

Abstracts

Newly acquired pieces: “Female Nude (relief)” by Kozaburo Takeishi, and “Female Standing Statue” by Shikai Kitamura

IZAWA, Tomomi

I would like to report on the basic information gathered regarding 2 marble sculptures which were donated in 2012 and 2013, and on their renovation works carried out in 2013.

“Female Nude (relief)” (1939) by Kozaburo Takeishi (1877 – 1963) was donated to the museum in 2012. The marble relief (size: 96.0 cm×75.8 cm×9 - 13.0 cm, weight: 160kg) is carved in the shape of a naked woman sitting among some plants. It turned out that the relief had been displayed in a Western-style room in Wakamatsu, a restaurant in Sanjo, and it is inferred that the piece was ordered and produced for the purpose of being displayed in the room. It is an unusual relief for Takeishi, who had produced a large number of portrait sculptures, but is also an invaluable piece as one of his works existed in Niigata Prefecture.

Another marble sculpture of “Female Standing Statue” by Shikai Kitamura (1871 – 1927) was donated in 2013. The piece (size: 28.5cm×24.5cm×60cm) is a sculpture of a half-naked woman produced in his latest years. It is known that the piece was one of the collections of Hisomu Sonobe (1882 – 1945), who used to be the president of the Yasuda Bank. The relationship between Shikai and Yasuda bank began when Zenjiro Yasuda (1838 – 1921), the founder of the Yasuda Bank, saw and admired a work of Shikai displayed in an exhibition held by the Japan Art Association (1896), and the Yasuda family continued to support Shikai even after the death of Zenjiro. According to the Sonobe family, this sculpture was also purchased by the family to support Shikai. This is also an invaluable example which shows the relationship between Shikai and the Yasuda family.

As both sculptures had stains on the surface due to the passage of time, in 2013 we asked Bronze Studio Ltd., to clean them. As a result, their conditions were improved and can now be displayed in public.

(Assistant Curator, The Niigata Prefectural Museum of Modern Art)

Goya’s View and Images of Witchcraft in the Caprichos -from the Collection

MATSUMOTO, Miki

The Niigata Prefectural Museum of Modern Art has two sets of prints, the Caprichos and the Desastres, which were drawn by Francisco Goya. I tackled only one of these, the Caprichos that was Goya’s first print set. These prints are linked to the rationalist spirit of the Enlightenment, and were created at a decisive moment in Goya’s life; his loss of hearing.

In this article, I first consider his viewpoint as shown through the quote “caprice and invention have no limit,” the influence of other intellectuals, and his calls for art education.

In the next section, I consider the fact that the Caprichos have many grotesque images (witches, monsters, and brothel madams). Based on his view, Goya used his images of witches to denounce the ignorance, greed, fraud and egotism of the different echelons of a society which constrained freedom. So I traced this concept to its source in Goya’s words and sketches for the Caprichos and his Madrid Album; a series of drawings.

(Curatorial Staff, The Niigata Bandaijima Art Museum)

Connecting Appreciation to Expression, Museums to their Surroundings, and People to People ~Initiatives to Create New Generations of Art Enthusiasts~

SATO, Kumiko

Art museums are places that provide visitors with a chance to be exposed genuine art and enrich their daily lives. But despite this, 52 percent of Niigata people have never been to our museum even once.

Therefore, I would first like to create more opportunities for children to visit art museums, so that in the future there will be more people who enjoy these places.

To that end, we have tried three different methods. .

1) Activities to enjoy both art appreciation and self-expression

- Example: After having children see the museum, have them try to copy one of the paintings on their own (Summer Vacation Kids Art)

2) Cooperation between the museum and schools

- Example: Work together on education by having teachers conduct a lesson at the museum, or museum curators speak at schools.

3) Plan activities that promote independence

- Example: Kid Curators (Children work as curators to explain the museum's pieces)

These efforts were effective for children. It is usual to be quite in the museum.

But there is the room to be able to discuss each other. Children also wanted experience these activities. These three attempts would be important for development art.

(Educator, The Niigata Prefectural Museum of Modern Art)

Motokichi Tanaka's Life and Works: He belonged to Fudosha.

MATSUYA, Kuninori

Motokichi Tanaka (1860-1936) was an oil painter who was born in Nagaoka. He learned the techniques of western painting at the art school Fudosha established by Shotaro Koyama who also hailed from Nagaoka.

As he was forced to return home to marry into his wife's family, he was only able to study at Fudosha from Meiji 19 (1886) to Meiji 23 (1890). But even after returning home, he continued to paint while also working on agricultural and local development.

Today he is not well-known in Japanese art history, but this paper seeks to gather the details of his life and work through examination.

(Senior Curator, The Niigata Prefectural Museum of Modern Art)