



SPRING RISING

Exhibiting Artists (as listed in the exhibition)

Ohmaki Shinji 1971 —

Exploring themes of “existence” and “the cycle of life,” he employs ephemeral materials and natural phenomena such as soap bubbles, light, and water surfaces to create immersive experiences that appeal directly to the viewer’s bodily senses. Representative works include the *ECHO* and *Liminal Air* series.

Utagawa Hiroshige I 1797–1858

Born into a samurai family in Edo, he first produced actor prints and *bijin-ga* (pictures of beautiful women), but became widely known as a landscape artist with *The Fifty-three Stations of the Tokaido*. He depicted the scenery and daily life of the seasons with lyrical sensitivity and excelled as a master of *meisho-e* (pictures of famous places).

Utagawa Kunisada I 1786–1864

A pupil of Utagawa Toyokuni I, he later succeeded to the name Toyokuni III after his master’s death. He demonstrated exceptional skill in *bijin-fuzokuga* (pictures of beauties and customs) and actor prints, supporting his teacher Toyokuni and leading the Toyokuni school to its height.

Gountei Sadahide 1807–1878?

A pupil of Utagawa Kunisada. Deeply interested in geography, he is known for his meticulously detailed bird’s-eye-view maps. He gained high acclaim for landscapes of Yokohama, Hakone, and other locales. He served as the representative *ukiyo-e* artist for the 1867 Paris Exposition Universelle.

Hiraki Masatsugu 1859–1943

Studied under Goseda Yoshimatsu’s father, Horyu. After joining Matsuda Rokuzan’s Gengendo, he learned lithography. He became a member of the *Meiji Bijutsukai* (Meiji Fine Arts Society) in 1889 (Meiji 22). In his later years he authored and published *Reminiscences of the Early*

Western-style Painting World of the Meiji Period, documenting its formative years.

Watanabe Bunzaburo 1853–1936

Studied Western-style painting under Goseda Yoshimatsu, and later married Yoshimatsu's sister, Yuko (later known as Watanabe Yuko). He taught drawing at Tokyo English School. He participated in the founding of the *Meiji Bijutsukai* in 1889 (Meiji 22) and later helped establish its successor, the *Taiheiyo Gakai* (Pacific Painting Society).

Charles Wirgman 1832–1891

Arrived in Japan in 1861 as a correspondent for the illustrated weekly *The Illustrated London News*, residing in the Yokohama foreign settlement. The following year he founded the satirical magazine *The Japan Punch*. He taught Western-style painting to Goseda Yoshimatsu, Takahashi Yuichi, and others.

Alfred East 1844–1913

Studied at the École des Beaux-Arts and the Académie Julian in Paris. He visited Barbizon and the village of Grez-sur-Loing, spending time among the artist colonies. He traveled to Japan in 1889 (Meiji 22), remaining for about six months, and gave lectures at the *Meiji Bijutsukai*.

Constance Frederica Gordon-Cumming 1837–1924

A British explorer, writer, and painter. Beginning in the late 1860s, she traveled widely throughout Asia and the Pacific, staying in Japan in the late 1870s. She successfully climbed Mount Fuji. During her travels she wrote travelogues and produced numerous landscape paintings.

Walter Fane 1828–1885

A major general in the British Indian Army. During the Indian Rebellion of 1857–1858, he fought against the rebel commander Tantia Tope, distinguishing himself through his military achievements while also remaining active as a painter.

Frank Ernest Beresford 1881–1969

A British painter who exhibited widely at the Royal Academy and other venues in Britain and abroad. He traveled the world—including Japan and South Africa—while continuing his artistic practice. During World War II he served as a war artist for both the British Army and the U.S. Army Air Forces.

Sugimoto Hiroshi 1948–

An internationally acclaimed contemporary artist who elevated photography to the realm of fine art. His representative series include *Theaters*, created by photographing cinema screens with long exposures to render them a glowing white, and *Seascapes*, which capture horizons around the world.

Utagawa Hiroshige II 1826–1869

Born into a samurai family, he began his career around age twenty. Succeeding the style of Hiroshige I, he specialized in lyrical pictures of famous places and *kacho-ga* (bird-and-flower pictures). In his later years he moved to Yokohama, producing many *Yokohama-e* (Yokohama pictures) depicting foreign ships and foreigners.

Utagawa Kunisada II 1823–1880

Originally known as Kunimasa, he succeeded to the name Kunisada as the son-in-law of Kunisada I (Toyokuni III), later also taking the name Toyokuni IV. He was active in book illustrations, actor prints, and *bijin-ga*.

Toyohara Kunichika 1835–1900

A leading master of dynamic actor prints, widely admired and called “the Toshusai Sharaku of the Meiji era.” He excelled in group portraits rendered in vivid colors and was also acclaimed for *bijin-ga* depicting contemporary fashions.

Goseda Yoshimatsu 1828–1888

Studied Western-style painting under Charles Wirgman and, at the *Kobu Bijutsu Gakko* (the art school attached to the engineering college of the Ministry of Industry and Technology), under Antonio Fontanesi. In 1880 (Meiji 13) he traveled to Europe to study with Léon Bonnat, becoming the first Japanese artist accepted into the Paris Salon.

Nakazawa Hiromitsu 1874–1964

Studied under Kuroda Seiki at the *Tokyo Bijyutsu Gakko* (the Tokyo Fine Arts school) and participated in the founding of the *Hakubakai* (White Horse Society). He was also involved in the establishment of the *Kofukai*, the Japan Watercolor Society, and the *Hakujitsukai*. He exhibited at the 1900 Paris Exposition and later was active in the *Bunten* (art exhibition sponsored by the Ministry of Education), *Teiten* (Imperial Academy art exhibition), and *Nitten* (Japan Fine Arts Exhibition) exhibitions.

Utagawa Kunitaru 1838–1880

A pupil of Utagawa Kunisada. Initially using the name Sadashige, he produced many powerful *nishiki-e*, including prints for children and didactic works. After adopting the name Kunitaru, he created book illustrations, *bijin-ga*, and actor prints, and became known for tattoo design.

Utagawa Kuniyoshi 1797–1861

A student of Utagawa Toyokuni I, he gained popularity with his series *One Hundred and Eight Heroes of the Popular Suikoden*. Renowned for his imaginative compositions, he was celebrated as a master of warrior prints, noted for heroic figures and dynamic, panoramic compositions.

Utagawa Yoshikazu 1827–1869

Studied under Utagawa Kuniyoshi and specialized in warrior prints and *kacho-ga*. Curious and inventive, he also produced unique animal pictures. He later developed an interest in foreign customs and became a pioneer of *Yokohama-e*.

Utagawa Yoshitsuya 1822–1866

A pupil of Utagawa Kuniyoshi. His powerful brushwork and brilliant coloration gave rise to his artistic name. He gained popularity for dynamic warrior prints and often competed as a friendly rival with Kunitaru.

Yoshu Chikanobu 1838–1910

Born into a low-ranking samurai family of the Takada domain in Echigo. He studied under Utagawa Kuniyoshi and Toyohara Kunichika. Having served in the Boshin War, he later depicted the customs of the civilization-and-enlightenment era using techniques informed by Western painting.

Tsukioka Yoshitoshi 1839–1892

A pupil of Utagawa Kuniyoshi, he followed his teacher's style in creating warrior prints and *bijin-ga*, while also pioneering his own path with works reflecting contemporary social conditions, including dramatic and sometimes gruesome images. His bold expressions incorporated Western realism and won immense popularity.

Utagawa Kunimasa 1773–1810

A pupil of Utagawa Toyokuni I. A passionate theater enthusiast, he produced numerous actor prints and was known for his dynamic compositions and superb draftsmanship.

Utagawa Toyokuni III 1786–1864

The same artist as Utagawa Kunisada I. A pupil of Toyokuni I, he called himself Toyokuni II. One of the most prolific *ukiyo-e* artists, he excelled in *bijin-ga*, actor prints, and book illustrations, demonstrating exceptional skill in capturing likeness and gesture.

Ikemura Leiko 1951–

Based in Berlin, she works across painting, ceramics, glass, and other sculptural forms. Using motifs such as girls, animals, and nature, she explores the fundamental nature of human existence. Her works, informed by ecological awareness, evoke a universal worldview reminiscent of ancient narratives.

Maruyama Naofumi 1965–

Since the 1990s he has consistently devoted himself to painting. He works with water-soaked cotton cloth laid horizontally on the floor, incorporating bleeding and blurring effects. Through vivid acrylic colors he generates richly evocative pictorial worlds.

Pat Steir 1940–

Based in New York, she works from a feminist awareness of the role of women artists. Rejecting the forceful brushwork of Abstract Expressionism, she began in the 1980s her celebrated *Waterfall* series, created by pouring paint onto canvas.

Ogawa Machiko 1946–

A ceramic artist who studied in Tokyo, Paris, and West Africa. Discovering in minerals the idea that “form already exists,” she pursues the origins of form through dialogue between clay and glaze.

Su-Mei Tse 1973–

Born in Luxembourg to a British pianist mother and a Chinese violinist father. Addressing themes of Eastern and Western cultures and identity, she creates sculpture, photography, video, and installation works that offer unique perspectives on difference.

Claude Monet 1840–1926

A leading Impressionist painter who traveled widely throughout France and beyond. With keen observational acuity, he transformed visual experiences into paintings that capture each locale’s light and atmospheric vibrations.

Vincent van Gogh 1853–1890

Born in the Netherlands, he encountered the bright colors of Impressionist painting in Paris. Through continual travel and introspection, he renewed his artistic challenges, devoting himself to painting in Arles in southern France and later, in the final years of his short life, in the outskirts of Paris.

Paul Gauguin 1848–1903

Leaving Paris, where he had previously lived, Gauguin discovered a simple beauty in the rural villages of Brittany and sought in the islands of the South Pacific a harmony of life distinct from the order and refinement of Western civilization.

Georges Seurat 1859–1891

Incorporating contemporary color theory into his artistic methods, he approached painting as a scientific experiment in color and developed the technique of pointillism. He worked outdoors in the Paris suburbs and in Normandy, refining this experimental technique.

Paul Signac 1863–1935

An avid yachtsman, he sailed to many European ports, expressing in his landscapes the color tones of moist coastal air and the subtleties of changing weather. He expanded on Seurat’s pointillism to create dazzlingly colorful landscapes.

Odilon Redon 1840–1916

A leading Symbolist painter of the fin-de-siècle, Redon explored the evocative powers of color, line, and composition in painting, summoning rich imagery drawn from myth, literature, and themes of life.

Aoki Mika 1981–2022

After graduating from art school, she produced numerous delicate and original works using glass and light. Her exploration of “the condition of life” resulted in organic forms reminiscent of microorganisms and cells, earning her high acclaim both in Japan and internationally.

Henri Rousseau 1844–1910

While working as a customs officer, Rousseau taught himself painting. He depicted dense, life-filled jungle scenes and the changing modern cityscape of Paris, presenting visions of worlds apart from everyday reality.

Anselm Kiefer 1945–

Born after World War II, he confronts Europe’s history and memory, creating multilayered paintings and sculptures evocative of the earth. His works prompt deep reflection on the fundamental condition of humanity.

Nawa Kohei 1975–

Known for his *PixCell* series, in which objects are covered in glass beads, and for sculptures and spatial works that employ materials such as foam urethane and silicone oil together with advanced technologies. His work centers on his distinctive concept of the “cell (particle).”