

## BUTOH PERFORMANCE

FEATURING KOICHI AND HIROKO TAMANO & HARUPIN-HA

BUTOH DANCE THEATRE

Thursday, January 19

7:00 pm

Samsung Hall

## TARGET TUESDAY LUNAR NEW YEAR FESTIVAL

Tuesday, February 7

11:00 am–4:00 pm

Museum-wide

FREE admission

Celebrate Lunar New Year at this museum-wide day of fun.

This program is sponsored by a generous grant from Target Corporation in support of Target Tuesdays.

Major support for the Asian Art Museum's educational programs and activities has been provided by the Freeman Foundation. Additional support has been provided by William Randolph Hearst Foundation, Stanley S. Langendorf Foundation, Joseph R. McMicking Foundation, and the Mary Tanenbaum Fund. Major support for AsiaAlive has been provided by the Wallace Foundation, Wells Fargo, and the Institute of Museum and Library Services by an Act of Congress.

Programs are free with admission unless indicated otherwise. Please check the museum's website for updates as programs are subject to change.

Asian Art Museum  
200 Larkin Street  
San Francisco, CA 94102  
415.581.3500  
www.asianart.org

Cover: The God of Longevity (*Shoulaoren*) by Soga Shohaku (1730–1781). Detail of a hanging scroll; ink and colors on paper. Private Collection, Japan. Cat. 48.

## SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER HERBST THEATRE

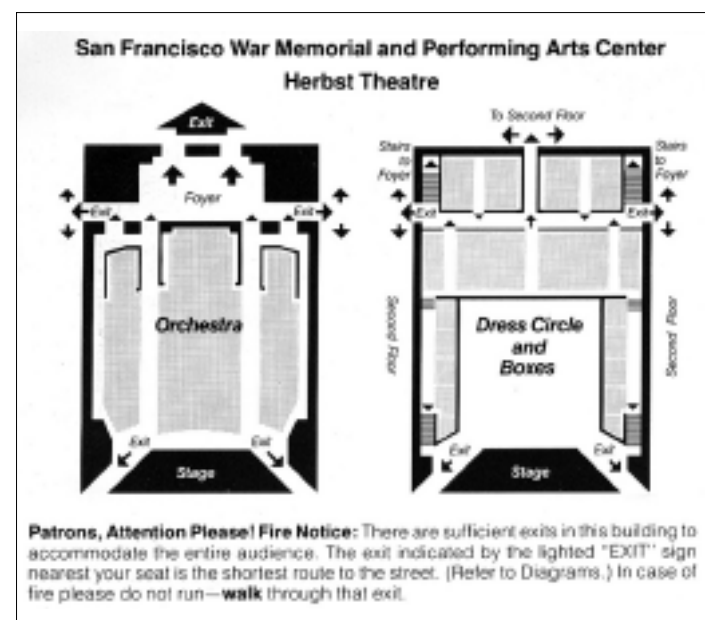
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# Traditions Unbound

A Symposium on  
Eighteenth-Century  
Kyoto Painters

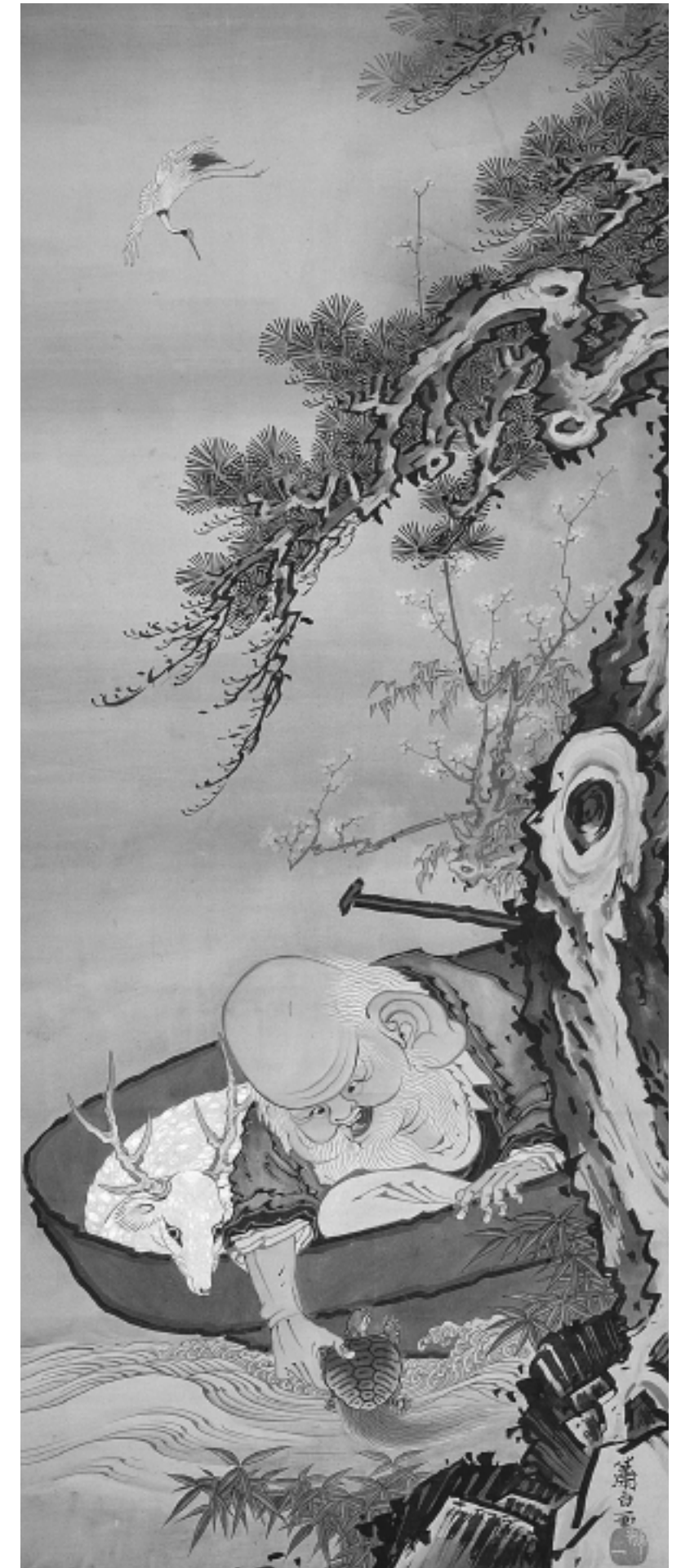
SUNDAY, JANUARY 8, 2006

10:30 AM–6:30 PM: SYMPOSIUM  
HERBST THEATER

6:30 PM–8:30 PM: RECEPTION  
ASIAN ART MUSEUM

This symposium is presented in conjunction with the special exhibition *Traditions Unbound: Groundbreaking Painters of Eighteenth-Century Kyoto*, which was organized by the Asian Art Museum, the Agency for Cultural Affairs of Japan, and the Kyoto National Museum.

ASIAN ART MUSEUM  
CHONG-MOON LEE CENTER  
FOR ASIAN ART AND CULTURE



## PROGRAM

(Times are approximate and subject to change)

### 10:30 AM

Introductions and Welcome  
Emily Sano, Asian Art Museum  
Don Buhman, Society for Asian Art  
Masters of Ceremonies Melissa Rinne and  
Yoko Woodson

### 10:45 AM–11:45 AM

Tim Clark, British Museum  
*Towards an Historical Definition of the  
Maruyama-Shijo and Related Schools*

### 11:45 AM–12:45 PM

Julia Sapin, Western Washington University  
*Goshun's Demons: Envisioning the  
Supernatural in Eighteenth-Century Kyoto*

### 12:45 PM–1:45 PM

Box Lunch in the Green Room, 2nd Floor

### 2:00 PM–3:00 PM

Matthew McKelway, Gakushuin University  
*Managing the Clouds: China in Buson's  
Artistic Imagination*

### 3:00 PM–4:00 PM

Yoshiaki Shimizu, Princeton University  
*Jakuchu, His Last Years*

### 4:00 PM–4:30 PM

Coffee/Tea Break in the Lower Level Lounge

### 4:30 PM–5:30 PM

Keynote Lecture by Hiroyuki Kano, Kyoto  
National Museum  
*Soga Shohaku: The Dirty Harry of Eighteenth-  
Century Kyoto Painters?*  
English translation provided by Melissa Rinne

### 5:30 PM–6:15 PM

Panel Discussion with all speakers

### 6:30 PM–8:30 PM

Reception and Exhibition Viewing at the Asian  
Art Museum

The Museum Store will be open from  
6:30–7:30 PM if you wish to purchase a catalog  
or other books.

## SPONSORS

This program is sponsored by the Japanese  
Art Dealers Association, the Asian Art  
Museum, and the Society for Asian Art.  
Student scholarships generously funded by  
Kyoko Daniel.

**THE JAPANESE ART DEALERS ASSOCIATION OF NEW  
YORK (JADA)** is a nonprofit trade organization  
that promotes the understanding, apprecia-  
tion and collecting of fine Japanese works of  
art. [www.jada-ny.org](http://www.jada-ny.org)

**THE ASIAN ART MUSEUM OF SAN FRANCISCO** is one  
of the largest museums in the Western world  
devoted exclusively to Asian art. Its holdings  
include nearly 15,000 treasures spanning  
6,000 years of history, representing cultures  
throughout Asia. The museum's mission is to  
lead a diverse global audience in discovering  
the unique material, aesthetic, and intellec-  
tual achievements of Asian art and culture.  
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**THE SOCIETY FOR ASIAN ART** is a nonprofit organ-  
ization incorporated in 1958 by a group of citi-  
zens dedicated to winning Avery Brundage's  
art collection for San Francisco. Since that  
time, they have been an independent support  
organization for the Asian Art Museum offer-  
ing a range of innovative, high-quality educa-  
tional and cultural programs, along with  
social (and culinary) events where partici-  
pants share their knowledge and enthusiasm.  
[www.societyforasianart.org](http://www.societyforasianart.org)

This symposium is presented in conjunction with the special exhibi-  
tion *Traditions Unbound: Groundbreaking Painters of Eighteenth-  
Century Kyoto*, which was organized by the Asian Art Museum, the

Agency for Cultural Affairs of Japan, and the Kyoto National  
Museum. The exhibition is made possible by generous support from  
the Bernard Osher Foundation, the Henri and Tomoye Takahashi  
Charitable Foundation, the R. Gwin Follis Foundation, and Mrs.  
Kazuko Imagawa Zolinsky. This exhibition is also supported by an  
indemnity from the Federal Council on the Arts and the Humanities.  
Transport and travel generously provided by All Nippon Airways Co.,  
Ltd (ANA).



Media sponsors: KRON 4, SF Bay Guardian, and SFist.com.

Beverages generously provided by Perrier, Kirin Beer, and Bonny  
Doon Vineyard.



Please note: for reasons of space and preservation, the works in this  
exhibition will be shown in two parts. Artworks by all eight artists  
will be included in both installations. The first group of paintings will  
be on view through January 8. The second will be on view January  
11 through February 26. The galleries will be closed on Tuesday,  
January 10 to accommodate the installation of the second grouping.

## PAPER ABSTRACTS

**TOWARDS AN HISTORICAL DEFINITION OF THE  
MARUYAMA-SHIJO AND RELATED SCHOOLS**  
*By Tim Clark, Head of the Japanese Section in  
the Department of Asia at the British Museum*

Modern scholars of Japanese art frequently  
refer to the Maruyama-Shijo School of paint-  
ing to describe the interlinked lineages of  
the followers of Maruyama Okyo (1733–95)  
and Go Shun (1752–1811). This will never be  
a term easily understood by nonspecialists.  
Perhaps we should refer to the “Shasei”  
 (“Painting from Life”) school? However, this  
too would bring its own problems of appro-  
priate definition and public intelligibility.  
Clearly, many other painters in Japanese  
history have also practiced shasei.

Then there is the additional problem of how  
to classify and define the related schools and  
sub-schools of Kyoto painting—principally  
the Gan (Kishi), Gen (Hara) and Mochizuki  
Schools—as well as the related schools in  
the other cities, such as Mori School (Osaka),  
and the Maruyama-Shijo painters working in  
Osaka, Edo, Nagoya, and elsewhere. And  
how feasible and appropriate is it to consider  
“Maruyama-Shijo” in isolation from Kyoto



Waterfall, 1772, by Maruyama Okyo (1733–1795). Hanging scroll; ink  
and light colors on paper. *The J. Sanford and Constance Miller  
Foundation. Cat. 32.*

*bunjinga* (scholar painting)? Also, when and  
how does Maruyama-Shijo become modern  
Kyoto Nihonga (“Japanese-style painting”)?  
These are all issues that require careful  
consideration and discussion. The model  
exhibition and catalogue *Miyako no eshi wa  
hyakka ryoran* (*The Blooming of Hundreds of  
Flowers: Painters of Edo Period Kyoto in the  
Heian-jimbutsu-shi*; Museum of Kyoto, 1998)  
represents a useful tool in this process.

In keeping with the theme of the exhibition  
and symposium, my talk will focus primarily  
on the period of the late eighteenth and very  
early nineteenth centuries. This was when  
most of the “Maruyama-Shijo”-related

schools and sub-schools began to form and define themselves in relation to one another, and in relation to *bunjinga*. How and when did “Shijo” define itself in relation to “Maruyama”; for instance? And what is the distinction between the two? Significantly, this was also the period when the first public exhibitions of contemporary painting were organised by Minagawa Kien (1734–1807). I will consider issues of contemporary nomenclature, as well as how these phenomena have been tracked by later historians.

**GOSHUN’S DEMONS: ENVISIONING THE SUPERNATURAL IN EIGHTEENTH-CENTURY KYOTO**  
*By Julia Sapin, Assistant Professor, Western Washington University*

Maruyama and Shijo artists excelled at making paintings of the visible, tangible world, concentrating their efforts on birds, flowers, and landscapes; however, they also lent their powers of interpretation to the intangible, mystical worlds of myths and spirits. Focusing on a little-known screen by Goshun (1752–1811), which tells the story of Minamoto Raiko’s slaying of Shuten Doji (“the sake-drinking acolyte”), this paper will examine supernatural representations by Maruyama and Shijo artists and ponder the social, political, and personal contexts within which they were made.



*Narrow Road to the Deep North*, 1778, by Yosa Buson (1716–1783). Detail of one of two handscrolls; ink and light colors on paper. *Kyoto National Museum*. Cat. 13.

**MANAGING THE CLOUDS: CHINA IN BUSON’S ARTISTIC IMAGINATION**

*By Matthew McKelway, Guest Curator, Traditions Unbound: Groundbreaking Painters of Eighteenth-Century Kyoto*

Yosa Buson (1716–1783) is renowned both as a poet and as one of the leading proponents of literati painting in eighteenth-century Japan. While both his poetic and pictorial language reveal Buson’s knowledge of Chinese classics, the reasons for his choices of particular pictorial sources are generally less clear than are those for the choices of his contemporary literati painter, Ike Taiga. This paper will review the issue of Buson’s study of Chinese painting, but will also seek to explore the larger problem of his artistic temperament vis-à-vis China through an examination of relevant paintings, letters, and poetry.

**JAKUCHU, HIS LAST YEARS**

*By Yoshiaki Shimizu, Frederick Marquand Professor of Art and Archaeology, Princeton University*

This lecture will explore an aspect of Jakuchu’s artistic creativity little discussed in discourse about him: spiritual elements, particularly after the great fire of Tenmei. The talk will focus on two projects he was involved in Fushimi, southeast of Kyoto—the stone dio-



*Mynahs in Autumn Foliage* by Goshun (Matsumura Gekkei, 1752–1811), one of a pair of screens; ink and light colors on silk. *Kyoto National Museum*. Cat. 14.

rama at Sekihoji and pictures of Fushimi ningyo, the local cultural icon, whose history embeds Jakuchu firmly onto the local belief system.

**SOGA SHOHAKU: THE DIRTY HARRY OF EIGHTEENTH-CENTURY KYOTO PAINTERS?**

*By Kano Hiroyuki, Chief Curator, Kyoto National Museum*

It is my conviction that there is no more exciting period in Japanese culture than the eighteenth century, especially the second half of the eighteenth century. This is because at no other time throughout the history of Japan was such a high value placed on the trait of “individuality.” We may think that our contemporary society prizes a strong sense of self-identity, but in my opinion, today’s individuality is weak—it is highly self-conscious, relying heavily on peer opinion.

Soga Shohaku was the most individualistic painter of eighteenth-century Kyoto. While touting himself as a descendent of the ancient and traditional Soga painting lineage, in reality Shohaku was a renegade who consistently produced works ridiculing tradition and authority. By assaulting the established norms that people believed in and depended

upon, he forged a truly independent painting style that had never existed before and would never be seen again. In other words, Soga Shohaku epitomizes the phrase “carpe diem.”

In eighteenth-century Kyoto, Shohaku smashed open with a single push the door of individuality that other artists of his day had only hesitantly cracked. Fearless of controversy and his detractors, this uncompromising artist proved himself to be a true maverick.

Through an examination of the history of Soga Shohaku, this talk will investigate the issue of self-identity in the painting circles of eighteenth-century Kyoto.

**SPEAKER BIOGRAPHIES**

**TIM CLARK** is Head of the Japanese Section in the Department of Asia at the British Museum. He has recently co-curated with Professor Drew Gerstle (School of Oriental and African Studies, London University) the exhibition *Kabuki Heroes on the Osaka Stage, 1780–1830*, which has been shown at The British Museum, Osaka Museum of History, and Waseda University Theatre Museum, Tokyo, during the summer and fall of 2005. His other research interests include the



Stone Lanterns by Ito Jakuchu (1716–1800), one of a pair of screens; ink and gold wash on paper. *Kyoto National Museum*. Cat. 51.

Maruyama-Shijo School of painting, and the development of the art market and exhibitions in pre-modern Kyoto. His publications include: *Ukiyo-e Paintings in the British Museum* (1992), *Demon of Painting: The Art of Kawanabe Kyosai* (1993), *The Actor's Image: Ukiyo-e Prints of the Katsukawa School in the Clarence Buckingham Collection* (with Ueda Osamu, 1994), *The Passionate Art of Kitagawa Utamaro* (with Asano Shugo, 1995), *One Hundred Views of Mount Fuji* (2001), *The Dawn of the Floating World: Early Ukiyo-e Treasures from the Museum of Fine Arts, Boston 1650–1765* (with Louise E Virgin, Anne Nishimura Morse and Allen Hockley, 2001), *Kazari: Decoration and Display in Japan, 15th–19th Centuries* (ed. Nicole Coolidge Rousmaniere, 2002), *Kabuki Heroes on the Osaka Stage, 1780–1830* (with Andrew C. Gerstle and others, 2005).

**KANO HIROYUKI** is Chief Curator at the Kyoto National Museum and Visiting Professor in the Graduate School for Human and Environmental Studies at Kyoto University. He received his MA in art history from Kyushu University and served as Associate Professor at Tezukayama University before joining the curatorial staff at the Kyoto National Museum. His publications include *Katsushika Hokusai no aka-Fuji* (The Red Fuji

of Katsushika Hokusai, Heibonsha), *Kinsei fuzokuga* (Genre Paintings of Early Modern Japan, Tankosha), *Soga Shohaku* (Shibunsha), *Ito Jakuchu taizen* (The Complete Ito Jakuchu, Shogakukan). He has also been the curator and primary author for the following exhibition catalogues: *Juhasseiki no Nihon bijutsu: Katto suru biishiki* (Eighteenth-Century Japanese Art: Conflicting Aesthetics), *Miyako no sugata: Rakuchu rakugai-zu no sekai* (Kyoto: Grand Views of the Capital), *Maruyama Okyo: Jojo to kakushin* (Okyo: Poetic Sentiment and Reformation), *Ogon no toki, yume no jidai: Momoyama kaiga sanku* (The Age of Gold, the Days of Dreams: In Praise of the Paintings of the Momoyama Period), *Botsugo 200 nen kinen Jakuchu* (Jakuchu!), *Star Wars, Soga Shohaku: Murai to iu yuetsu* (Shohaku Show), among others.

**MATTHEW P. MCKELWAY** is guest curator of *Traditions Unbound: Groundbreaking Painters of Eighteenth-Century Kyoto*. He has lived in Japan for seven years and is currently a Japan Society for the Promotion of Science Visiting Scholar at Gakushuin University. He received his AB from Amherst College and doctorate from Columbia University. He has taught the history of Japanese and Chinese art at the University of Pittsburgh and New York University. In

addition the catalogue of the present exhibition, his publications include articles on folding screen paintings, as well as contributions to the exhibition catalogues, *Worlds Seen and Imagined: Japanese Screens from the Idemitsu Museum of Arts* (Asia Society, 1995), and *Edo: Art in Japan, 1615–1868* (National Gallery of Art, 1998). His first single-author book, *Capitalscapes: Folding Screens and Political Imagination in Late Medieval Kyoto*, will be published by the University of Hawaii Press in February.

**JULIA SAPIN:** Study of Edo-period (1615–1868) and Meiji-era (1868–1912) Kyoto painting provided the cornerstone for Sapin's graduate work at the University of Washington. Her master's thesis took up the subject of Goshun's late work. Her doctorate, completed in 2003, focused on Meiji-era connections between painters and department stores. An article, "Merchandising Art and Identity in Meiji Japan: Kyoto Nihonga Artists' Designs for Takashimaya Department Store, 1868–1912," based on an aspect of her dissertation, was recently published in the *Journal of Design History* (Winter 2004). Sapin teaches at Western Washington University in Bellingham, Washington.

**YOSHIAKI SHIMIZU** is Frederick Marquand Professor of Art and Archaeology at Princeton University. He received a BA in art history from Harvard, an MA in art history from the University of Kansas and an MFA and a PhD in art and archaeology from Princeton. Professor Shimizu has taught at the University of California at Berkeley, the University of Heidelberg, and Ritsumeikan University in Kyoto, and has been a Curator of Japanese Art at the Freer Gallery of Art, Smithsonian Institution, Washington, DC, and Guest Curator, National Gallery of Art, Washington, DC. His publications include *Japanese Ink Paintings* (with Carolyn Wheelwright, Princeton University Press, 1976); *Masters of Japanese Calligraphy* with John Rosenfield, The Asia Society Galleries

and Japan Society Gallery, New York, 1984; and *Japan: The Shaping of Daimyo Culture, 1185–1868* (National Gallery of Art, Washington, DC, 1988).

## UPCOMING SOCIETY FOR ASIAN ART PROGRAMS

Visit [www.societyforasianart.org](http://www.societyforasianart.org) for more information.

**ARTS OF ASIA LECTURE SERIES SPRING 2006**  
**THE ARTS OF CHINA FROM THE TENTH CENTURY TO TODAY**  
*Fridays, January 20–April 28*  
 10:00 am– 12:00pm

**STUDY GROUP**  
**CHINESE CALLIGRAPHY WITH AIQIN ZHOU**  
*Saturday, January 28*  
 10:15 am–3:15 pm

**LITERATURE OF ASIA SERIES SPRING 2006**  
**THE RAMAYANA: A LIVING TRADITION**  
*Sundays, January 29–March 5*  
 10:15 am– 12:15 pm

**THIRTY-EIGHT HOURS IN KYOTO**  
**VISITING ARTISTS' STUDIOS CIRCA 1768**  
**WITH LAURA ALLEN**  
*Saturday, February 11*  
 2:00 pm–4:00 pm

## UPCOMING ASIAN ART MUSEUM PROGRAMS

**ASIAALIVE**  
*Thursday through Sunday*  
 12:00 noon–4:00 pm

January 5–29: Japanese running stitch embroidery (sashiko) with artist Lucy Arai

February 2–26: Japanese Calligraphy and Painting with artist Shozo Sato

Major support for *AsiaAlive* has been provided by the Wallace Foundation, Wells Fargo, and the Institute of Museum and Library Services by an Act of Congress.