

Abstracts

Biography and Works of Tamura Goko, a Japanese-style Painter

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Japanese-style painter Tamura Goko (1873-1940) was born in Minamiuonuma, Niigata, and moved to Tokyo to study under Satake Eiko (1835-1909), a follower of Tani Buncho School. Goko showed works at numerous exhibitions in the late Meiji era.

The purpose of this thesis is to recompile information about his biography and works. This time, I was fortunate enough to not only have his works and writings for my investigation, but also the opportunity to interview living members of his family.

In this thesis, I describe: Goko's upbringing, his exhibition history, his contact with Niigata during his Tokyo era, the only collection of art he published, titled *Goko Gafu* (published in 1909), the change of his signature, his creative attitude and the features of his works, results of a survey of his major existing works, and his activities in his later years. The end of the paper features a list of works contained in *Goko Gafu*.

Throughout my investigation, it became clear that: (1) Goko placed his primary focus on landscape paintings, and painted his impressions of the scenery based on his own trips to the places he depicted, (2) Goko played a part in the modernization of *nanga* by integrating his own unique style of shading based on Western painting techniques, (3) he insisted on the importance of individuality in artistic expression in the Taisho era, and tried to change the style of painting while being conscious of new trends in art, (4) in the Meiji era, Goko used his success in Tokyo as a foothold to become active in artwork production in Niigata, drawing several ceiling paintings in shrines and temples, and (5) a number of prominent figures, mainly in the Niigata prefecture, owned Goko's works historically.

Regarding Kumaoka Yoshihiko's *Woman with Her Shoulders Bared* and *A Study for Volendam (2)*

IZAWA Tomomi

Curator (The Niigata Prefectural Museum of Modern Art)

This is a report on two pieces in our collection, *A Study for Volendam (2)* and *Woman with Her Shoulders Bared* and other related information.

Kumaoka Yoshihiko (1889-1944) traveled to Europe at a time when he was developing a reputation as a mid-career painter in the art world in order to build skills to use later when he returned to Japan. *Woman with Her Shoulders Bared* painted during Kumaoka's time in Europe, shows the influence of Edouard Manet, whom Kumaoka studied. Because this work was exhibited

at the 7th Kaijusya Exhibition (1930), which demonstrated the achievements of Kumaoka's time in Europe after his return to Japan, and from the exhibition slip on the back of the wooden frame, it was determined that this piece was also exhibited at the Art Exhibition in Li Royal Family Deoksugung Palace.

Kumaoka produced *A Study for Volendam (2)* from materials gathered in Volendam, Holland, at a time when painters from all over the world gathered there to learn traditional customs. The study is one of the original sketches produced for the painting *Woman in Volendam*, which was exhibited at the 2nd Prince Shotoku Commemorative Association Exhibition in 1930, and you can see the process of trial and error leading up to the final work.

Both works are interesting in terms of conveying Kumaoka's interests and the results of his time in Europe, and I would like to explore how I can utilize them in the future.

Yorozu Tetsugoro's "Chaos", Interpreted in the Context of Zen

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The words "I am a dark chaos" are written in a sketchbook believed to have been used by Yorozu Tetsugoro (1885-1927) while visiting his hometown of Tsuchizawa, Iwate with his wife and children. I would like to attempt new interpretation of his works, focusing on the word "chaos" (*konton*), in the context of the Zen that Yorozu experienced from middle school to after graduation.

In an article he published in a newspaper during this visit to his hometown, Yorozu also used the word "chaos" to describe his own beliefs toward his creations. The Japanese word for chaos, *konton*, as defined by a Japanese dictionary, means "a myth of creation, in which the heavens and the earth are not yet separated and are in a mixed state," and the word even appears as far back as *Nihon Shoki*, one of the earliest written works in Japanese history. I will also discuss how Yorozu wrote in the same article about chaos as it appears in Zen, and presumably that he would have experienced in his Zen training (such as in *teisho*, a form of direct instruction on Zen texts, or in *koan*, catechetical questions for Zen meditation). Furthermore, I will connect and interpret a self-portrait photograph of Yorozu taken while he was a student at the Tokyo School of Fine Arts and another self-portrait painted during his homecoming period through the concept of chaos.

In this way, through the Zen he experienced in his youth just before becoming a painter, Yorozu assimilated the concept of chaos, and began exploring the path for creation as a painter with this concept in the center of his mind.

About the Magazine of Calligraphy *Hibiki* Edited and Published by Eguchi Sogen

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Eguchi Sogen (1919-2018) presided over and published a learning magazine of calligraphy named *Hibiki* (1956-1976), which was for children and students.

This article unravels the thought and practice of Sogen from the whole contents of all 250 issues of *Hibiki* which published over 21 years, and testimony from pupils who actually learned with *Hibiki* and received guidance from Sogen. Also, it touches on the relationships between Sogen's own work and his activities with *Hibiki*.