

Women Aspiring to Be Creative: Female Artists in the Collection

In 2024, the Takamatsu Art Museum will celebrate the 100th anniversary of the birth of Akutagawa (Madokoro) Saori (1924–1966). As part of the project "Museum to Museums: Journey to Reflect on the Path of Akutagawa (Madokoro) Saori," the museum will exhibit its collection of Akutagawa's works alongside those from ten other national museums that also hold her artworks.

In 1942, Saori entered the vocal music department of Tokyo Music University (now Tokyo University of the Arts) and married the composer Akutagawa Yasushi, a classmate, shortly after the war in 1948. However, as she later mentioned in an interview, "My husband always complained whenever I sang, so I turned to 'soundless' paintings." She gave up music and from the early 1950s onwards, she began studying oil painting under Inokuma Genichiro and dyeing under Noguchi Michikata, immersing herself in the world of painting. The most significant of her works is her "Women" series, which can be considered self-portraits or reflections on her views of women. These figures express intense emotions of joy, anger, sorrow, and pleasure on the canvas. Drawing inspiration from myths like the Kojiki (Records of Ancient Matters), her depictions of women in the

"Women" series are magnified and enriched by her free-spirited imagination and unique interpretations, as seen in our museum's collection piece "Myth, Birth of Gods" (1956). Around this time, she divorced Yasushi and moved to the United States in 1959, where she married Madokoro Yukio and lived with him in America. Having shifted from semi-figurative to abstract painting before her move, she suddenly passed away at the age of 41, just as her career was starting to flourish.

This exhibition showcases works by other artists of Saori's era, such as Fukushima Hideko and Tanaka Atsuko, who were active at a time when it was rare for women to gain recognition in the art world. It also highlights the diverse achievements of female artists who have had solo or group exhibitions at our museum since its renovation in 2016. Additionally, the exhibition includes works by Fujikawa Eiko and Yoda Junko (based in New York), Western-style painters associated with Takamatsu. Saori's tribute to pioneering female artists of the past, alongside the strong artworks and presence of determined women who have navigated their times, inspires us across generations and offers a positive future.

List of Exhibits

No. artist title year of production/ technique, materials/ dimensions (cm)

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| 1 | Akutagawa (Madokoro), Saori | Myth, Birth of Gods | 1956/dyeing on cloth/133×197.2 |
| 2 | Akana, Keiko | Three Objects in the Space (Plate) | 1956/oil on canvas/100.3×80.7 |
| 3 | Fukushima, Hideko | Work 109 | 1959/oil on canvas/162.1×112.4 |
| 4 | Katsura, Yuki | Work | 1961/oil on canvas/122×107 |
| 5 | Shiraga, Fujiko | Work No.1 | 1961/oil, paper, glass on canvas/181.5×245 |
| 6 | Tanaka, Atsuko | Work | 1962/oil, acrylic on canvas/220×350 |
| 7 | Kusama, Yayoi | Airmail Accumulation | 1961/collage on paper/53×68 |
| 8 | Fujikawa, Eiko | Housewife in a Kitchen | 1954/oil on canvas/80.5×100.4 |
| 9 | Fujikawa, Eiko | Composition of a Bundle of Rices | 1958/oil on canvas/117×91.4 |
| 10 | Yoda, Junko | Sky | 1988/acrylic japanese paper on board/203×228.5 |
| 11 | Yanagi, Miwa | My Grandmothers MINEKO | 2002/chromogenic print/87.5×120 |
| 12 | Nagare, Manika | Whenever You Pass the Corner | 2015/oil on canvas/4 pieces:180×140 each |
| 13 | Ninagawa, Mika | Acid Bloom | 2003/c-print, plexiglas/97×145.6 each |
| 14 | Soya, Asae | bathtub no.15 | 2001/oil on cotton cloth, panel/180×226 |
| 15 | Miyanaga, Aiko | waiting for awakening -wall clock- | 2019/naphthalene, resin, mixed media/23×45×89 |
| 16 | Ichihara, Hiroko | I was always thinking about you, I kept searching. | 2006/silkscreen on canvas/160×160 |
| 17 | Konoike, Tomoko | "Wolf" painting on cowhide | 2015/acrylic, watercolor, wax pastel on cowhide/280×270 |
| 18 | Hashizume, Sai | Les amies | 2016/oil on panel with emulsion/100×130 |
| 19 | Kondo, Aki | His Signal | 2020/acrylic on canvas/116.7×91 |
| 20 | Kondo, Aki | Sparkling person | 2020/acrylic on canvas/41×31.8 |
| 21 | Tanizawa, Sawako and Fujino, Kaori | Unnamed | 2015/pottery, shellfish, silkscreen on cloth/dimensions variable (partial display) |

Sat, July 13, – Sun, September 29, 2024

Hours : 9:30 ~ 17:00 *Until 19:00 during special exhibitions on Friday and Saturday.
*Last entry is 30 minutes prior to closing.

Closed : Monday (the following weekday if Monday is a holiday)

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【Permanent Collection Gallery ②】

Leaders of the craft world: Focusing on Akashi Bokkei and Kamo Masao

The predecessor of the Takamatsu Art Museum was the former Takamatsu Municipal Museum of Art (located in Ritsurin Park), which opened in 1949. From its early days, two appointed curators were involved in the operation of the museum. One was Akashi Bokkei (1911-1992), a lacquer artist who returned from the battlefield and actively contributed to the opening of the art museum in his hometown of Takamatsu, aiming to restore cultural activities. The other was Kamo Masao (1906-2000), a metalworker who joined the newly established craft group *Shojinsha* in 1947, alongside young and mid-career craft artists, such as Akashi and Otomaru Kodo.

Kamo, like his older brother Kamo Kotaro, attended the metalworking department at Tokyo School of Fine Arts (now Tokyo University of the Arts). In 1927, he participated in the establishment of *Kojinsha*, an organization led by Kitahara Senroku, the pioneering figure in the local craft community, also from Takamatsu, along with Osuga Takashi, Nobuta Yo, and Yamawaki Yoji, and others. In that year, the 8th Imperial Art Academy Exhibition introduced a Fourth Section, "Fine Art Crafts," which marked a new era in modern craft history. Kamo explored and refined expressions that departed from conventional metalworking practices until then.

Akashi, who is five years younger than Kamo, studied under the lacquer artist Isoi Joshin at Kagawa Prefectural Takamatsu Technical High School (now Takamatsu Kogei High School). In 1934, he graduated from the design department of Tokyo School of Fine Arts, and after working at the Lacquerware Division of the Wakayama Industrial Testing Grounds, he returned to Takamatsu. In 1947, he co-founded the *Kogei Shichisai-kai*, which later formed the basis for the *Urumi-kai*, with Kashima Nobuo, Kubota Ryoji, Manago Jitsuya, and others. The group, united by the slogan "We have gathered to dig a new fountain. [...] Let's create a bright, new craft," carried this spirit forward when it was renamed the *Urumi-kai* in 1949.

Both Akashi and Kamo embraced the new trends in the craft world before and after the war. Sometimes taking the lead themselves, they continually contributed to the growth and prosperity of the craft industry. In this exhibition, we will showcase 29 pieces by 13 artists, including representative works by both of them. It aims to introduce the vibrant craft movement that began in the early Showa period and the industrious works of Kagawa's enthusiastic craftsmen during the post-war decade.

List of Exhibits

No. artist title year of production/ technique, materials/ dimensions (cm)

1	Kamo, Masao	Vase	1929/copper/9.1×19.5
2	Kamo, Masao	Vase with Stand 'Moths and Evening Primroses'	1937/brass/16×35.6×8.6
3	Kamo, Masao	Vase with Loaches Design	1946/brass/10.5×29.3
4	Kamo, Masao	Incense Burner 'Purple Dayflower'	1949/brass, silver/9.1×7.8
5	Kamo, Masao	Vase with Lizard and Butterfly Design	1952/brass/18×22
6	Kamo, Masao	Tray with Butterfly and Fern Design, Metal Engraving	c.1957/silver/29×6
7	Kamo, Masao	Vase with Butterfly and Rose Design, Metal Engraving	1958/brass/11.8×27.1
8	Kitahara, Senroku	Pitcher with a Bunch of Grapes Design	1923/silver/6×12×21.8
9	Kitahara, Senroku	Candlestick with Floral Design	1926/copper/7.6×12.1×26.7
10	Kitahara, Senroku	Incense Burner, Iron	1930/iron/9.1×8.4
11	Kitahara, Senroku	Vase with Deer Design	1936/silver/17×22.5
12	Osuga, Takashi	Vase with Stand	1930/brass/32.5×21.6
13	Osuga, Takashi	Small Pot with Phoenix Design	1937/silver/20×16
14	Yamawaki, Yoji	Cigarette Case	1927/copper/22×18×18
15	Yamawaki, Yoji	Light	1931/crystal glass, copper, silver/21×71
16	Nobuta, Yo	Silver Vase	1958/gold inlay, silver/42×27.8
17	Goto, Gaku	Ornament in Shape of Wild Grape	c.1971/iron, copper/37.6×22.7×11.5
18	Kamo, Kotaro	Cigarette Set	1930/brass, lacquer, wood/case: 16.5×10.5×4.5, ashtray: 13×13×4.5, stand: 43×19.5×1.5
19	Kamo, Kotaro	Incense Burner with Flogs and Water Grass Design	1955/silver, copper/18×13.5
20	Isoi, Joshin	Vase with Flowering Grass Design, Kanshitsu	1930/lacquer/16.6×28.8
21	Akashi, Bokkei	Box with Narcissus Design, Kinma	1947/lacquer/35.3×27.1×26.4
22	Akashi, Bokkei	Box with Red Ume Blossoms Design, Kinma	1948/lacquer/35.3×27×26.5
23	Akashi, Bokkei	Box with Iris Design, Choshitsu	1952/lacquer/30.4×33.4×9.8
24	Akashi, Bokkei	Folding Screen with a Pine Tree	1954/lacquer/134.1×163.6
25	Akashi, Bokkei	Cabinet with Calla Design	1956/lacquer/45.5×152.5×127.8
26	Kashima, Nobuo	Small Folding Screen, 'Amaryllis'	1955/lacquer/180×47
27	Oshima, Tadashi	Box with Lily Design	1952/lacquer/32×32.2×27.6
28	Kubota, Ryoji	Panel with Ox Design	1958/lacquer/151.9×85.2
29	Manago, Jitsuya	Lacquer panel 'Trial'	1962/lacquer/180×80