

Special Exhibition A 110-year Retrospective
Hishida Shunso
Masterpieces gathered to his Hometown IIDA
List of Exhibits

October 9 - November 7, 2021
A: October 9-24 / B: October 26-November 7

Iida City Museum

§ 1 Art School and Early Works

Hishida Shunso(1874-1911), having moved from Iida to Tokyo with the aim of becoming a *Nihonga* Artist, entered Tokyo Fine Art School in 1890. The principal, Okakura Tenshin(1863-1913) thought that: in order to modernize Japanese-style painting, it was necessary to study the classical Japanese-style painting first, and then add Western reality expressions. He also wanted the artists to express ideals in their own works. Shunso learned Japanese classical styles such as *Yamato-e* and *Kano school*. He also studied expressions such as realism and perspective, then practiced creating works that emphasized ideals at art school. Then he submitted *Widow and Orphan* as his graduation work and graduated with the highest grade.

After graduating, he insisted on the importance of "Line" in Japanese-style painting. Masterpieces such as *Mahakasyapa Smiling at the Lotus Flower* and *Reflection in the Water* were painted based on classical styles such as Buddhist painting and the *Kano school*, with Western reality expressions added. The life of Shunso, who was striving to study how to draw, began from here.

No	Year	Title	Material	Shape		High	Wide	Collector	A	B
1	1893	Autumn Landscape	color on paper	hanging scroll		118.2	53.8	Tokyo University of the Arts	●	●
2	1894	Bulls Fighting: Scene from the Kamakura Period	color on silk	hanging scroll		42.3	57.6	Iida City Museum	●	●
3	1894	Tairano Shigemori	color on silk	hanging scroll		55.5	96.9	Eisei Bunko Museum, Tokyo		●
4	1894	Samurai Equipment	color on silk	framed panel		79.0	115.8	Shunso-kai (Entrusted to Iida City Museum)	●	●
5	1894	Goro Tokimune	color on paper	framed panel		117.0	47.4	Mizuno Museum of Art	●	
6	1895	Widow and Orphan	color on silk	hanging scroll		136.0	84.0	Tokyo University of the Arts	●	●
7	1897	Mahakasyapa Smiling at the Lotus Flower	color on silk	framed panel		144.5	271.5	Tokyo National Museum	●	●
8	1897	Reflection in the Water	color on silk	hanging scroll		257.8	170.8	Tokyo University of the Arts	●	●
9	1898	Flowering plants in Autumn and Roosters	color on paper	two-panel folding screen		151.0	165.0	Mizuno Museum of Art	●	
10	1899	Six Famous Classical Poets	color on gold leafed paper	pair of two- panel folding screens	each	155.2	176.3	Eisei Bunko Museum, Tokyo (Entrusted to Kumamoto Prefectural	●	●

§2 Morotai Period

In 1898 Okakura Tenshin established *Nihon Bijutsuin*. Shunso participated in it and began to research on new expression with the aim of modernizing Japanese-style painting. In those days Tenshin said to the students, “*Kiin* a method of expressing meanings and ideals in Japanese art, is absolutely necessary. We should keep this and moreover add improvements derived from Western art to it.” Shunso thought the key of Japanese-style painting is *Kiin*, and tried to introduce perspective without using ink lines and brush strokes. He created a new style of painting, *Child with Chrysanthemum*, based on the Chinese painting of the Sung dynasty, adding aerial perspective of Western art.

He succeeded in expressing a mysterious and profound space. At the same time, its weakness of color darkening was revealed. Critics criticized his style as a *Morotai* (the Japanese word “*moro*” suggests a negative sense of vagueness or obscurity) and Tenshin instructed him to clarify the screen. For these reasons, Shunso tried to secure reality and clarify the colors by emphasizing the realistic depiction of objects rather than the spatial expression that caused the darkening. The masterpiece of this experiment was *Wang Zhaojun*.

No	Year	Title	Material	Shape	High	Wide	Collector	A	B
11	1899	Inadahime (from the Chronicle <i>Kojiki</i>)	color on silk	color on silk	121.0	53.0	Mizuno Museum of Art	●	
12	1900	Child with Chrysanthemum [Nagano Prefectural Treasure]	color on silk	color on silk	181.1	110.7	Iida City Museum	●	●
13	1900	Fishing Boat on the Lake	ink and light color on paper	ink and light color on paper	148.9	153.5	The Museum of Modern Art, Saitama		●
14	1900	Penglai	color on silk	color on silk	115.7	50.2	Mizuno Museum of Art		●
15	1901	Azalea and a Pair of Doves (Warm Beauty)	color on silk	color on silk	130.0	50.0	Fukui Fine Arts Museum	●	
16	1901	White Cat	color on silk	color on silk	109.6	38.2	Shunso-kai (Entrusted to Iida City Museum)		●
17	1902	Sage Looking at the Mountain	ink on silk	ink on silk	103.4	47.9	Hiroshima Prefectural Art Museum		●
18	1902	Angry Waves on the Shore (Sublimity)	color on silk	color on silk	121.6	49.8	Nagano Prefectural Art Museum		●
19	1902	Ling Zhaonu (the Chinese Buddhist, Beauty)	color on silk	color on silk	119.3	49.0	Iida City Museum	●	
20	1902	Wang Zhaojun (the Chinese Princess) [Important cultural property]	color on silk	color on silk	168.0	370.0	Zenpouji (Entrusted to The National Museum of Modern Art, Tokyo)	●	●
21	1903	Serving a Bowl of Gruel	color on silk	color on silk	132.5	55.8	Nagano Prefectural Art Museum	●	●
		Syakyamuni and She-demons	color on silk	color on silk	132.5	55.8		●	●
22	1903	Dusk	color on silk	color on silk	124.1	49.4	Shin-etsu Broadcasting Co., Ltd. (Entrusted to Nagano Prefectural Art Museum)	●	
23	1903	Deer	color on silk	color on silk	167.1	84.0	Iida City Museum	●	●

§3 Study in the US and Europe / Relocation to Izura

Shunso had wanted to study in the West from an early age, the reason is he studied under Okakura Tenshin, who aimed to modernize Japanese-style painting. In February 1904, he went on a tour of the United States with Yokoyama Taikan(1868-1958). Inspired by the works of James Abbott McNeill Whistler and Barbizon schools he encountered there, he painted many works that expressed poetic sentiment in subtle changes of light. The following year, they traveled to Europe. Shunso experienced the works of Joseph Mallord William Turner and other Impressionism artist's works, and reaffirmed the importance of color. After returning to Japan, he announced that he would go further with color research and pursued spatial expression with clear colors.

In November 1906, *Nihon Bijutsuin* moved to Izura, Ibaraki Prefecture. Following this, he lived a life of devotion to painting style research there. He studied Pointillism of Impressionism and Western color theory. As a result, in October 1907, he exhibited *Bodhisattva Genju* and proved a new style of painting. However, around the spring of 1909, he developed retinitis due to chronic nephritis and was forced to leave Izura for treatment.

No	Year	Title	Material	Shape	High	Wide	Collector	A	B
24	1904	Dawn	color on silk	framed panel	50.0	73.0	HARIMAYAHONTEN Co.,Ltd.	●	●
25	1904	Evening Forest	color on silk	hanging scroll	44.5	60.0	Iida City Museum		●
26	1904	Going Home	ink on silk	hanging scroll	49.0	73.0	The Museum of Modern Art, Ibaraki	●	
27	1906	Pines and the Moon	color on silk	hanging scroll	79.0	50.0	The National Museum of Modern Art, Tokyo	●	●
28	1906	Deep Mountains	color on silk	hanging scroll	79.2	49.1	Iida Shinkin Bank (Entrusted to Iida City Museum)	●	●
29	1905-6	Sunrise on the Shore	color on silk	framed panel	42.2	61.1	Fukui Fine Arts Museum	●	
30	1906	Returning the Boat	color on silk	framed panel	50.6	85.5	HARIMAYAHONTEN Co.,Ltd.		●
31	1905	Mountains in Summer	color on silk	hanging scroll	41.0	103.0	Mizuno Museum of Art		●
32	1906	Evening Forest	color on silk	hanging scroll	49.7	76.6	Private Collection	●	
33	1906	Returning Woodcutters	color on silk	hanging scroll	49.5	70.3	Iida City Museum		●
34	1906	Irises	color on silk	hanging scroll	106.5	39.7	Iida City Museum	●	
35	1907	Bodhisattva Genju [Important cultural property]	color on silk	hanging scroll	185.7	99.5	The National Museum of Modern Art, Tokyo	●	●
36	1908	Lin Heijing (the Chinese poet)	color on silk	hanging scroll	116.0	50.5	The Museum of Modern Art, Ibaraki	●	●
37	1908	Firmiana and Bird	color on silk	hanging scroll	114.9	49.8	Mizuno Museum of Art		●
38	1908	Mount Fuji	color on silk	hanging scroll	108.5	41.1	Iida City Museum	●	

§4 Illness and Yoyogi Period

Shunso fell ill, so he moved to Yoyogi, Tokyo, in June 1908 to devote himself to medical treatment. He spent a therapeutic life forbidden to draw. As a result of his medical treatment, he began to see signs of recovery around the autumn, and gradually resumed painting. In October 1909, he exhibited *Fallen leaves* at *Bunten* for the first time in two years. He said that he sacrificed “distance”, that is, realistic spatial expression, and prioritized “autonomy or plasticity of the painting”, that is, idealized pictorial expression. This shows that the style of painting moved away from morotai and changed to new style that emphasized decorativeness. The following year, he exhibited *Black Cat* at *Bunten*, showing a new expression of painting that harmonized decorativeness and realism.

How should we deal with the characteristics of “decorativeness and realism”, in other words, “Japanese art and Western art”? It was a lifelong challenge for Shunso. He gave one answer by harmonizing the two and aimed for a more decorative style. However, the illness attacked him again. In September 1911, Shunso passed away at the age of 36.

No	Year	Title	Material	Shape		High	Wide	Collector	A	B
39	1908	Landscape in Autumn	color on silk	hanging scroll		119.7	50.5	Aichi Prefectural Museum of Art		●
40	1909	Autumn Grove	color on silk	hanging scroll		119.1	50.5	The National Museum of Modern Art, Tokyo	●	●
41	1909	Fallen Leaves	color on paper	pair of six-panel folding screens	each	154.2	354.3	Fukui Fine Arts Museum	●	●
42	1909	Ascetic Practice	color on silk	hanging scroll		115.0	50.0	Himeji City Museum of Art	●	
43	1910	Sparrows and Crow	color on paper	pair of six-panel folding screens	each	159.0	357.0	The National Museum of Modern Art, Tokyo	●	●
44	1910	Spring and Autumn	color on silk	pair of hanging scrolls	each	144.5	71.7	Iida City Museum		●
45	1910	Persimmon and Crow	color on silk	hanging scroll		115.0	50.1	Private Collection	●	●
46	1910	Black Cat [Important cultural property]	color on silk	hanging scroll		151.1	51.0	Eisei Bunko Museum, Tokyo	●	
47	1910	Cat and Crow	color on gold leafed paper	pair of two-panel folding screens	each	165.7	162.6	The Museum of Modern Art, Ibaraki	●	●
48	1911	Plum Blossoms and Sparrows	color on silk	hanging scroll		120.2	50.4	The National Museum of Modern Art, Tokyo	●	●

* This exhibition has works replacing during the period.

* The order of the exhibition and this list do not necessarily always match.