

# Kanji You Can Feel: Nishikawa Yasushi, Aoyama San'ū, Teshima Yukei, and Others

January 4 (Mon) - January 23 (Sat), 2016

Tokyo Metropolitan Art Museum

This exhibition, "Kanji You Can Feel: Nishikawa Yasushi, Aoyama San'ū, Teshima Yukei, and Others" consists of calligraphy collection of Tokyo Metropolitan Art Museum. In January each year, we hold an exhibition to showcase the works of calligraphy in its collection. The works are presented under a different theme each year in order to make apparent their beauty and power, and to disclose the history of contemporary calligraphy that has unfolded in the galleries of this museum.

This year, the exhibition looks at "kanji calligraphy." Kanji calligraphy, an ancient art conveyed to Japan from China, underwent a period of remarkable change after World War II. One phenomenon of this period, occurring in the field of traditional calligraphy, was the popularity of Ming and Qing styles and flourishing interest in calligraphy inspired by inscriptions on ancient bronzes and stone monuments (higaku). As contemporary calligraphy evolved from practical, scholarly texts to the appreciation of calligraphic works mounted on high walls in art museums, the style of long hanging scrolls of the Ming and Qing dynasties resonated with the romanticism of post-war Japan and won popularity. Furthermore, amid ardent interest in bronze scripts prior to Wang Xizhi (303-361) and stone carved scripts of Qin and Han styles, calligraphers working in styles inspired by ancient bronze and stone inscriptions, particularly NISHIKAWA Yasushi and AOYAMA San'ū, produced profoundly expressive works, rich in variation.

Another phenomenon of this period, occurring in contemporary kanji calligraphy, was the birth of shojisū-sho (Large Character Calligraph), fostered by TESHIMA Yukei and MATSUI Joryu. By limiting themselves to one or two characters and, at times, using gray ink to emphasize the shape of a character, they developed calligraphy that was more easily read and felt and, thus, more suited to artistic appreciation.

The exhibition will enable viewers to follow kanji calligraphy's development, thus, as a contemporary, expressive art form.

An exhibition "TOKYO "SHO" 2016: Japanese Calligraphy Today" (Period: January 4 ~16/Venue: LBF Citizens' Gallery 1 and Gallery 2) is held simultaneously. It is a joint exhibition by 38 young and mid-career artists, chosen from calligraphy artist groups mainly based in Tokyo. We hope that it will offer viewers deeper appreciation of calligraphy.

Finally, we wish to express our heartfelt gratitude to those lenders who have offered their precious objects for inclusion in the exhibition, and the respective organizations, cooperating institutions, and others who have collaborated with us in holding this exhibition.

## List of Works

No.	Artist	Title	Year	Collection
1	Bundo Shunkai	Wise Saying	1958	Tokyo Metropolitan Art Museum
2	Bundo Shunkai	Peace of Mind, in Cursive Style		Tokyo Metropolitan Art Museum
3	Kaneko Otei	Turn Away from Worldly Pursuits to Seek Comfort in Nature	1966	The Japan Art Academy
4	Sumiyama Nanboku	Magnanimity	1970	Tokyo Metropolitan Art Museum
5	Nakano Etsunan	Long Life as a Mountain		Tokyo Metropolitan Art Museum
6	Kawamura Kizan	Fresh Breezes and the Bright Moon are Inexhaustible, Enjoyment of Them is also Inexhaustible		Tokyo Metropolitan Art Museum
7	Hirotsu Unzen	Zen Words (A Universal Truth, such as the Permanent and Perfect Circle)	1972	Tokyo Metropolitan Art Museum
8	Matsumoto Hosui	Consolation	1958	Tokyo Metropolitan Art Museum
9	Kaneda Shinsho	Bodhisattva	1972	Tokyo Metropolitan Art Museum
10	Murakami Santo	Autumn Day	1970	Tokyo Metropolitan Art Museum
11	Murakami Santo	Poem Dedicated to Gao Shiyan by Du Fu	1967	The Japan Art Academy
12	Yanagida Taiun	Words of <i>Suikodo Kenso</i>		Tokyo Metropolitan Art Museum
13	Izumihara Juseki	<i>Book of Serenity</i>		Tokyo Metropolitan Art Museum
14	Sato Yugo	Two Poems made in Mount Tianmu by Zhongfeng, a Buddhist Priest of the Yuan Period	1970	Tokyo Metropolitan Art Museum
15	Yamazaki Setsudo	A Passage from <i>Xiaojing</i> (The Classic of Filial Piety)		Tokyo Metropolitan Art Museum
16	Yamazaki Setsudo	Chinese Style Poem by Takano Rantei about Climbing the Kisshokaku Pavilion in the Snow	1975	Tokyo Metropolitan Art Museum
17	Teshima Yukei	Profusion of Flowers	1968	Tokyo Metropolitan Art Museum
18	Teshima Yukei	<i>Kan</i> (Contemplation)	1963	Hikaru Museum
19	Teshima Yukei	<i>Ishi</i> (Stone)	1962	Dokuritsu Shojindan Foundation
20	Matsui Joryu	<i>Hin</i> (Elegance)	1971	Tokyo Metropolitan Art Museum
21	Aoyama San'u	Our World Abounds with Annoying Noises, Such as the Commotion of Coaches and Horses		Tokyo Metropolitan Art Museum
22	Aoyama San'u	Copy of Ancient Ceramic Inscriptions		The Japan Art Academy
23	Aoyama San'u	Tang Poetry		Tokyo Metropolitan Art Museum
24	Nishikawa Yasushi	Relief	1965	Tokyo Metropolitan Art Museum
25	Nishikawa Yasushi	Saying Nothing, but Still Smiling	1971	Tokyo National Museum
26	Nishikawa Yasushi	Praying Mantis	1975	Tokyo National Museum