a Stroll" (1934) by Kikuchi Keigetsu Kyoto Municipal Museum of Art Collection

日本画って
モダンというか…
Nihonga paintings are
modern, but...



古典的というか…
They're also classical...



まずはこの絵を見てください。菊池契月の『散策』という作品です。着物姿の女性という点では美人画の流れを汲みますが、髪型や表情は昭和初期らしいモダンな表現になっています。契月は歴史画を得意とする画家なので、モダンな中でも古典的な格調高さがあります。このように、「画家の特徴」、「時代に合わせた描き方」、「特徴的な画題」を知っておくことで作品を深く知ることができます。ここでは京都画壇の日本画の特徴について、わかりやすく三つの視点から解説します。

First look at this painting. This is a work by Kikuchi Keigetsu called "Taking a Stroll." In terms of featuring a kimono-clad woman it borrows from the bijin-ga (paintings of beautiful women) tradition. However, the hair style and mood exude an early Showa period modern feel. Keigetsu was a painter well versed in history painting, so his works had a classic sophistication within their modern frameworks. And as shown in this example, being familiar with the "characteristics of the painter," the "style of painting conforming to the times," and the "characteristic themes" will allow you to have a deeper understanding of each piece. This is a good time to quickly explain the characteristics of Kyoto painting circle nihonga from three major viewpoints.

押さえておきたい三つの魅力

Three attractive features to know

楽しみ方
How to enjoy nihonga

1

個性的な画家が活躍

画家の数が多かった京都では、自分の特徴を出すために切磋琢磨してきました。東西のさまざまな画法を取り入れた竹内栖鳳、一筋に美人画を極めた上村松園、中国をテーマにした橋本関雪など、特徴ある絵を描いた画家がたくさんいます。まず画家の「得意」を知りましょう。

There were many unique and innovate painters

In Kyoto with its large number of painters, professionals had to apply themselves to profoundly diligent friendly competition in order to discover and express their own personal artistic voice. There were many painters who produced distinctive paintings as exemplified by Takeuchi Seiho with his incorporation of a diverse array of painting techniques from the East and the West, Uemura Shoen with her laser-focused specialization in bijin-ga (paintings of beautiful women), and Hashimoto Kansetsu with his focus on China as a theme. The first step to enjoying nihonga is to be familiar with the "specializations" of individual painters.



竹内栖鳳 P.11
Takeuchi Seiho



橋本関雪 P.23
Hashimoto Kansetsu



上村松園 P.21
Uemura Shoen

楽しみ方
How to enjoy nihonga

2

和洋折衷の新しい表現

近代日本画はそのはじまりから、西洋からの新しい刺激を受けながら進んできました。右の竹内栖鳳の絵は一目水彩画のようですが、絹地に墨を使って描いています。つまり、日本画の技術は守りながら新しい表現を行っているのです。

A new style blending Japan and Western aesthetics

From its very beginning, modern nihonga has progress in tandem with new stimulation from the West. For example, Takeuchi Seiho's painting to the right looks like a water color painting at first glance, but was actually painted with traditional sumi ink on silk fabric. In other words, he painted new forms of expression while still preserving traditional nihonga techniques.

『羅馬古城図』(1901年)／
竹内栖鳳
京都国立近代美術館蔵
"Ancient Castle in Rome"(1901)/
Takeuchi Seiho
The National Museum of
Modern Art, Kyoto Collection



楽しみ方
How to enjoy nihonga

3

なぜか動物と美人が多い

円山応挙の写生画を受け継ぐ京都画壇では、動物は王道のモチーフです。明治36(1903)年には日本で2番目の動物園・京都市動物園が開園しました。右の『熊』も動物園で写生されたものです。また祇園をはじめとする花街が多い京都は、魅力的なモデルに恵まれ舞妓や芸妓が多く描かれてきました。

Animals and beautiful women seem to show up often

In Kyoto painting circles as an extension of Maruyama Okyo's sketch based style, animals are a ruling motif. In 1903, Kyoto City Zoo opened up as the second zoo in Japan. "Brown Bear" on the right is an example of a work that was sketched at the zoo. Also, in Kyoto with its numerous entertainment quarters like Gion, there was a wealth of beautiful models, and many maiko and geiko women were the subjects of paintings.



『熊』(1907年)／
村上華岳
京都市立芸術大学芸術資料館蔵
"Brown Bear" (1907) /
Murakami Kagaku
Museum, Kyoto City University of Arts
Collection



『横櫛』(1916年)／
甲斐庄楠音
京都国立近代美術館蔵
"Yokogushi (A Comb in the Side
Hair)" (1916) /
Kainosho Tadaoto
The National Museum of Modern
Art, Kyoto Collection

早速次のページから、時代ごと、作家ごとにその魅力に触れてみましょう。

Let's dive in from the next page onward and look at the amazing features of each era and artist.

京都画壇の中心・榊嶺四天王
Core of Kyoto painting circles, the big four of Bairei

近代京都画壇の父

稀代の教育者



この ばいれい
幸野 榊嶺 (1844-1895年)
Kono Bairei

京都に生まれる。円山応挙の流れを汲む中島来章と、呉春の流れを汲む塩川文麟に学ぶ。近世京都画壇の正統派というべき技術を身につけ、明治の京都画壇で活躍。弟子に対しては厳格な教育で知られるが、その後の若手の活動への後押しを惜しまず、多くの優れた画家を世に送り出した。京都府画学校の設立とその教育にも尽力した。

Father of modern Kyoto painting circles / A phenomenally unique educator

Born in Kyoto, Bairei studied under Nakajima Raisho, who followed in the tradition of Maruyama Okyo, and Shikawa Bunrin, who followed in the tradition of Goshun. He mastered the techniques of what can be called the orthodox modern Kyoto painting circles and was active in Meiji Kyoto art circles. He was known for being a strict educator on his students, but was never ungenerous with his efforts to promote the efforts of young artists afterwards and thus sent many skilled painters out into the world. He was active in the establishment of the Kyoto Prefectural School of Painting and subsequent education there.



ZOOM UP!

作品
Painting 1

この後 ウサギは月に昇ります

サル、キツネ、ウサギの3匹の獣が、空腹で倒れている老人に出会いました。サルは木の実を、キツネは魚を食べ物として与えました。食料を取って来られなかったウサギは火の中に飛び込んで自分の体を与えようとします。その時老人は帝釈天という神様の姿となり、ウサギを月に昇らせました。重厚な山水図の中に配されたかわいらしい動物に注目です。

After this scene, the rabbit ascends to the moon

Three animals, a monkey, a fox, and a rabbit came upon an old man who had collapsed from hunger. The monkey gave the man tree berries and the fox gave the man fish to eat. The rabbit, who was unable to bring any food for the man, jumped into a flame and tried to cook his own body for the man. Right then the old man changed into the form of the god Taishakuten and raised the rabbit up to the moon. The cute animals situated in a profoundly imposing landscape painting are the highlight point to notice.

あの有名な仏教のお話を
描いた絵だったんだ!

It turns out this picture is all about
that famous Buddhist story!



ウサギさんの困った表情が
たまりません

The worried face of the rabbit
is just so cute.



『帝釈試三獣図』(1885年) 収蔵: 京都市美術館
"Taishakuten Testing the Three Animals" (1885)
Collection: Kyoto Municipal Museum of Art



幸野榊嶺と榊嶺門の四天王

Kono Bairei and the big four of Bairei

榊嶺のたくさんの弟子の中でも特に優れた4人の画家、竹内栖鳳、菊池芳文、谷口香嶺、都路華香を世の人は榊嶺門の四天王と呼びました。4人はそれぞれが画家として、また教育者として活躍したので、次の世代にも大きな影響を与えました。

Four painters who were especially exceptional among Bairei's students were Takeuchi Seihō, Kikuchi Hobun, Taniguchi Kokyō, and Tsuji Kako. People called them "the big four of Bairei." Each of these four individuals were active both as painters and as educators, and as such they had a major impact on the next generation as well.

作品
Painting 2

舞妓、謎の微笑み

筆立てなどの文房具が置かれた中国風の書斎。お堅い文人(学者)を表すこの部屋で、舞妓は扇を手に柱にもたれて妖艶な微笑みをこちらに送っています。顔には陰影がつけられ、のっぺりした浮世絵の美人より西洋画のような趣があります。榊嶺のサインと印章が舞妓のもつ扇に隠されているところも謎めいています。

The maiko and her mysterious smile

A Chinese style study with a brush stand and other stationary tools. In this room that brings to mind an austere "bunjin" (scholar), a maiko holds a folding fan, leans up against a column, and sends a bewitching smile towards us. Her face is modeled with shading, and the style resembles Western painting more than it does the flat, featureless faces of ukiyo-e beauties. The fact that Bairei's signature and seal are covered by the fan that the maiko is holding is also an enigmatic feature.



『妓女図』(1873年) 収蔵: 京都府(京都文化博物館管理)
"Japanese Beauty" (1873)
Collection: Kyoto Prefecture (managed by The Museum of Kyoto)

桜の名手は 温厚な偉丈夫



きくち ほうぶん
菊池 芳文 (1862-1918年)
Kikuchi Hobun

大阪生まれ。幸野榊嶺に入門。榊嶺の弟子たちの中でひととき大きく、数人を相手に相撲を取ったというエピソードも。独立後、京都市立美術工芸学校の教員を務める。花鳥画、特に桜の絵を得意とし、桜の芳文とも称される。桜満開の吉野山を描いた『小雨降る吉野』のようなスケールの大きい桜の景観は他の追随を許さない。

The master of cherry blossoms was a mild mannered giant

Born in Osaka. Studied under Kono Bairei. Hobun was strikingly large compared to all the other students of Bairei. There was even an episode where he won at sumo wrestling against multiple opponents at once. After striking out on his own, he worked as a teacher at the Kyoto City School of Arts and Crafts. He specialized in bird-and-flower paintings, with a particular focus on paintings of cherry blossoms, and was even called Cherry Blossom Hobun. His expansive scale cherry blossom scenes, like "Fine Rain on Mt. Yoshino" depicting full bloom cherry blossoms on Mt. Yoshino, were unparalleled.

作品
Painting

見上げた夕空、 フレーミングが冴える



『春の夕・霜の朝』(写真: 右隻)(1903年) 収蔵: 京都市美術館
"Spring Evening, Frosty Morning" (photo: right side of folding screen) (1903)
Collection: Kyoto Municipal Museum of Art

An expansive evening sky scene with genius framing

This work was produced for showing at the National Industrial Exhibition held at Tennoji Park in Osaka. The scene here part of a pair of folding screens, a spring environment in contrast with the frost fall winter scenery on its sister folding screen. Directing the vantage point to look up at the cherry blossom flowers makes the sky look even more expansive and captures the vastness of the sunset clouds. This kind of image plane cropping is not seen in traditional cherry blossom paintings. It is a display of the artist's modern sensitivities.

京都画壇の中心・榊嶺四天王
Core of Kyoto painting circles, the big four of Bairei

リアルを探究する 京都画壇のリーダー



たけうち せいほう
竹内 栖鳳 (1864-1942年)
Takeuchi Seiho

京都生まれ。幸野榊嶺に師事する。横山大観と双璧をなす、近代日本画壇を代表する巨匠。ヨーロッパに赴き、京都の伝統的な絵画に西洋の写実主義を取り入れた。ターナーやコローの影響を受ける。作品は動物画、風景画、人物画と幅広い。動物を描かせてはその臭いまで描くと称賛されるほど、卓抜した描写力でリアルな表現を探究した。

Kyoto painting circle leader who pursued realism

Born in Kyoto. Studied under Kono Bairei. Together with fellow master Yokoyama Taikan, Seiho was a genius painter who led modern nihonga painting circles. He went to Europe and infused Western realism into traditional Kyoto painting. He was influenced by William Turner and Jean-Baptiste Camille Corot. His range of motifs was widespread with animal paintings, landscapes, and figure painting. He pursued realistic depiction with peerless rendering powers so amazing he was even praised as capturing the smell of animals when he painted them.

作品1
Painting 1

カモの柔らかな羽の感触が伝わる作品

枯れかけた蓮池にカモが泳いでいます。蓮の緑色とカモの褐色との対比が鮮やかに映える作品です。カモやアヒルは栖鳳が好んだ題材の一つですが、艶やかなカモの模様を繊細な筆行きで描き、羽の柔らかさが伝わるようです。対して、蓮は少ない色数によって大胆な筆勢で描かれています。季節の詩情を生き物の姿を通して表す手法は、栖鳳の得意とするところです。

You can almost feel the softness of the duck feathers

Ducks are swimming in a wilting lotus pond. The contrast of the green of the lotuses and the brown of the ducks glows vividly in this piece. Wild and domesticated ducks were one of the motifs loved by Seiho, and he rendered beautiful duck feather patterns with delicate brushwork, such that the softness of the feathers can almost be viscerally felt. In contrast to this, the lotuses are depicted with a dynamic brush force using a limited palette. Expressing the feeling of the seasons through the forms of living creatures was Seiho's specialty.



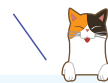
『秋興』(1927年) 収蔵：京都国立近代美術館
"Autumn Scenery" (1927)
Collection: The National Museum of Modern Art, Kyoto

栖鳳はネコやライオン、スズメとさまざまな種類の動物を描いたんだよ
Seiho painted cats, lions, sparrows, and all sorts of other animals.



カモの羽の質感や手触りがわかるようすなあ

You can really feel the texture and smoothness of the duck's feathers



栖鳳のライバル
Seiho's rivals

栖鳳は榊嶺の次代を担う画壇の指導者でしたが、この時代には同世代の有力な画家として谷口香嶽、都路華香、山元春挙らがともに活躍しています。香嶽は故事や史実に基づく歴史画を得意とし、華香は人物画や風景画に優れ、春挙は現実感に富んだ山岳風景を描きました。代表作に香嶽の『養老孝子』(京都府蔵(京都文化博物館管理))、華香の『良夜』(京都市立近代美術館蔵)、春挙の『ロッキーの雪』(高島屋史料館蔵)があります。

Although Seiho was the leader of the next generation of artists who followed in Bairei's footsteps, Taniguchi Kokyo, Tsuji Kako, Yamamoto Shunkyo, and their contemporaries were also active as influential painters of the same generation in this era. Kokyo specialized in history paintings based on historical events and historical facts, Kako excelled in figure painting and landscape painting, and Shunkyo painted mountain scenes rich in a sense of reality. Representative works from these artists include Kokyo's Yoro Koshi (the Dutiful Child of Yoro, Kyoto Prefecture Collection, managed by The Museum of Kyoto), Kako's Ryoya (Bright Moonlit Night, The National Museum of Modern Art, Kyoto Collection), and Shunkyo's "Snow in the Rockies" (Takashimaya Archives Collection).

作品2
Painting 2

晩年にして

衰えを知らない表現欲



『水村』(1934年) 収蔵：京都市美術館
"Village by the Water" (1934)
Collection: Kyoto Municipal Museum of Art

茨城県潮来(いたこ)の水郷風景を水墨の味わいにより描いています。画面中央の大きな墨の広がりが目を引きますが、それは水辺に生える木々と湿潤な大気の実感を表現しています。『秋興』に見られる精緻な描写に長けた栖鳳ですが、彼は晩年、墨のにじみの情趣を示す水墨画を多く手がけています。円熟期に入っておお、表現の幅を広げる画家の意欲が窺われます。

A desire to express that knows no decline even in elderly years

The riverside district scenery of Itako, Ibaraki Prefecture is rendered here with the atmosphere of an ink wash. The sprawling sumi ink expansion in the center of the image space draws the eye as it depicts the trees that grow on the shore and the actual feel of the moist atmosphere. Seiho excelled at the kind of delicate rendering seen in "Autumn Scenery," but in his later years, he produced a large number of ink wash paintings with that special sumi ink bleed atmospheric effect. These works reveal the deep desire of a painter to further broaden his range of expressive techniques even after he entered his mellow period.

作品3
Painting 3

恥じらうモデルの姿を描く

モデルがはじめて画家の前で裸身をさらす折、躊躇して着物を離すことができません。その初々しい恥じらいの瞬間に着想を得て描かれた一作。栖鳳の数少ない人物画であり、重要文化財に指定された代表作でもあります。着物の柄から背景の直線的な構成まで画面には緊張感が漂っています。この着物の意匠は「栖鳳縹」として売り出され、当時人気を呼びました。

Painting a shy model

When it came time for this model to pose nude for the first time in front of a painter, she suddenly hesitates and is unable to remove her kimono. This painting was inspired by that fresh and pure moment of shyness. It is one of Seiho's few figure paintings, and is also a famous piece designated as an Important Cultural Property. From the kimono pattern to the straight-line composition of the background, the image space abounds with a feeling of tension. Kimonos featuring the design from this painting were later marketed under the name "Seiho Kasuri," and became popular among people of that time.

着物の柄ゆきが筆あとと風で素敵やわあ
This kimono design looks like brush marks. It's beautiful.



『絵になる最初』(1913年) 収蔵：京都市美術館
"Posing for the First Time" (1913)
Collection: Kyoto Municipal Museum of Art

京都画壇 のギモン



Interview by Ms. Maiko
Kyoto City University of Arts Professor Tajima answers
questions about Kyoto painting circles

舞妓さん
インタビュー



京都画壇の魅力に触れるべく、日本画への造詣が深い人物へインタビューしました。

お聞きしたのは、「日本画の絵肌の美しさに惹かれています」と語る田島教授。作品鑑賞のポイントや意外なエピソードなど、「なるほど」な情報をお届けします。

In order to become more intimately acquainted with the amazing aspects of Kyoto painting circles, I interviewed an individual who is extremely well versed in nihonga. My interviewee was Professor Tajima, a person who speaks of "being attracted to the beauty of the visual feel of nihonga." He spoke on all sorts of interesting information, including points for viewing paintings and surprising episodes.

田島 達也 たじま たつや
1964年生まれ。京都大学大学院文学研究科修士課程修了、京都市立芸術大学教授。専門は日本美術史(近世絵画史)。

Tajima Tatsuya
Born in 1964. Graduated from the Masters Course in the Graduate School of Letters at Kyoto University. Professor at the Kyoto City University of Arts with a specialization in Japanese art history (modern painting history).

Q 昭和時代に入ってからも見逃せない「京都画壇」の作品はあるのでしょうか？

Are there any "Kyoto painting circle" pieces viewers should definitely not miss, even after entering the Showa era (1926–1989)?

A より自由な表現を目指した「戦後京都画壇」の作品も見応えがありますよ。

"Post war Kyoto painting circle" pieces that strove for an even higher level of freedom in expression are also definitely worth looking at.

上村松篁や秋野不矩らが「創画会」を結成したのは昭和23(1948)年。それまでの伝統的な表現から離れ、前例のない独創的な作品が生まれるようになりました。明治時代以降の西洋化に伴い、新たな表現を追求した結果です。逆に近年は大正～昭和時代の花鳥画家・木島櫻谷の伝統的な作風が注目されるなど、時代が変われば過去の価値が見直されるのも面白いですね。

The "Soga-kai Association of Japanese Painting" was formed by painters like Uemura Shoko and Akino Fuku in 1948. Here we start to see unprecedented and original works that journeyed away from previous traditional modes of expression. This was the result of questing after new forms of expression that accompanied the Westernization trend from the Meiji era onward. Conversely, as seen with the attention aroused by the traditional painting style of Taisho era to Showa era bird-and-flower painter Konoshima Okoku, a reevaluation or reclaiming of the values of past eras amidst changing times is actually quite interesting.

Q 知っているとも見方が変わる、画家や作品のエピソードってありますか？

Are there any incidents involving painters or paintings that, if you knew of them, would change the way a person looks at the work?

A 30代でなくなった岡本神草の最期を思うと、彼の残した作品には心が打たれますね。

When you think about the last days of Okamoto Shinso, who passed away in his thirties, the works he left behind are profoundly touching.

耽美な作風で若き天才画家として注目を集めた岡本神草(P20参照)。彼はあまり作品を残していません。それは描いては没にする画家だったから。描けない苦しみを書いた日記があるんですが、帝展に入選し再起にける思いを綴ったところで突然途切れているんです。38歳での急逝でした。その無念を知り、作品の前に立つといろいろ考えさせられますね。

Okamoto Shinso (see p. 20) gained attention as a young genius painter with a wonderfully esthetic painting style. He did not leave behind many paintings. The reason for that is because he would often dispose of his works after painting them. We have personal journal entries from him speaking of the pain of not being able to paint skillfully, and just as he recaptured his desire to make a comeback after being approved to enter the Teiten Imperial Art Exhibition, he was suddenly interrupted. He passed away suddenly at 38 years old. When you learn about that brutal disappointment, standing in front of his works brings to mind all sorts of thing.

Q 京都画壇の画家ゆかりの場所があれば教えてください。

Are there any places connected to Kyoto painting circle painters.

A 意外にも「京都市動物園」は、京都画壇の「聖地」といえる場所なんですよ。

Actually, the "Kyoto City Zoo" is surprisingly a "sacred spot" for Kyoto painting circles.

明治36(1903)年に開園した「京都市動物園」は、当時、京都画壇の画家や画学生がこぞって出かけた場所なんです。その目的は「写生」。それまで動物といえば家畜が中心だったため、珍しい動物がいっぱいの動物園は貴重な写生の場になりました。西村五雲が描いたシロクマやアシカは有名。そんな「聖地」は、今も画学生の修行の場です。

Originally opened in 1903, "Kyoto City Zoo" was a place that painters and painting students of Kyoto painting circles would flock to. The reason was "sketching." Because opportunities to see animals had mainly been limited to livestock up to that point, the zoo with its amazing collection of rare animals became an invaluable spot for sketching. The white bears and seals rendered by Nishimura Goun are particularly famous. And this "sacred spot" still serves as a training ground for painting students today.



京都画壇の 両輪

Two sides of Kyoto painting circles

日本画を学ぶためには二つの方法がありました。一つは著名な画家に入門して直接教えを受ける方法。画家が個人で営む教育の場を画塾といいます。もう一つは学校に入る方法。京都府画学校は、図画はさまざまな技能の基盤をなすという理念のもとに設立されました。学校の教員は、家では自分の画塾を開いており、また学校を卒業した学生も多くは塾に入って研鑽を重ねました。学校卒で塾に属さない人は学校派と呼ばれました。

画学校

Public Painting Schools

- 京都府画学校
- 京都市立美術工芸学校
- 京都市立絵画専門学校

・Kyoto Prefectural School of Painting
・Kyoto City Specialist School of Painting
・Kyoto City School of Arts and Crafts

画学校の歴史

明治13(1880)年、日本最初の公立美術学校、京都府画学校が京都御苑内の御殿を借りて開かれました。はじめは西洋画も学べましたがその後廃止され、図案、漆工、彫刻が追加されます。明治42(1909)年、日本画専門の上級学校として京都市立絵画専門学校が併設されます。場所は京都大学の西、吉田でした。戦後は京都市立芸術大学となります。京都の近代日本画家のほとんどはこの学校で学んだ、もしくは教えたといっても過言ではありません。

The history of public painting schools

As the first Japanese public art school, Kyoto Prefectural School of Painting was opened in 1880, borrowing a spot in the palace inside the Kyoto Imperial Garden. At first Western painting was also taught there, but was later discontinued. The subjects of design, lacquering, and sculpture were added. In 1909, the Kyoto City Specialist School of Painting was attached as a high level school specializing in nihonga. This was located to the west of Kyoto University in Yoshida. After WWII it became the Kyoto City University of Arts. It would not be an overstatement to say that most modern nihonga painters have either learned or taught at this school.

勉強の仕方

日本画の実技は、^{うんぴつ}運筆といって先生のお手本を正確に写すところからはじまり、写生や古画の模写をしながら腕を磨きます。美術史や理論の講義も聴きます。美術工芸学校となつてからは普通の学校同様、国語、数学、体育などもありました。

How nihonga is learned

Acquisition of nihonga painting proficiency starts with "unpitsu," the process of accurately reproducing the teacher's examples. Students continue to polish their skills through life sketching and copying old, classic paintings. They also sit in art history and theory lectures. After the school became the School of Arts and Crafts, subjects like Japanese, mathematics, and physical education were included just like other standard schools.

- はごう
● 入江波光
Ine Hako
- 村上華岳
Murakami Kagaku
- 榊原紫峰
Sakakibara Shiho
- 甲斐庄楠音
Kainosho Tadaoto
- 福田平八郎
Fukuda Heihachiro
- 土田麦僊(←竹枝会より)
Tsuchida Bakusen (transferred from Chikujokai)
- 岡本神草(菊池塾へ→)
Okamoto Shinsou (transferred to Kikuchi Private School)

出身画家

Graduating painters



『二月之頃』(1911年) 村上華岳 京都市立芸術大学芸術資料館蔵
"Landscape in February" (1911)
Murakami Kagaku
Museum, Kyoto City University of Arts Collection

In the past, there were two ways to learn nihonga. One was to be accepted under a prominent painter and learn directly from that painter. Opportunities for education run privately by painters were called "private painting school." The other way to learn was to enroll in a public school. The Kyoto Prefectural School of Painting was established under the principle that drawing makes up the foundation for the various artistic skills. Public school educators often opened up their own private painting school in their homes, and many of the students who graduated from public schools entered private schools for more training. A painter who graduated from a public school and did not join a private school was called a "public school painter."

V S 画塾

Private painting schools

● 幸野私塾 (主宰: 幸野煤嶺)
Kono Private School (Director: Kono Bairei)

● 景年塾 (主宰: 今尾景年)
Keinen School (Director: Imao Keinen)

● 竹枝会 (主宰: 竹内栖鳳)
Chikujokai (Director: Takeuchi Seiho)

● 菊池塾 (主宰: 菊池芳文、菊池契月)
Kikuchi Private School (Directors: Kikuchi Hobun and Kikuchi Keigetsu)

● 晨鳥社 (主宰: 西村五雲、山口華楊 / 現存)
Shinchosha (Directors: Nishimura Goun and Yamaguchi Kayo / Currently open)

● 東丘社 (主宰: 堂本印象 / 現存)
Tokyu-sha (Director: Domoto Insho / Currently open)

画塾と画家
Private painting
schools and painters

画塾の機能

古来優れた画家のもとには多くの弟子が集まり、工房で師の手伝いをしながら絵を学びました。近代になると教育の機能が強くなり、画塾と呼ばれるようになりました。竹内栖鳳の竹枝会などは、住み込みや通いのたくさん弟子があり、参考図書なども充実し、ちょっとした学校のようなでした。時代が進むと、絵の書き方の伝授より、互いに絵を講評し合う研究会としての色彩が強くなります。

The functions of a private painting school

Since the days of old, numerous students would gather around skilled painters and learn how to paint while also assisting their teacher in the studio. In the modern era, the educational function became more enhanced, and these studios started to be called private painting schools. At places like Takeuchi Seiho's Chikujokai, there were supposedly many students living right in the facilities and reference texts were thoroughly stocked, making it a bit similar to an actual school environment. As time passed, the atmosphere of painting technique instruction was overshadowed by a growing a study group feel in which participants evaluated each other's paintings.

目指せ官展入選

明治40(1907)年に文部省美術展覧会(文展)がはじまつてからは、これに入選、入賞することが画家の評価に直結するようになりました。文展は帝展、日展など名を変えるので官展と総称します。官展の権威は非常に高く、有力画家は審査員もしているので、画塾への加入は官展入選への近道とも見なされていました。一方、審査結果に対する反発から新団体が旗揚げされることもしばしばありました。

Getting accepted into the Kanten Exhibit

From the time at which the Ministry of Education Art Exhibition (often called the "Bunten Exhibition") started in 1907, having works accepted into this exhibition and winning prizes came to be directly connected to the strength of a painter's reputation. The Bunten Exhibition changed its name several times to titles like the Teiten Imperial Art Exhibition and the Nitten Japan Fine Arts Exhibition, so all of the various incarnations are referred to collectively as the government sponsored "Kanten Exhibit." The authoritative power of the Kanten Exhibit is extremely high, and powerful painters serve on the panel of judges, so joining a private painting school came to be seen as the closest route to having work approved there. Alternatively, there were also frequent new groups forming in opposition to the judgements of the judging panels.

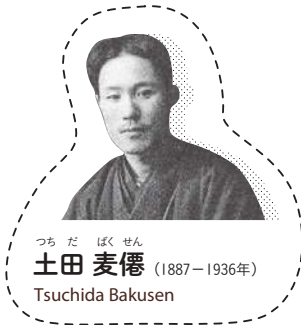


『四時花木群虫図』(1885年) 今尾景年 京都府蔵(京都文化博物館管理)
"Four o'clock Flower and Tree Copse Insect Painting" (1885)
Imao Keinen
Kyoto Prefecture Collection (managed by The Museum of Kyoto)



大正日本画の強烈な

新世代の旗手

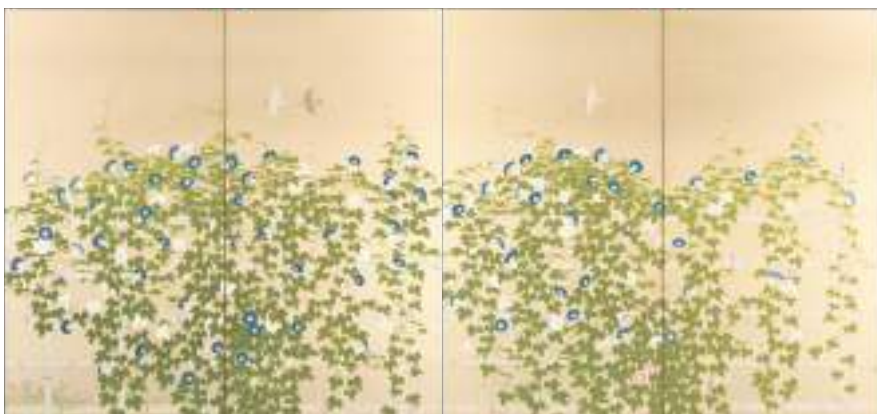


つちだ ばくせん
土田 麦僊 (1887-1936年)
Tsuchida Bakusen

新潟生まれ。鈴木松年・竹内栖鳳に師事する。京都市立絵画専門学校卒業後、国画創作協会を旗揚げし、栖鳳の次世代に当たる新進気鋭の画家として数多くの力作を発表する。西洋近代絵画の様式を取り入れた新味のある表現を示し、大正時代の日本画に新生面を開いた。作品は舞妓や大原女の美人画から花鳥画まで描く。

Powerful flag-bearer for a new generation of Taisho era nihonga

Born in Niigata. Studied under Suzuki Shonen and Takeuchi Seiho. After graduating from the Kyoto City Specialist School of Painting, he started the Kokuga Sosaku Kyokai (National Creative Painting Association) and presented numerous tour de force pieces as a spirited rising painter in the generation following Seiho. He displayed a fresh, new form of expression incorporating the modern Western painting format and launched a departure from Taisho era nihonga. His works included themes ranging from bijin-ga featuring maiko and women from Ohara to bird-and-flower painting.



『朝顔』(1928年) 収蔵：京都国立近代美術館
"Morning Glories" (1928)
Collection: The National Museum of Modern Art, Kyoto

作品1
Painting 1

作品のために

3年間朝顔を栽培

麦僊はこの制作に際して朝顔を3年間栽培しました。意図に沿う咲き方となるように、絵の下図を設計図として垣根を組み、早朝から櫓を立てて写真に励みました。また、朝顔を描いた古典絵画も熱心に研究しています。蔦の曲線と竹垣の直線による明快な構図に、白と青の花の清澄な色彩、緑の葉の繊細な濃淡が、味わい深い穏やかな雰囲気醸し出しています。

Bakusen raised morning glories for three years just for a painting

When working on this painting, Bakusen raised morning glories for three years. In order to ensure that the flowers would bloom in line with his own specifications, he put together a fence using his own compositions as the design plan and threw himself into putting up a turret in the early morning to work at sketching. He also set about passionately studying classic paintings of morning glories. The clear-cut composition made up of the curved lines of the ivy and the straight lines of the bamboo fencing, the crisp coloration of white and blue flowers, and the delicate shading of the green leaves produce a poignantly quiet ambiance.

早朝からランプの灯りをたよりに朝顔の花を写生したんだって

He sketched morning glory flowers from early in the morning under lamp light.



大正7(1918)年、既存の展覧会の審査を不服として、京都市立絵画専門学校第1期生の土田麦僊、小野竹喬、榎原紫峰、村上華岳、野長瀬晩花が結成した在野の美術団体。竹内栖鳳らを顧問に据え、東京と京都で展覧会を開催し、昭和3(1928)年の解散まで日本画壇に清新な刺激を与えました。

This was a non-governmental art group formed in 1918 by first year Kyoto City Specialist School of Painting students Tsuchida Bakusen, Ono Chikkyo, Sakakibara Shiho, Murakami Kagaku, and Nonagase Banka out of dissatisfaction with judging for the existing exhibitions. They placed figures like Takeuchi Seiho in advisor positions, held exhibitions in Tokyo and Kyoto, and continued to deliver new stimulus to nihonga painting circles until they disbanded in 1928.



『罰』(1908年) 収蔵：京都国立近代美術館
"Punishment" (1908)
Collection: The National Museum of Modern Art, Kyoto

Notice the children's expressions

These children are being punished, perhaps for getting sidetracked on the way to school and showing up late. This is a humorous piece overflowing with a realistic feel in its depiction of children punitively made to stand in the hallway outside of the classroom. The expressions and body language of the children is rendered in detail. This is an extremely skilled example of a psychological depiction of each person having a totally unique way of being. For this piece, Bakusen went around to elementary schools in Kyoto and sketched children there. In addition, he also studied figure rendering and portraiture in Western painting from Seiho's document collection.

作品2
Painting 2

子供たちの表情に注目

学校へ向かう途中、道草をして遅刻したのでしょうか。教室の外の廊下に立たされる子供たちを描いた現実感溢れるユーモラスな一作。子供の表情や仕草が細やかに描かれ、三者三様の心理描写が巧みです。この作品のために麦僊は、京都市内の小学校で子供を写生して回り、さらには、栖鳳の蔵書類から西洋画の人物表現を学んでいます。



これまでの日本画にはない斬新なテーマなんだよ

This is an innovative theme not seen in previous nihonga.

小さい頃の自分の思い出を重ねてはるんかしら

I wonder if he is also drawing on memories from his own childhood?



作品3
Painting 3

西洋画と日本画の

融合の結実

麦僊はヨーロッパから帰国後すぐにこの作品の制作に着手し、作品の草稿を展覧会で発表、ほぼ4年の歳月を費やしてようやく完成させました。大原女という日本的な題材を扱いながらも、マネの『草上の昼食』の構図、フレスコ画の淡い色調、アンリ・ルソーの空や植物の表現を彷彿とさせます。麦僊が目指す西洋と日本の絵画の融合が、時間をかけてここに醸成されました。

The fruit of a blending of Western painting and nihonga

As soon as Bakusen returned from Europe, he started working on this piece. He showed a rough of the piece at an exhibit, and completed the final version only after spending about four long years working on it. While Oharame (Woman Peddlers from Ohara) deals with a very Japanese subject, it shows resemblance to the composition of Manet's "Luncheon on the Grass," the light color scheme of fresco painting, and Henri Rousseau's depictions of the sky and plants. Bakusen's ideal blending of Western and Japanese painting has finally matured here after being cultivated for many years.



『大原女』(1927年) 収蔵：京都国立近代美術館
"Oharame (Woman Peddlers from Ohara)" (1927)
Collection: The National Museum of Modern Art, Kyoto

生涯 自然美を 見つめ続けた



おの ちっきょう
小野 竹喬 (1889-1979年)
Ono Chikkyo

岡山生まれ。竹内栖鳳に師事。初期には西洋近代絵画に関心を示し、渡欧する。風景画の分野で新境地を開く。作品には清澄な空気感が漂い、穏やかに詩情豊かな趣が見られる。享年89歳、長寿の画家で日本の自然を描き続けた。

An entire life spent looking at natural beauty
Born in Okayama. Chikkyo studied under Takeuchi Seiho. He initially expressed an interest in modern Western painting, and visited Europe. He opened up a new front in the field of landscape painting. His works were overflowing with a clear, distinct sense of space, and display a mellow style rich in lyricalness. Living to the age of 89, Chikkyo was a long lived painter who spent his entire life painting the nature of Japan.

作品
Painting

空色の微妙な 変化を捉える

夕焼けに染まる茜色の空と雲、木を描いたシンプルな作品。竹喬得意のテーマであり、京都の旧関西西日仏学館南にある銀杏並木を描いています。彼は「神経質な梢」の面白さに惹かれましたが、作品では雲を主体にして描いたと語っています。夕焼け雲の微妙な色調の変化を見事に表現しています。

Capturing subtle changes in azure
This is a simple piece depicting the Sunset tinged madder red sky and clouds with trees. It is a theme Chikkyo specialized in, in this case rendering ginkgo trees located to the south of the old Kyoto L'Institut Franco-Japonais du Kansai. Chikkyo was attracted to the interestingness of "nervous tree tops," but he says that he meant for the clouds to be the subject of his painting. The subtle coloration fluctuations of the Sunset is superbly rendered here.



『夕雲』(1965年) 収蔵：京都市美術館
"Evening Clouds" (1965)
Collection: Kyoto Municipal Museum of Art

退廃的な 女性像を描く異才



おかもと しんそ
岡本 神草 (1894-1933年)
Okamoto Shinso

神戸生まれ。菊池契月に師事。舞妓や婦人を題材に官能的な美人画を描いた。将来を期待されながらも38歳の若さで急逝する。作品数の少なさにもかかわらず、新しい独自の女性の姿を表現したことで京都画壇に衝撃を与えた。

The virtuoso who painted decadent women
Born in Kobe. Studied under Kikuchi Keigetsu. Shinso painted sensual bijin-ga featuring women and maiko. He was expected to have an amazing future, but unfortunately passed away suddenly at the young age of 38. Even though he only left behind a small number of works, he did deliver quite a shock to Kyoto painting circles with his new and original ways of depicting the female form.

花鳥動物

を愛でる孤高の画家

さかきばら しほ
榊原 紫峰 (1887-1971年)
Sakakibara Shiho



京都生まれ。竹内栖鳳に師事。人生を通じて花鳥画を手がけ、自然と生き物を描く。初期には西洋画の影響を受けるが、国画創作協会解散後は画壇から離れ、自然との交感を求めて孤高に制作を行い、水墨画の世界に専心する。

The aloof painter who loved birds, flowers, and animals
Born in Kyoto. Studied under Takeuchi Seiho. Shiho worked at bird-and-flower paintings throughout his entire life, and painted nature and animals. He was influenced by Western painting in his early years, but after the disbanding of the Kokuga Sosaku Kyokai (National Creative Painting Association), he left painting circles, dove into working on paintings alone from a desire to commune with nature, and submerged himself in the world of ink wash paintings.

作品
Painting

ライオンが 野生に戻る瞬間

師・栖鳳も獅子図を得意としました。動物園で生きたウサギを餌にもらうライオンを偶然に目にして描かれた一作。警戒して唸りながら餌を睨む雄と、その餌を虎視眈々と狙う雌。作者の意図した力強さの表現は、動物の存在感に表れています。また一方で、表情や形の誇張に面白みも感じられます。



『獅子』(1927年) 収蔵：京都市美術館
"Lions" (1927)
Collection: Kyoto Municipal Museum of Art

When a lion returns to the wild
Shiho's teacher Seiho also specialized in lion paintings as well. This is a painting Shiho painted after unexpectedly seeing lions at the zoo be given live rabbits as food. The male snarls, glaring cautiously at the meal, while the female targets that meal vigilantly and enviously. The expression of strength consciously planned here by the artist communicates the animals' sense of presence. In addition, a curious fascination is also felt in the exaggeration of the facial expression and body forms.

作品
Painting

時代の空気を 映した舞妓

蠟燭の灯りの下で口紅をさす舞妓。赤を基調とした豪華な着物に、赤みを帯びた白い肌、デフォルメされた姿態は、まるで人間に化けたキツネを想像させ、不気味な妖艶さを漂わせています。大正時代の退廃的風潮を反映した新しい官能的な女性像は、当時大きな注目を集めました。

A maiko reflecting the new atmosphere of the times
A maiko applies lipstick under the light of a candle. The luxurious kimono with red as its underlying tone, the white skin clad highlighted with red, and the distorted body shape bring up images of a fox transformed into human form and emit a thick sense of unearthly provocativeness. This new sensual female form reflecting the decadent trend of the Taisho era garnered intense attention at the time.



『口紅』(1918年) 収蔵：京都市立芸術大学芸術資料館
"Lipstick" (1918)
Collection: Museum, Kyoto City University of Arts

近代化の一翼を担った女性画家
A female painter who contributed to modernization

女性の内面を写し出す

美人画の大家



うえむら しょうえん
上村 松園 (1875 - 1949年)
Uemura Shoen

画像提供：松伯美術館
Image provided by: Shohaku Museum of Art

京都生まれ。鈴木松年・幸野楳嶺・竹内栖鳳に師事する。日本画壇を代表する美人画の大家であり、近代的な感覚を取り入れた気品ある女性像を描いた。当代風俗や古典文学を主題に扱い、格調高い優美な作品を生み出している。人物の外面的な美しさのみならず、心情や精神性をも追求し表現した。女性初の文化勲章受章者。

The bijin-ga master who captured the inner-world of women

Born in Kyoto. Studied under Suzuki Shonen, Kono Bairei, and Takeuchi Seiho. Shoen was a bijin-ga master and a famous pillar of nihonga painting circles who painted dignified female images incorporating a modern feel. Her painting themes were current customs and classic literature. She produced sophisticated and graceful works. She went beyond the search for surface beauty in her figures and quested after sentiment and emotions of her subjects as well. She was the first female Order of Culture recipient.

作品1
Painting 1

実体験から描いた 母娘の心情

母親に導かれて婚礼の席に向かう明治時代の京都の花嫁。松園が実際に嫁入り支度を手伝った体験から生まれた作品です。うつむき加減の花嫁の表情には恥ずかしさ、不安、嬉しさが入り混じっています。一方で、母親の顔は明瞭には描かれず、その後ろ姿には責任感と緊張感が漂います。松園は、同図柄の作品『花ざかり』（現存せず）について「私の青春の夢をこの絵の中に託したもので、私にとって終生忘れ得られぬ一作であります」と語っています。

The emotions of a special mother and daughter moment painted from actual experience

A Meiji era Kyoto bride-to-be headed towards her wedding ceremony seat, guided by her mother. This is a painting born from Shoen's real life experience assisting with wedding preparations. The downward gaze of the bride-to-be holds a blend of shyness, anxiety, and joy. In contrast, the face of the mother is not painted clearly, and her back turned towards us speaks volumes of her feelings of responsibility and nervousness. About the painting "Springtime" (which does not exist today) that has the same design as this painting, she has said, "I infused this piece with my own youthful dreams, and it is a piece that I will never forget for my entire lifetime."



『人生の花』(1899年) 収蔵：京都市美術館
"The Flowers of Life" (1899)
Collection: Kyoto Municipal Museum of Art



上村 三代

Three generations of Uemura

上村松園、松篁、淳之は三代にわたる京都画壇の日本画家です。美人画の松園に対して、松篁は品格ある清雅な花鳥画を描き、また、淳之は象徴的で装飾性の高い花鳥画を描いています。代表作には松篁の『孔雀』（京都国立近代美術館蔵）、淳之の『好文亭襖絵』（京都・青蓮院門跡蔵）があります。

Uemura Shoen, Uemura Shoko, and Uemura Atsushi are three Kyoto painting circle nihonga painters ranging three generations of Uemura tradition. Compared to bijin-ga specialist Shoen, Shoko painted regal and sophisticated bird-and-flower paintings and Atsushi painted symbolic and highly decorative bird-and-flower paintings. Representative works include "Peacock" (The National Museum of Modern Art, Kyoto Collection) for Shoko and "Kobuntei Sliding Door Painting" (Kyoto, Shorenin Monzeki Temple Collection) for Atsushi.



『虹を見る』(1932年) 収蔵：京都国立近代美術館
"Looking up at the Rainbow" (1932)
Collection: The National Museum of Modern Art, Kyoto

作品2
Painting 2

虹と婦人、美しき情景

初夏の夕べの雨上がり、「虹が立った虹が立った」という声に誘われて、松園が東の空を見上げると、そこに鮮やかな虹が見えました。松園は湿った空気の中の涼しさ、爽やかさと、女性の美しさが互いに溶け合うような作品を描こうとしました。床几に腰かける婦人と、幼な子を抱く婦人の視線の先には虹がかかっています。日常のひとこまを切り出した一作。作品は屏風であり、屏風としてしつらえると人物と虹が向き合うように工夫されています。

A rainbow and women, a beautiful scene

Alerted by someone saying, "Look at the rainbow, look at the rainbow," after the rain had stopped in an early summer evening, Shoen looked up to the eastern portion of the sky to see a vibrant rainbow hovering. She set out to make a painting in which the coolness and crispness amidst the wet atmosphere and the beauty of the women blend and melt together. The gazes of both the woman seated on a movable bench and the woman holding small child are focused on a rainbow. This is a vignette, a slice of time in everyday life. The painting is a folding screen, and the composition is specially arranged so that when folded, the figures and the rainbow face each other.



赤ちゃんを抱くお母さんの姿から、温かな愛情を感じます

The form of the mother holding her baby radiates a warm feeling of love.

松園は母の死後、母や母性をテーマにした絵をよく描いたんだよ

After her own mother's death, Shoen painted many paintings with the theme of "mother" and "motherhood."



独立系 京都画壇画家
Independent Kyoto painting circle painters

中国に精通した 気骨ある画家



はし もと かん せつ
橋本 関雪 (1883-1945年)
Hashimoto Kansetsu

画像提供：白沙村荘 橋本関雪記念館
Image provided by: Hakusasonso Hashimoto Kansetsu Garden & Museum Kyoto

神戸生まれ。竹内栖鳳の画塾・竹杖会に入るが、後に脱会する。漢学に造詣が深く、中国や日本の古典を題材に格調高い作品を描いた。中国とヨーロッパを訪れており、後期印象派に感化される。作品は人物画、風景画と多岐にわたり、後半生には動物画の名作を多く残す。京都銀閣寺近くの邸宅・白沙村荘は橋本関雪記念館となっている。

A spirited painter highly knowledgeable about China

Born in Kobe. Entered Takeuchi Seiho's private painting school "Chikujokai," but later withdrew. Kansetsu was intensely well versed in the study of Chinese classics and painted culturally sophisticated pieces dealing with the Chinese and Japanese classics. He visited China and Europe and was influenced by post-impressionism. His paintings ranged over a broad scope, including things like figure painting and landscape painting, and he has left behind many animal painting masterpieces from the latter half of his life. His mansion Hakusasonso located near Kyoto's Ginkaku-ji temple is now the Hashimoto Kansetsu Garden & Museum Kyoto.



『木蘭』(1918年) 収蔵：白沙村荘 橋本関雪記念館
"Mu-lan" (1918)
Collection:
Hakusasonso Hashimoto Kansetsu Garden & Museum Kyoto

作品
Painting

中国詩の世界観を 表した作品

中国北魏の詩に詠われたヒロインを描いています。少女木蘭が徴兵される年老いた父の身代わりに男装をして戦地に赴き、手柄を立てて故郷に凱旋するというストーリー。画中の場面は帰郷の道すがら物思いに耽る様子を描いているのでしょうか。木蘭の姿には凛々しさと品格を感じます。また、動物画の名手であった関雪の白馬の描写も見どころの一つです。

A painting expressing the Chinese poetry worldview

This is a painting of a heroine sung of in Northern Wei poetry. It is the story of a young girl Mu-lan who disguises herself as a male and takes the place of her elderly father, who had been conscripted in the military. She goes to the front and proceeds to display amazing feats, ultimately being welcomed back as a hero in her hometown. This painting appears to capture a moment in which she has indulged in private meditation on her way back to her home. Her figure exudes a gallant character. Another point of interest is the rendering of the white horse by Kansetsu, who was a master of animal painting.



ディズニー製作の映画『ムーラン』も木蘭を題材に扱っているんだよ

The Disney movie "Mulan" also featured Mu-lan.

木蘭は故郷の家族を思い出しているんだよね

I wonder if Mu-lan is thinking of her family in her hometown here...



常に進化する

変幻自在 な存在



どう もと いん しょう
堂本 印象 (1891-1975年)
Domoto Insho

画像提供：京都府立堂本印象美術館
Image provided by: Kyoto Prefectural Insho-Domoto Museum of Fine Arts

京都生まれ。西山翠嶂に師事する。仏画や花鳥画を描き、常に新しい表現を模索して多彩に画風を展開させる。彫刻、陶芸、染織、金工をも手がけた。戦後ヨーロッパにわたり、帰国後は大胆に画風を変えて抽象表現へと向かう。京都衣笠に自らがデザインを考案した斬新な外観をもつ京都府立堂本印象美術館がある。

A constantly-evolving, ever-changing presence

Born in Kyoto. Studied under Nishiyama Suisho. Insho painted Buddhist and bird-and-flower paintings and constantly broadened the diversity of his style by always searching for new modes of expression. He tried his hand at sculpture, textile dyeing, and metalwork as well. After WWII, he went to Europe. After returning to Japan he boldly changed his approach to painting and headed towards abstract expression. In Kinugasa, Kyoto, there is a museum called the Kyoto Prefectural Insho-Domoto Museum of Fine Arts which the artist actually provided a design for, creating a fresh and innovative outward appearance.



『木華開耶媛』(1929年)
収蔵：京都府立堂本印象美術館
"Princess Konohanasakuya" (1929)
Collection:
Kyoto Prefectural Insho-Domoto Museum of Fine Arts

作品
Painting

桜に舞い降りた 美しき花の精

日本神話に登場する女神・木華開耶媛(このはなさくやひめ)を花の精になぞらえて、春爛漫の季節に満開の桜の下に座す姿として描いています。純白の衣に身を包み、長い黒髪を下ろす清らかな姿として表しながらも、穏やかな眼差しと、たおやかな手足からは独特の神秘性と官能美が醸し出されています。神話と桜を取り合わせて想像力豊かな世界を描き出しています。

A beautiful flower spirit amidst falling cherry blossoms

Portraying Princess Konohanasakuya, a goddess who appears in Japanese mythology, as an analogy for flower spirits, this painting depicts the seated figure underneath fully blooming cherry blossoms in the season of spring blooming flowers. While the figure is rendered as a pure figure clad in snow white garb with long black hair tumbling down, a unique mysteriousness and sensual beauty is felt in the calm gaze and elegant hands and feet. The result is a richly imaginative world blending together mythology and cherry blossoms.

木華開耶媛は安産の神様として信仰されているんだ

Princess Konohanasakuya is venerated as a goddess of easy childbirth.





定家 亜由子

さだいえ あゆこ

1982年滋賀県生まれ。京都市立芸術大学大学院美術研究科修了。2010年、日展入選。以降、数多くの個展やワークショップを開催。現在無所属。

Sadaie Ayuko

Born in Shiga Prefecture in 1982. Completed the Master's Course at the Graduate School of Arts in the Kyoto City University of Arts. Accepted to the Nitten Japan Fine Arts Exhibition in 2010. Since then, she has held numerous private exhibitions and workshops. She currently does not belong to any groups.

Interview

Nihonga painter Sadaie Ayuko

自然がもつ「美しさ」と向き合い、さまざまな作品を描く定家亜由子さん。

若手日本画家として幅広く活躍しつつも、今なお先人から学ぶことが多いといいます。

そんな定家さんに、京都の町がもつ文化的な魅力や、ここで創作する喜びについて語っていただきました。

Sadaie Ayuko has painted many different works in her relationship with the "beauty" that nature holds. Widely active as a young nihonga painter, she says that there is still a lot to learn from her predecessors. Sadaie spoke to us on the wonderful culture that the city of Kyoto possesses and the joy created here.

美の本質に写生で近づく

野山で遊んで育った私にとって、自然の中にある力強い「美しさ」はあこがれです。「写生」はその「美しさ」と、向き合うためのもの。写生を重ねることで、少しずつ自然に近づき、やがて調和していく感覚があります。岩絵具など日本画の画材を扱う時も似ていて、「絵具の声」を聞かないとうまく描けません。鉱物や貝殻で作られた画材を使うことは、自然そのものに向き合うのと同じだからかもしれません。創作の時間は、そういった自然との対話を通して美しさとは何かについて考える時間です。

Getting closer to the essence of beauty through sketching

I grew up playing in the fields and mountains, so I am in awe of the powerful "beauty" that infuses the world of nature. To me, "sketching" is a method of having a relationship with that "beauty." Sketching over and over lets you get a little closer to nature, and eventually leads to a feeling of harmonizing with nature. Handling nihonga painting materials like the crushed rock iwa enogu pigments is also similar to this, and when I cannot hear the "voice of the pigment," I cannot paint well. This might be because using painting materials made from minerals and shells is the same as having a relationship with nature itself. When I am involved in creating, that is a time when I think, through this kind of conversation with nature, about what beauty really is.



『花薊』500×606mm (2013年)

"Hana Azami"
500 x 606 mm (2013)

『背くらべーペンペン草と芍薬ー』
530×727mm (2018年)

"Shepherd's Purse and Chinese peony"
530 x 727 mm (2018)

京都のまちに気づかされたこと

日本画の画材に本格的に触れたのは大学に入ってから。子供の頃から自然と向き合うのが好きな私にぴったりな画材だと感じました。ただ、学んでいる中で「魂を込めて大きな絵を描く」ことが求められた時、それに応えることが難しくなり迷いも生じました。その頃、京都のまちである発見をします。近代日本画の画家たちが描いた掛け軸や短冊が、和菓子屋などの店頭飾られていたんです。有名な画家の作品が人々の暮らしの中で親しまれていることを知った時は、嬉しかったですね。「さりげないのに美しい。それを誰かが大事にしている。小さな作品でも描き手の思いは人の心に伝わるんだな」と京都のまちが、私に気づかせてくれました。

画家として鍛錬する場

日本画を観ることも好きで、いろいろ足を運んでいます。例えば白沙村荘 橋本関雪記念館には関雪が制作した画室があり、その場所からどんな視点で自然を見ていたのか想像すると、関雪が残した作品の見え方が変わります。堂本印象が自らデザインした美術館は、印象の思想に触れられる貴重な場所。ほかにも職人さんの話を聞いたり、歳時記のある丁寧な暮らしを心がけたり…そんな多くの文化的刺激を受けられる京都に鍛えられ、今も私は学び続けています。

高野山寶壽院・高野山専修学院奉納 襖絵八面『十九花のうた図』
(2018年)

Dedication to Koyasan Special Institute in Koyasan Hoju-in Temple, Eight sided sliding door painting "Nineteen Flower Song Painting"(2018)

What the city of Kyoto taught me

The first time I was actually exposed to nihonga materials was after I entered college. Having enjoyed an interest with nature since I was a child, I felt that these were the perfect art materials for me. However, when I was learning how to paint, whenever I was required to "put my soul into my work and paint a large painting," fulfilling that expectation was difficult, and I also felt some ambivalence. Around that time, I discovered something in the city of Kyoto. Hanging scrolls and rectangle strip "tanzaku" works painted by modern nihonga painters were hung as decorations at store fronts in places such as Japanese sweets shops. When I discovered that the paintings of famous painters were being enjoyed right in the middle of the everyday life of people, that made me happy. The city of Kyoto helped me discover that, "These are casual but beautiful. And people really value them. Even small paintings, the feelings of the painter speak right to the viewer's heart."

Places that cultivated myself as a painter

I also love looking at nihonga works, and I go all over to view them. For example, in Hakusasono Hashimoto Kansetsu Garden & Museum Kyoto, there is an art studio that was used by Kansetsu. When I try to imagine what kind of viewpoint he looked at nature with from this location, the way I look at the paintings he left us changes. The art museum that Domoto Insho designed himself is an invaluable place for coming into direct contact with Insho's way of thinking. In addition, I also listen to what artisans have to say and endeavor to live a respectful lifestyle as exemplified by haiku terminology lists... I let myself be cultivated by Kyoto, this city that exudes that kind of pervasive cultural stimuli, and will continue to learn even now.



京都画壇の作品を収蔵する

京都市内の美術館・博物館

Collecting and storing Kyoto painting circle works Art and cultural museums in Kyoto

アイコンの見方 Icon key

- 所在地 Location
- 電話番号 Telephone number
- 開館時間 Open hours
- 休館日 Closed days
- ホームページ Website

京都市美術館 Kyoto Municipal Museum of Art



※京都市美術館本館は、再整備工事のため休館中
*The Kyoto Municipal Museum of Art main building is currently closed for the renovation project

美術館別館は、各美術団体の展覧会を中心に開催

The Kyoto City Museum of Art Annex is open primarily for exhibitions by different art organization

<http://www2.city.kyoto.lg.jp/bunshi/kmma/>

所蔵作品の本冊子掲載ページ P7、P9、P10、P12、P19、P20、P21
Works included in this pamphlet

昭和8(1933)年設立。建築当初の建物が現存する中では、日本最古の大規模公立美術館。80年以上の時を経て、建物・設備の老朽化などさまざまな課題に直面しているため、再整備事業を推進。ネーミングライツを導入し、平成31(2019)年度中に通称「京都市京セラ美術館」として生まれ変わります。再整備後は、京都画壇の名品に出会える常設展示場、最先端の現代アートからアニメまで幅広く対応する新館展示室を新設。カフェやショップ、無料でくつろげる空間など機能が飛躍的に向上します。

Built in 1933. Among large-scale public art museums which still exist in their original buildings, it is the oldest in Japan. Over 80 years have passed since construction, and because it is facing various issues such as the aging of the building and the facilities, it is undergoing a renovation project. Naming rights were introduced, and in mid-2019 this museum will be reborn under the general name "Kyoto City KYOCERA Museum of Art." After the renovation is complete, a permanent exhibition hall where visitors can discover masterworks of Kyoto painting circles and an annex exhibition hall that handles a diverse array of work ranging from the forefront in modern art to animation will be newly opened. With a cafe and shop as well as space to relax that does not require an entrance fee, the functionality of the museum will skyrocket.

〒606-8344 京都市左京区岡崎円勝寺町124(岡崎公園内)
075-771-4107

124 Okazaki Enshoji-cho Sakyo-Ku, Kyoto 606-8344 (in Okazaki Park)
075-771-4107

京都国立博物館 Kyoto National Museum



<https://www.kyohaku.go.jp/>

明治30(1897)年に京都東山に開館。120年余の歴史をもち、京都に伝来した美術品や文化財、日本・東洋の古美術品や埋蔵文化財などを収蔵。仏像を中心とする彫刻作品や、古代から近世にかけての考古遺物・陶磁器・絵画・書跡・染織・漆工・金工など、さまざまな分野の作品を随時入替ながら展示しているほか、年2回特別展も開催しています。

Opened in the Higashiyama area of Kyoto in 1897. With a 120 year history, this museum houses artworks and cultural properties transmitted through the ages in Kyoto as well as old artworks and buried cultural properties from throughout Japan and Asia. It exchanges out and shows different works in all sorts of fields such as sculptures centering on Buddhist works as well as things like archaeological relics, ceramics, paintings, old writings, textile dyeing, lacquering, and metalwork from ancient to modern times and also holds a special exhibit twice a year.

〒605-0931 京都市東山区茶屋町527

075-525-2473(テレホンサービス)

火～木、日 9:30～17:00(入館は16:30まで)
金土 9:30～20:00(入館は19:30まで)

毎週月(祝日の場合は開館、翌火曜休館)、年末年始

527 Chaya-cho, Higashiyama-ku, Kyoto City 605-0931

075-525-2473 (Telephone information service)

Tuesday-Thursday and Sunday: 9:30-17:00 (Admission until 16:30)
Friday and Saturday: 9:30-20:00 (Admission until 19:30)

Closed days: Mondays (if Monday is a holiday, open on Monday and closed the following Tuesday) and the New Year holiday season

京都国立近代美術館 The National Museum of Modern Art, Kyoto

P8、P11、P17、P18、P22



<http://www.momak.go.jp/>

昭和38(1963)年、国立近代美術館京都分館として発足。昭和42(1967)年に京都国立近代美術館として独立後、昭和61(1986)年に現在の建物(新館)が完成。国内外の近代美術品約1万3千点を収蔵。日本画・洋画・工芸・版画・デザイン・写真などを積極的に収集・保管・調査・研究・展示を実施しています。

Launched in 1963 as the Kyoto annex for the National Museum of Modern Art. After branching off as an independent facility under the new name "The National Museum of Modern Art, Kyoto" in 1967, the current building it uses (the new museum building) was completed in 1986. It houses approximately 13,000 modern art pieces from within and outside of Japan. It actively engages in collecting, storing, surveying, researching, and exhibiting artworks including nihonga (Japanese-style paintings), western-style paintings, crafts, prints, design, and photography.

〒606-8344 京都市左京区岡崎円勝寺町26-1

075-761-4111

火～木、日 9:30～17:00(入館は16:30まで)
金土 9:30～20:00(入館は19:30まで)

月(祝日の場合は開館、翌火曜休館)、
年末年始、展示替期間

26-1 Okazaki Enshoji-cho Sakyo-Ku, Kyoto 606-8344

075-761-4111

Tuesday-Thursday and Sunday: 9:30-17:00 (Admission until 16:30)
Friday and Saturday: 9:30-20:00 (Admission until 19:30)

Closed days: Mondays (if Monday is a holiday, open on Monday and closed the following Tuesday), the New Year holiday season, and when switching out exhibitions

京都文化博物館 The Museum of Kyoto

P10、P16



<http://www.bunpaku.or.jp/>

京都の歴史と文化をわかりやすく紹介する総合的な文化施設として昭和63(1988)年に開館。多彩な特別展のほか、総合展示室では京都ゆかりの優品を折々の企画にあわせて紹介しています。心地良い環境を整えたフィルムシアターでは、京都府所蔵の名作映画を上映。

Opened in 1988 as a comprehensive cultural facility designed to introduce the history and culture of Kyoto with presentation methods that make it easy to understand. In addition to holding diverse special exhibits, the general exhibition hall introduces masterworks with a connection to Kyoto in line with occasional exhibition plans. The fully-comfortable film theater shows famous films in the Kyoto Prefecture collection.

〒604-8183 京都市中京区三条高倉

075-222-0888

総合展示 10:00～19:30(入場は19:00まで)
特別展 10:00～18:00

※毎週金曜は19:30まで延長(入場はそれぞれ30分前まで)
別館 10:00～19:30(各種イベント時は別)

月(祝日の場合は開館、翌火曜休館)、12/28～1/3

Sanjo-Takakura, Nakagyo-ku, Kyoto City 604-8183

075-222-0888

General exhibits: 10:00-19:30 (Admission until 19:00)
Special exhibits: 10:00-18:00 (Admission until 17:30)

*Open hours are extended to 19:30 on Fridays (Admission until 19:00)
Art Annex: 10:00-19:30 (subject to change for individual events)

Closed days: Mondays (if Monday is a holiday, open on Monday and closed the following Tuesday) and 12/28-1/3

京都市立芸術大学芸術資料館 Museum, Kyoto City University of Arts

P8、P15、P20



<http://w3.kcuu.ac.jp/muse/>

平成3(1991)年京都市立芸術大学に設置された博物館相当施設。明治13(1880)年に開校した京都府画学校以来の130年を越える歴史を継承しています。京都と京都市立芸術大学の歴史に根差した調査研究活動を通じて、積極的に資料の収集、貴重な資料の保存を実施。

This is a facility that was established in the Kyoto City University of Arts in 1991 as a facility equivalent to a research museum. It has inherited and maintained a history exceeding 130 years, from the time of the opening of the Kyoto Prefectural School of Painting in 1880 onward. Through survey and research activities rooted in the history of Kyoto and the Kyoto City University of Arts, it actively engages in the collection of sources and preservation of important materials.

〒610-1197 京都市西京区大枝番掛町13-6

075-334-2232

9:00～17:00

陳列室は会期中の月(祝日の場合は開館、翌火曜休館)

事務室は土日祝、年末年始

13-6 Oekutsukake-cho, Nishikyo-ku, Kyoto City 610-1197

075-334-2232

9:00-17:00

Closed days: Exhibition hall is closed on Mondays during exhibitions (if Monday is a holiday, open on Monday and closed the following Tuesday)

Office is closed on Saturdays, Sundays, holidays, and the New Year holiday season

京都府立堂本印象美術館 Kyoto Prefectural Insho-Domoto Museum of Fine Arts

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<http://insho-domoto.com>

大正～昭和時代にかけて活躍した京都出身の日本画家・堂本印象が、昭和41(1966)年に設立した美術館。外観から内装まで、すべて印象自らのデザインで空間全体を一つの「作品」として楽しむことができます。展示室では印象作品のほか、近現代日本画などさまざまな企画展を開催。平成30(2018)年春にリニューアルオープン。

This is a museum established in 1966 by Domoto Insho, a nihonga painter from Kyoto who was active from the Taisho era through the Showa era. From the exterior to the interior, visitors can enjoy the entire space, which was designed by Insho himself, as a "piece of art." The exhibition hall shows work by Insho as well as holding all sorts of special planned exhibitions including modern nihonga shows. Renovated and reopened in spring 2018.

〒603-8355 京都市北区平野上柳町26-3

075-463-0007

9:30～17:00(入館は16:30まで)

月(祝日の場合は開館、翌火曜休館)、12/28～1/4
そのほか、展示替えなどで臨時休館の場合あり

26-3 Hirano Kamiyanagi-cho, Kita-ku, Kyoto City 603-8355

075-463-0007

9:30-17:00 (Admission until 16:30)

Closed days: Mondays (if Monday is a holiday, open on Monday and closed the following Tuesday) and 12/28-1/4
In addition, there are occasional periodic closures for switching out exhibitions, etc.

京都市学校歴史博物館 Kyoto Municipal Museum of School History

裏表紙 Back cover



<http://kyo-gakurehaku.jp/>

「番組小学校」をはじめとする京都教育の伝統と、学校の運営と創設に力を注いだ町衆の情熱を全国に発信するため、京都市の学校に遺された教科書などの歴史資料、卒業生などが学校に寄贈した美術工芸品(絵画・書跡ほか)を収集・保存・展示しています。平成10(1998)年、元京都市立開智小学校を改修整備して開館。館長は日本画家の上村淳之氏。

In order to communicate nationwide the Kyoto education tradition, including the "bangumi" (school district) elementary schools, and the enthusiasm that Kyoto residents have poured into operating and founding schools, this museum collects, houses, and displays historical materials such as textbooks remaining in Kyoto city schools and art and craft works (paintings, written works, etc.) dedicated to schools by graduates and the like. It opened in 1998 using a renovated and repaired building previously belonging to the former Kaichi Gakko Primary School. The director is nihonga painter Uemura Atsushi.

〒600-8044 京都市下京区御幸町通仏光寺下る横町437

075-344-1305

9:00～17:00(入館は16:30まで)

水(祝日の場合は翌平日)、12/28～1/4

437 Tachibana-cho, Gokomachi-dori, Bukkoji-sagaru, Shimogyo-ku, Kyoto City, Japan 600-8044

075-344-1305

9:00-17:00 (Admission until 16:30)

Closed days: Wednesdays (if Wednesday is a holiday, closed the next weekday) and 12/28-1/4

※料金は各施設の展覧会によって異なります。 *Entrance fees differ for each facility exhibition.

※各施設に所蔵されている本誌掲載作品は常に展示されているわけではありません。 *Works appearing in this pamphlet are not always on permanent display at the related facilities.



日本画ってどうやって描くの!?

日本画は岩絵具をはじめ、染料や墨、金箔などを使って描かれています。
ここでは、岩絵具とその使い方を紹介します。

Just how are nihonga paintings painted???

Nihonga paintings are painted with a crushed rock pigment called iwa enogu and other materials including dyes, sumi ink, and gold leaf. This section introduces iwa enogu pigment and how it is used.

1. 『鉱物』を砕いて岩絵具を作る

作品を間近で鑑賞すると、きらきらと輝く岩絵具の粒子を見つけることができます。天然鉱物ならではの不揃いな粒子や不純物によって、独特の発色が生み出されています。

"Minerals" are crushed to make iwa enogu pigment
If you look at a nihonga painting close-up, you will be able to see the glittering iwa enogu pigment granules. The uneven particle layering and impurities characteristic of natural minerals generate a unique color effect.

3. 絵具と『にかわ』を混ぜる

『にかわ』は動物の皮や骨から作られる接着剤です。にかわを湯で溶かして、絵具と混ぜて使います。

The pigments are blended with "nikawa"
"Nikawa" is an adhesive agent made from animal hide and bones. It is melted in hot water and blended with pigments.

2. さまざまな濃淡の『岩絵具』

岩絵具の色の濃淡は、鉱物の粒子の大きさで決まります。細かい粒子ほど、色が淡くなります。岩絵具は現在も画材屋で入手できますが、『群青』や『緑青』の絵具はとて高価です。

The variety of shades of "iwa enogu pigment"
The shade of an iwa enogu pigment color is determined by the size of the mineral particles. The more refined the particles are, the lighter the color. Iwa enogu pigments can be procured at art stores even now, but pigments like "gunjo" (azure) and "rokusho" (blue-green) are very expensive.

4. 『筆』で紙や絹に描く

筆の穂の材料には、用途に応じてヒツジやイタチなどのさまざまな動物の毛が使われています。

The painter paints on paper or silk with brushes
The materials used as hair for the brushes come from the hair of all sorts of different kinds of animals like sheep and weasels, depending on the way the brush is to be used.

京都文化カプロジェクト 2016-2020 創造する文化 京都から世界へ

Kyoto Power of Culture Project 2016-2020

The Creative Power of Culture: From Kyoto to the World

「京都文化カプロジェクト」は、東京2020オリンピック・パラリンピック競技大会等を契機として、日本の文化首都・京都を舞台に行われる文化と芸術の祭典です。オリンピックは、世界最大の平和の祭典であり、スポーツの祭典であるとともに、文化の祭典でもあります。オリンピック憲章では、オリンピズムとはスポーツを文化、教育と融合させ、生き方の創造を探索するものと規定しています。2020年に向けて、京都から多彩な文化・芸術を世界に発信するとともに、国内外の人々と交流・協働し、新たな創造の潮流を起こしていきたいと考えています。

The "Kyoto Power of Culture Project" is a culture and art festival held in Kyoto, the cultural capital of Japan, that was originally launched to correspond to events like the large scale competitions of the Tokyo 2020 Olympic and Paralympic Games. The Olympic Games is the largest worldwide celebration of peace. In addition to being a sports festival, it is also a festival of culture as well. The charter of the Olympic Games defines the spirit of Olympism as seeking to create a way of life that blends sport with culture and education. With our eye on 2020, our goal is to communicate to the world the diverse bevy of culture and arts in Kyoto and to deliver a stream of original new artistic creation through interaction and collaboration with both the local and international communities.

三つの目標 Our three goals

世界の人々に京都の魅力を伝え
もてなす基盤をつくる
Communicate the amazingness of Kyoto to
the people of the world
Construct a foundation for hospitality

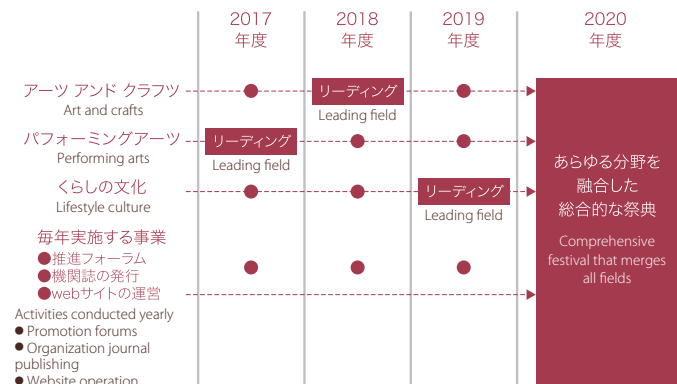
世界の人々に京都の総合的な
文化力を提示する
Present to the people of the world the
comprehensive power of Kyoto culture

世界の人々と協働し
新たな創造の潮流を起こす
Cooperate with the people of the world and
generate a new wave of creation

事業展開 Our activities

京都文化カプロジェクト実行委員会では、悠久の歴史に育まれてきたヒト・モノ・コトを「美術・工芸」(アーツアンドクラフツ)、「舞台芸術」(パフォーミングアーツ)、日常生活の中に息づく「くらしの文化」による三つの分野の視点を中心に事業を展開していきます。年度ごとに一つの分野に絞ったリーディング事業と合わせ、その他二つの分野のワークショップやイベントなど、さまざまな規模で実施しています。

The Kyoto Power of Culture Project Executive Committee conducts activities involving people, things, and traditions cultivated over history lasting from time immemorial. Our endeavors are centered around the viewpoint of three fields through "art and crafts," "performing arts," and the "lifestyle culture" that infuses our daily lives. Together with one leading area selected from the three arenas, every year we offer various opportunities involving the other two fields as well through activities like workshops and events.



京都文化カプロジェクト実行委員会への入会について

京都文化カプロジェクト実行委員会の趣旨にご賛同いただける団体、企業、個人を募っています。ご賛同いただける場合は下記URLからお申し込みください。(入会費・年会費不要)
※会員には、beyond2020プログラム(京都文化力)に認証された事業を定期的に配信します。
▶詳しくは <http://culture-project.kyoto/pages/entry/>



beyond2020プログラム(京都文化力)の認証について

京都文化カプロジェクト実行委員会では、2020年以降を見据えた文化プログラムを「beyond2020プログラム」として認証しています。認証を受けることで、ロゴマークを活用した広報や、本実行委員会ホームページのほか、全国の文化プログラムを集約・多言語化するポータルサイト「Culture Nippon」などに掲載され、広く事業がPRできます。
▶詳しくは http://culture-project.kyoto/pages/entry/entry_beyond.html

