中山巍 1893(明治26)年-1978(昭和53)年

岡山県岡山市に生まれる。中学を卒業後上京して、白馬会葵橋研究所で洋画 を学ぶ。1914 (大正3)年、東京美術学校西洋画科に入学して藤島武二に師事 する。1919(大正8)年、帝展に初入選。1922(大正11)年、フランスに渡る。 ヴラマンク、シャガールに傾倒し、前田寛治、里見勝蔵らと交流する。1928 (昭和3)年に帰国し、二科展で特別陳列して二科賞を受賞。1930(昭和5)年、 独立美術協会の創立に参画する。1946(昭和21)年に女子美術大学教授 となる。

河野通勢 1895(明治28)年-1950(昭和25)年

群馬県伊勢崎市生まれ。幼時に長野市に移住。父次郎は、明治初期洋画家 で教師。ハリストス正教会信者でもあり、写真館を経営していた。父の影響 で油彩画と銅版画をはじめ、丸善から購入した画集や洋書を見て独学で学ぶ。 中学時代から、長野市の風景を北方ルネッサンス風の克明な写実で描く。 1914 (大正3)年長野中学を卒業し、同年の第1回二科展に3点が入選。 1917(大正6)年第11回文展に「自画像」が入選し、上京する。翌年、草土社 同人となる。1926(大正15)年春陽会会員、昭和初期には大調和会、国画会 の会員となる。銅版画家、挿画家としても活躍した。

**っもとこうじ 松本弘二 1895(明治28)年-1973(昭和48)年

佐賀県佐賀市に生まれる。1912(明治45)年、中学を中退し同郷の洋画家 高木背水を頼って上京し、白馬会葵橋研究所で洋画を学ぶ。小説家の広津 和郎との交友から文学に傾倒し、1917(大正6)年に雑誌『種蒔く人』同人と なるなど、文芸誌の編集にかかわる。1924(大正13)年、北原白秋のアルス 社に入社し「美術大講座」の編集に携わる。1929(昭和4)年から31年に かけてフランスに滞在し、サロンに出品する。帰国後二科会に出品し続け、 1940(昭和16)年に会員。戦後も二科展の長老的存在として理事を務める など会の運営に尽力した。

田辺三重松 1897(明治30)年-1971(昭和46)年

北海道函館市に生まれる。中学卒業後家業の呉服商を継ぐが、1928 (昭和3)年家業を廃し、函館の小学校教員となる。同年、第15回二科展 に初入選。二科展に出品を続け、1942(昭和17)年には二科賞を受ける。 1945(昭和20)年、二科有志による行動美術協会の創立に参加する。また、 全道美術協会の創立に参画し、北海道の美術文化の振興に尽力した。戦後、 北海道のみならず、北欧のフィヨルドやスイスの山岳風景などを取材して大胆 な構図と色彩で描いた。

高田力蔵 1900(明治33)年-1992(平成4)年

福岡県久留米市に生まれる。上京して川端美術学校に学び、石井柏亭に師事 する。1927(昭和2)年第14回二科展で初入選。1937(昭和12)年にフラ ンスに渡り、パリのアカデミー・グラン・ショーミエールに学ぶ。1939(昭和 14)年に帰国し、翌年春陽会会員となる。1965(昭和40)年に再渡仏して、 ジャック・マレシャルに油彩修復技術を学ぶ。1967(昭和42)年に帰国し、 穏健で堅実な技術に支えられた油彩画を描いた。

楢原健三 1907(明治40)年-1999(平成11)年

東京に生まれる。東京美術学校油画科に入学し、藤島武二に師事した。1930 (昭和5)年、第11回帝展で初入選。1933(昭和8)年、東京美術学校油画科 を卒業。以後、帝展、日展など主に官展に出品して発表した。1934(昭和9) 年から1943(昭和18)年まで、満州の大連に滞在して、図画教員として働く。 1947(昭和22)年、示現会の創立に参画する。穏健で構成のしっかりした、 力強い風景画を描いた。

吉井忠 1908(明治41)年-1999(平成11)年

福島県福島市に生まれる。中学校を卒業後、上京して1926(大正15)年に太平 洋美術研究所で学ぶ。1928(昭和3)年、第9回帝展に初入選。1936(昭和 11)年、第6回独立美術協会展に入選。1939(昭和14)年、美術文化協会の 創立に参画する。第二次大戦後は、日本アンデパンダン展、自由美術協会展 などに出品した。1964(昭和39)年、主体美術協会の設立に参加。過酷な 時代と生活の重みを感じさせる、存在感のある人物像の描出によって知られる。

※参考文献:三輪英夫、佐藤道信、山梨絵美子著『近代日本美術家事典』講談社 1989(平成元)年

Nakayama Takashi [1893-1978]

Born in Okayama City, Okayama Prefecture. After graduating from middle school he moved to Tokyo where he studied Western-style painting at the Aoibashi School of painting run by the Hakubakai [White Horse Society]. In 1914 he entered the Western Painting Department of the Tokyo School of Fine Arts where he studied under Takeji Fujishima. His work was first selected for the Teiten exhibition in 1919. In 1922 he traveled to France where he admired the work of Vlaminck and Chagall and became friends with Kanji Maeta and Katsuzō Satomi. He returned to Japan in 1928 where his work was given special entry into the Nika Art Exhibition and awarded the Nika Prize. In 1930 he participated in the establishment of the Dokuritsu Bijutsu Kyōkai [Association of Independent Artists]. In 1946 he became a professor at the Joshibi University of Art and Design.

Kōhno Michisei [1895-1950]

Born in Isesaki City, Gunma Prefecture. His family moved to Nagano City while he was still an infant. His father, Jirō, was a Western-style artist and teacher during the early Meiji period; he was a member of the Eastern Orthodox Church and also ran a photographic studio. As a result of his father's influence. Michisei began to study oil painting and copperplate printing, teaching himself from art books and other Western writings he purchased from the Maruzen book store. While he was still in middle school he drew and painted scrupulously realistic scenes of Nagano City in the Northern Renaissance style. Graduating from Nagano Middle School in 1914, three of his works were selected for inclusion in the 1st Nika Art Exhibition. In 1917 his 'Self-portrait' was selected for the 11th Bunten exhibition and he moved to Tokyo. The following year he became a member of the Sōdosha [Grass and Earth Society]. In 1926 he became a member of the Shunyōkai Society. and during the early Shōwa (1926-1989) period he became a member of the Daichōwakai and Kokugakai societies. He was also active as a copperplate printer and illustrator.

Matsumoto Kōji [1895-1973]

Born in Saga City, Saga Prefecture. He dropped out of middle school and with the support of the Western-style painter, Haisui Takagi, who came from his hometown, he traveled to Tokyo where he entered the Aoibashi School of painting run by the Hakubakai [White Horse Society] Becoming friends with the author, Kazuo Hirotsu, he devoted himself to literature, starting work on the coterie magazine 'Tanemakuhito' [The Sower] in 1917 and becoming involved in editing literary magazines. In 1924 he joined Hakushū Kitahara's ARS Company where he edited 'Bijutsu daikoza' [Art Lecture]. He lived in France from 1929 to 1931 where he entered works in the salon. After returning to Japan, he regularly entered works in the Nika Art Exhibition, becoming a member of the Nika Art Association in 1940. After the war, as a senior member of the Association, he was made a director and devoted himself to its management.

Tanabe Miematsu [1897-1971]

Born in Hakodate City, Hokkaidō, After graduating from middle school he worked for his family's kimono retail business, but after the company went out of business in 1928, he became a teacher at an elementary school in Hakodate. In the same year, his work was selected for participation in the 15th Nika Art Exhibition. He continued to enter his works in the Nika Art Exhibition, receiving the Nika Award in 1942. In 1945 he participated in the establishment of the Kohdo-Bijutsu association together with volunteers from the Nika Art Association. He also participated in the establishment of the Zendou Art Association, devoting himself to the promotion of the art and culture of Hokkaidō, After the Second World War, he did not limit himself to subjects in Hokkaido but also painted the Scandinavian fjords and the Swiss Alps, using dramatic compositions and colors.

Takata Rikizō [1900-1992]

Born in Kurume City, Fukuoka Prefecture. He traveled to Tokyo and studied at the Kawabata Art School under Hakutei Ishii. In 1927 his work was selected for the 14th Nika Art Exhibition for the first time. In 1937 he traveled to France where he studied at the Académie de la Grande Chaumière in Paris. He returned home in 1939, becoming a member of the Shunyōkai association the following year. In 1965 he returned to France where he studied oil painting restoration under Jacques Le Maréchal. He returned to Japan once more in 1967 where he produced subdued oil paintings demonstrating a steady technique.

Narahara Kenzō [1907-1999]

Born in Tokyo. He entered the Oil Painting Department of the Tokyo School of Fine Arts where he studied under Takeii Fuiishima. In 1930 his work was selected for the 11th Teiten exhibition for the first time. In 1933 he graduated from the Oil Painting Department of the Tokyo School of Fine Arts. exhibiting works in the Teiten, Nitten and other state-sponsored exhibitions. From 1934 to 1943 he lived in Dalian in Northeast China where he worked as an art teacher. In 1947 he participated in the establishment of the Shigenkai association. His work consisted of powerful landscape paintings with quiet compositions

Yoshii Tadashi [1908-1999]

Born in Fukushima City, Fukushima Prefecture. After graduating from middle school he traveled to Tokyo in 1926 where he studied at the Taiheiyō Bijutsu Kenkyūjo, a private painting school. In 1928 his work was selected for the 9th Teiten exhibition for the first time. In 1936 his work was selected for the Dokuritsu Bijutsu Kyōkai [Association of Independent Artists] exhibition. In 1939 he participated in the establishment of the Bijutsu Bunka Kyōkai [Fine Art and Culture Association]. After the Second World War he exhibited his work in the Nihon Andepandan [Japan Independent] exhibition, The Jiyū Bijutsu Kyōkai [Association of Free Artists] exhibitions, etc. In 1964 he participated in the establishment of the Shutai Bijutsu Kvokai [Individual Artists' Association]. He is well known for his portraits that possess a great sense of presence and allow us to feel the severity and pressures of life at that time.

FROM THE MOT COLLECTION: "MODERN REALISM"

東京都現代美術館所蔵

近代の写実展

2017.11.17 = -2018.1.6 ±

出品目録

List of Exhibited Works

会場:東京都美術館ギャラリーB 主催:東京都、東京都美術館

連携:東京都現代美術館

Venue: Gallery B, Tokyo Metropolitan Art Museum Organized by: Tokyo Metropolitan Government, Tokyo Metropolitan Art Museum

Cooperated by: Museum of Contemporary Art Tokyo

東京都現代美術館に収蔵されている作品の中から、明治、大正、昭和の写実的洋画を紹介する「近代の写実展」

日本では、江戸幕府が崩壊し明治時代になって、ようやくヨーロッパから写実的絵画が本格的に輸入されるよう になりました。江戸時代まではまだ水墨画や浮世絵版画など東アジアの伝統を継いだ平面的な絵画が当たり 前で、西洋風の遠近法や陰影法を使った立体感のある写実的絵画はまだ非常に珍しく、一般的ではありません でした。油絵具でキャンバスに描いた本格的で写実的な「洋画」が日本で普及するのは、明治、大正、昭和の3代 をまたいだ、ここ150年の日本近代の歴史の中でした。

明治洋画界の先駆者、本多錦吉郎による精緻な油彩表現、大正期の洋画グループ「草土社」の一員だった河野 通勢による細密な油彩とデッサン、さらに昭和前期の人々の暮らしと社会の様相をヒューマニズムに満ちたまな ざしで描き出した池部鈞、そして庭を描いた穏健な写実による独特の画風で知られる牧野虎雄など、明治、大正、 昭和の美術界と公募団体を支えた洋画家を中心に展示して、油彩画、水彩、素描を33点の出品作で紹介します。 日本近代の「写実」の歴史の一端を辿る展覧会です。

We are delighted to present the 'Modern Realism' exhibition, consisting of works from the Meiji (1868-1912), Taishō (1912-1926) and Shōwa (1926-1989) periods belonging to the collection of the Museum of Contemporary Art Tokyo.

In Japan, the establishment of the Meiji government, following the collapse of the Edo Bakufu, opened the way for the large-scale introduction of realistic paintings from Europe. Up until that time, monochrome ink paintings or ukiyo-e pictures presenting traditional, flat, East Asian depictions were the norm and three-dimensional, realistic works, employing the Western techniques of perspective or shadow method, were so rare as to be generally nonexistent. It was not until modern history-the 150 years covering the Meiji, Taishō and Shōwa periods-that authentic Western painting, using oil paints on

The exquisite oil paintings by Honda Kinkichiro, one of the pioneers of Western-style painting during the Meiji period; the detailed oil paintings and sketches of Kohno Michisei, who was a member of the Taishō period Western-painters' group, Sōdosha; views of people's lives and aspects of early Showa society depicted in a humanist style by Ikebe Hitoshi and garden landscapes depicted with the conservative realism and unique style of Makino Torao, etc. This exhibition will introduce 33 works, including oil paintings, watercolors and sketches, representing the Western-style artists who underpinned the Japanese art world and the organizations that held exhibitions by public subscription during the Meiji, Taishō and Shōwa periods. It will offer an opportunity to trace one aspect of 'realism' in modern Japanese art history.

cat.no	作家名 Name	作家生没年 Date of Birth / Death	作品名 Title	制作年 Year	材質·技法 Materials & Technique	寸法 Size (cm)
1	本多錦吉郎 Honda Kinkichirō	1850-1921	静物 Still Life		油彩/キャンバス Oil on canvas	37.1×49.6
2	中澤弘光 Nakazawa Hiromitsu	1874-1964	寂光院秋色 Jakkoin in Autumn	c.1948	油彩/キャンバス Oil on canvas	37.9×45.5
3	柚木久太 Yunoki Hisata	1885-1970	八甲田大岳より View from Mt. Hakkoda	1956	油彩/キャンバス Oil on canvas	45.5×53
4	清宮 彬 Seimiya Hitoshi	1886-1969	静物 Still Life	1922	油彩/キャンバス Oil on canvas	41×52

^{*} Reference Material : Hideo Miwa, Dōshin Satō, Emiko Yamanashi, Kindai nihon bijutsuka jiten [Encyclopedia of

cat.no	作家名 Name	作家生没年 Date of Birth / Death	作品名 Title	制作年 Year	材質·技法 Materials & Technique	寸法 Size (cm)
5	池部 鈞 Ikebe Hitoshi	1886-1969	病後の人 Convalescent	1910	油彩/キャンバス Oil on canvas	80.5×61
6			老巡査 Old Policeman	1950		80.5×60.5
7			おもちゃ屋の娘 Daughter of a Toy Proprietor	1956		91×60.5
8			銀座 Ginza	1958		91×60.5
9	牧野虎雄 Makino Torao	1890-1946	花苑 Flower Garden	1920	油彩/キャンバス Oil on canvas	72.7×90.9
10			秋の風景 Landscape in Autumn	c.1921		60.6×80.3
11			風景 Landscape	c.1922		50×60.6
12			庭 Garden	c.1923		40.9×53
13			夏 Summer	c.1924		50×60.6
14			父の像 Portrait of Father	1929		72.8×60.6
15			朝顔 Morning Glories	c.1943		60.6×45.5
16			白梅 White Plum Blossoms	c.1944		72.7×60.6
17	中山 巍 Nakayama Takashi	1893-1978	流れのほとり The Banks of a River		油彩/キャンバス Oil on canvas	60.6×50
18		1895-1950	風景(裾花) Landscape (Susobana)	1914	インク/紙 Ink on paper	30×38.2
19			河柳 (裾花) Pussy Willows (Susobana)	1914		30×38
20			叢 Green Grass	1916	鉛筆/紙 Pencil on paper	19×29.5
21			柏の葉 Oak Leaves	1917	水彩/紙 Watercolor on paper	25.8×34.0
22			柏の葉 Oak Leaf	1917		17×25.5
23	河野通勢 Kōno Michisei		柏の葉 Oak Leaves	c.1917	インク/紙 Ink on paper	26×34
24			自画像 1 Self-Portrait No.1	1917		29×19
25			自画像 2 Self-Portrait No.2	1917		29×19
26			自画像 3 (右半面 : 槍投げ練習) Self-Portrait No.3 right page: Javelin Throwing	1917		29×38
27			自画像 Self-Portrait			29×19
28			花の図 Flowers	1926	油彩/キャンバス Oil on canvas	51×46
29	松本弘二 Matsumoto Kōji	1895-1973	花(芍薬) Peonies	1962	油彩/キャンバス Oil on canvas	53×45.5
30	田辺三重松 Tanabe Miematsu	1897-1971	アルプスの山 (スイス) The Alps	1964	油彩/キャンバス Oil on canvas	53×65.1
31	高田力蔵 Takata Rikizō	1900-1992	上高地 Kamikochi Highland	1956	油彩/キャンバス Oil on canvas	45.5×54
32	楢原健三 Narahara Kenzō	1907-1999	海 Sea	1957	油彩/キャンバス Oil on canvas	33.4×45.5
33	吉井 忠 Yoshii Tadashi	1908-1999	馬鈴薯の皮をむく女 Woman Peeling Potatoes	1949	油彩/キャンバス Oil on canvas	80×61

出品作家解説

Brief Biography of Artists

生年順 / in chronological order

本多錦吉郎 1850(嘉永3)年-1921(大正10)年

芸州藩士の長男として、江戸藩邸に生まれる。幕末から英学を学び、工部省で 西洋画法を研究する。1874(明治7)年、国沢新九郎の画塾彰技堂に入門し、 洋画を学ぶ。1877年に国沢没後は画塾を継承する。同年、第1回内国勧業 博覧会に洋画を出品して褒状を受ける。1883(明治16)年、陸軍士官学校教官 に着任する。1889(明治22)年、明治美術会創立に参画。1907(明治40)年、 赤坂三会堂で物故洋画家の追悼祭を催し、『追弔記念洋風美術家小伝』を刊行 配布する。洋画、写真、彫刻、石版術など、写実的で実用的な西洋美術の学習 と普及に務め、教育にも尽力した。

中澤弘光 1874(明治7)年-1964(昭和39)年

東京芝に生まれる。1887(明治20)年、最初曾山幸彦に、次いで大幸館の 堀江正章に洋画を学ぶ。1896(明治29)年、東京美術学校西洋画科に入学し て黒田清輝に師事する。同年、白馬会の創立に参画して出品を続ける。1900 (明治33)年、東京美術学校を卒業する。1907(明治40)年の第1回文展(文部 省美術展覧会)より連続して出品して受賞し、1910(明治43)年からは審査員 となる。文展、帝展、日展では中心的作家として活躍した。1912(明治45)年に 光風会、1914(大正2)年に日本水彩画会、1938(昭和13)年に白日会を結成 し、それぞれ画壇の重鎮として重きをなした。

柚木久太 1885(明治18)年-1970(昭和45)年

岡山県倉敷に生まれる。父は、玉邨と号する南画家だった。1906(明治39) 年、中学を卒業し満谷国四郎に入門して洋画を学ぶ。翌年から太平洋画会研究 所に入り、中村不折にも師事する。1911(明治44)年、第5回文展で初入選。 同年フランスに渡り、パリのアカデミー・ジュリアンでジャン・ポール・ローラ ンスに学ぶ。1915(大正4)年に帰国し、文展、帝展で受賞や特選を重ねる。 昭和以降は審査員などもしばしば務めた。1955(昭和30)年、新世紀美術 協会の創立に参画する。色彩の美しい穏やかな風景画を描いた。

清宮彬 1886(明治19)年-1969(昭和44)年

広島市に生まれる。中学校を卒業後、白馬会葵橋研究所に入り、白馬会展に 出品する。研究所で岸田劉生、岡本帰一と知り合い、白樺派の柳宗悦らとも 交友する。1912(大正元)年、岸田、萬鉄五郎、高村光太郎らとヒュウザン会 を結成。1915(大正4)年、草土社の結成に参画し、同人となる。写実的な油彩 を描く。同時に木版画やポスターの制作にも優れた才能を発揮し、同会のポ スター、目録、チケットのデザインにも非凡な力量を示した。1931(昭和6)年、 日本版画協会創立に参加して、会員となった。

池部鈞 1886(明治19)年-1969(昭和44)年

東京に生まれる。中学生の時に下谷小学校の同級生だった石井鶴三の兄で 洋画家の石井柏亭を訪ねて、彼の紹介で太平洋画会の渡辺審也に師事する。 1910(明治43)年、東京美術学校を卒業し、翌年に朝鮮京城日報社に入社 する。1914 (大正3)年、国民新聞社に移り、平福百穂と共に政治、社会漫画 を担当する。大正時代に『トバエ』『漫画ボーイ』など漫画誌の創刊に係る。 1921(大正10)年、第3回帝展に「大道芸人」で入選。後に特選も受賞する。 1938(昭和13)年に一水会の会員となり、後に運営委員も務めた。市井の人々 を観察し、自在な筆触と生活感溢れる表情で描いた。

牧野虎雄 1890(明治23)年-1946(昭和21)年

新潟県上越市生まれ。1895(明治28)年、一家で上京する。中学生のとき白馬 会葵橋研究所で洋画を学び始める。1908(明治41)年、東京美術学校西洋画 科に入学し、藤島武二らに師事する。1912(大正元)年、文展に初入選。その 後、文展で受賞と特選を重ねる。1924(大正13)年、斎藤与里らと槐樹社を 結成。1935(昭和10)年の帝展改組に対し不出品同盟に参加し、以後官展 から距離を置いた。1929 (昭和4)年に帝国美術学校、1935年には多摩美術 学校の教授となり、後進を育成した。長崎村に居を構え、緑豊かな庭をモチー フにして植物を描いた個性的な油彩画で知られる。

Honda Kinkichirō [1850-1921]

Born in Edo (now Tokyo), the eldest son of a samurai family from Aki Province. Studied English from the end of the Edo period then studied Western-painting techniques while working at the Ministry of Construction. In 1874 he entered the painting school belonging to Shinkurō Kunisawa where he studied Western painting. He took over management of the school after Kunisawa's death in 1877. In the same year he entered a painting in the first National Industrial Exhibition where he received an honorable mention. In 1883 he took up a post as instructor at the Military Academy. In 1889 he participated in the foundation of the Meiji Art Society. In 1907 he published and distributed the Tsuichō kinen yōfū bijutsuka shōden [Memorial Biographical Sketch of Western-style Artists] at a memorial service for deceased Western-style artists that was held at the Akasaka Sankaidō Hall. He devoted his life to the instruction and popularization of Realism in Western-style art through painting. photography, sculpture and lithography.

Nakazawa Hiromitsu [1874-1964]

Born in Shiba, Tokyo. In 1887 he studied Western-style painting under Sachihiko Soyama then later under Masaaki Horie at the Daikōkan School. In 1896 he entered the Western Painting Department of the Tokyo School of Fine Arts where he studied under Seiki Kuroda. In the same vear he participated in the establishment of the Hakubakai [White Horse Society] and continued to exhibit his works. He graduated from the Tokyo School of Fine Arts in 1900. In 1907 he entered a painting in the 1st Bunten exhibition, thereafter participating annually, receiving awards and becoming one of the judges from 1910. He became active as one of the leading artists in the Bunten, Teiten and Nitten exhibitions. In 1912 he founded the Kōfūkai Society, in 1914, the Nihon Suisaigakai [Japan Watercolor Society] and in 1938 the Hakujitsukai Society, becoming a prominent figure in various art circles.

Yunoki Hisata [1885-1970]

Born in Kurashiki City, Okayama Prefecture. His father was a painter in the Nanga-style who used the artist name 'Gyokuson', Graduating from middle school in 1906, he began to study Western-style painting under Kunishirō Mitsutani. The following year he entered the Tajheiyōgakai Kenkyūjo, a private painting school where he studied under Fusetsu Nakamura. In 1911 he was selected to participate in the 5th Bunten for the first time. The same year he traveled to France where he studied under Jean-Paul Laurens at the Académie Julian in Paris. He returned to Japan in 1915 where he received awards and special mentions numerous times in the Bunten and Teiten exhibitions, often serving as a judge during the Showa period (1926-1989). In 1955 he participated in the establishment of the Shin Seiki Bijutsu Kvōkai [New Century Fine Art Association]. He specialized in landscape paintings using beautiful, tranquil colors.

Seimiya Hitoshi [1886-1969]

Born in Hiroshima City. After graduating from middle school, he entered the Aoibashi School of Painting run by the Hakubakai [White Horse Society] and entered works in the Hakubakai exhibitions. At the school he met Ryūsei Kishida and Kiichi Okamoto while also becoming friends with Soetsu Yanagi and other members of the Shirakabaha literary coterie. In 1912 he established the Fusain society, together with Kishida, Yorozu Tetsugoro, Kōtarō Takamura, etc. In 1915 he participated in the establishment of the Sodosha [Grass and Earth Society], demonstrating his brilliant talent and outstanding skill in the design of the society's posters, catalogues and tickets. In 1931 he participated in the establishment of the Japan Print Association

Ikebe Hitoshi [1886-1969]

Born in Tokyo. While he was in junior high school, he visited the Western-style painter, Hakutei Ishii, the elder brother of his Shitaya Elementary School classmate, Tsuruzō Ishii, who provided him with an introduction to study under Shinya Watanabe of the Taiheiyogakai Society. In 1910 he graduated from the Tokyo School of Fine Arts and the following year he started work with the Keijō Nippō newspaper in Korea. In 1914 he moved to the Kokumin Shinbun newspaper where, together with Hyakusui Hirafuku, he was responsible for producing political and social cartoons. During the Taishō period (1912-1926) he was involved in the establishment of such cartoon magazines as Tobae, Manga Boy, etc. In 1921 his work, 'Daidōgeinin' [Street Entertainer] was selected for the 3rd Teiten exhibition. He went on to win special commendations and prizes in this exhibition. In 1938 he joined the Issuikai Association, later becoming a member of the steering committee. He liked to observe people in the streets, producing freehand pictures of them that overflow with sentiment.

Makino Torao [1890-1946]

Born in Joetsu City, Niigata Prefecture. In 1895 his family moved to Tokyo, While he was in middle school he studied Western-style painting at the Aoibashi School of painting run by the Hakubakai [White Horse Society]. In 1908 he entered the Western Painting Department of the Tokyo School of Fine Arts where he studied under Takeji Fujishima, etc. In 1912 his work was selected for the Bunten exhibition for the first time, with him subsequently winning numerous awards and special commendations there. In 1924 he established the Kaijusha Association together with Yori Saitō. In 1935 he joined the movement to boycott the Teiten exhibition in protest of its reorganization and distanced himself from all state-sponsored exhibitions. In 1929 he became a professor at the Imperial Art School and in 1935 at Tama Art University, devoting himself to the education of young people. He lived in Nagasaki Village, Tokyo, and used the rich greenery of his garden as his main motif, becoming famous for individualistic oil paintings of the plants that grew there