Georges Rouault and Japan

A Shared Spirit and Sense of Art

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Contents

Editorial notes

- This booklet contains English translations of a portion of the texts appearing in the Japanese catalogue published in conjunction with the exhibition "Georges Rouault and Japan: A Shared Spirit and Sense of Art" held 11 April–23 June 2020 at the Panasonic Shiodome Museum of Art.
- Due to the COVID-19 pandemic, the following works from overseas included in the Japanese catalogue were unable to be shown as planned at the venue:
  cat. 8, 9-1, 9-2, 10, 12, 13, 15, 20–22, 27, 28-1, 28-2, 30–36, 43, 45, 62, 63; Materials 1, 2, 3, 12.
- "p./pp." and "fig." designations refer to the corresponding page and figure numbers in the Japanese catalogue; "cat." references indicate the numbers assigned to the works shown in the exhibition appearing as plates in the Japanese catalogue.

- Artwork data in the Japanese catalogue is based primarily on information provided by the owners of the works, and appears as: Artwork no. (cat. no.), Artist name (Japanese/English), Title (Japanese/French [Rouault's works]/English), Year, Collection (Japanese/English). Materials and dimensions (in centimeters) are provided in the List of Works (pp. 142–150).

Rouault's reception by modern Japanese Western-style painters – From the perspective of technique/expression

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Detailed research into the history of Rouault's reception in Japan has already been carried out by Shinji Goto. [1] Accordingly, in this essay, I would like to focus on formative aspects such as technique and expression in considering Rouault's reception by modern Japanese Western-style painters. The artists concerned are, according to Shigeyuki Maruhashi's classification, "firstly the painters associated with Ikebukuro Montparnasse who attended the Taihei Yogakai Kenkyujo and later organized the Shinjin Gakai exhibition, namely Shunsuke Matsumoto (1912–1948), Ai-Mitsu (1907–1946) and Masaaki Terada (1912–1989). Also Kotaro Migishi (1903–1934) and Shigeyoshi Hayashi (1896–1944), who were involved in establishing the Dokuritsu Bijutsu Kyokai, and Seiji Chokai (1902–1972), who later participated in the same association. [...] Ren Ito [(1898–1983)], who was among the first to introduce Rouault to Japan, was also involved in these two groups." [2] For the purposes of this essay, I would also like to add Tatsuoki Nambata (1905–1997) from the first group, Katsuzo Satomi (1895–1981) from the second group, and Ryuzaburo Umehara (1888–1986) in a class of his own.

Ryuzaburo Umehara – The evolution of "Japanese" Western-style painting

The importance of Umehara to Rouault's reception in Japan is closely related to his involvement in the evolution of "Japanese" Western-style painting (*yōga*). Umehara and the painters around him detected an affinity between Rouault's expression, characterized by heavy outlines and broad brushstrokes, and traditional Japanese paintings by the likes of Tessai Tomioka (1831-1924). For example, Mamoru Kubo (1905–1992) stated, "Through Rouault and others like him, we came to admire Tessai." [3] Rouault became an important guide in the task of incorporating "Japanese-like elements" into the forms and techniques of Western-style painting. For example, in his "Peking" series from the early 1940s, Umehara often used traditional Japanese materials such as washi paper, *nikawa* glue and natural mineral pigments, perhaps receiving hints from Rouault, who used various techniques in producing works on paper. In the West, paint in which glue is used to bind the colors is called *détrempe* (distemper), a term also used by Umehara.

Among Umehara's works, Rouault's influence is most recognizable in those from around 1934 onwards. This overlaps with Umehara's "mature period" when his quintessential style became established. [4] It is no coincidence that this was also the period when Rouault introduction to Japan gathered pace. A large number of actual works by Rouault collected by Shigetaro Fukushima (1895–1960) were presented at the Kokugakai-sponsored Fukushima Collection exhibition held in 1934, and Umehara was at the very center of this.

For example, let us look at *Nude by the Window* (1937, Ohara Museum of Art) (fig. 1). At a glance, the simplified representation of the figure by means of contour lines and color planes is reminiscent of Matisse. In fact, however, it is closer to pre-war Rouault than Matisse, who promoted the flattening of pictorial space. Thick lines in verdigris describe not only the figure's contours but also the boundaries (ridges) between light and dark areas of the skin, with large amounts of white intermixed in the light areas. In other words, the modeling principle in classical Western painting of applying paint thickly in light areas and thinly in dark areas is followed. In the case of *Mt. Sakurajima (Blue)* (1935, The National Museum of Modern Art, Tokyo, cat. 46), in addition to the thickish brushstrokes, the contrast between the cold and warm hues and between the blue and pink strongly suggest an affinity with Rouault.

Kotaro Migishi – Multilayered *matière*

Katsuzo Satomi, Shigeyoshi Hayashi, Ren Ito, Kotaro Migishi and the other painters involved in establishing the Dokuritsu Bijutsu Kyokai in 1930 also occupy important positions in the history of Rouault's reception in Japan. Satomi, Hayashi and Ito had been to Europe and actually viewed Rouault's works in Paris. Satomi was one of the first people to introduce Rouault in Japan, and Hayashi's paintings with circus and clown motifs were extremely close to Rouault's works in terms of their style. Ito was also on friendly terms with Umehara and Shigetaro Fukushima and edited a collection of works by Rouault [5], his commentary therein as an art critic also an important contribution.

Of these artists, the most interesting in terms of the subject of this essay is Migishi. This is because one can perceive Rouault's influence not only in the superficial characteristics of his paintings, such as the clown motifs, heavy outlines and broad brushstrokes, but also in his multilayered oil painting technique.

As has previously been pointed out, *Nude Female B* (1932, Migishi Kotaro Museum of Art, Hokkaido, cat. 53) closely resembles the Rouault painting *Nude* (fig. 2) published in *Ruō gashū* [Collected Paintings of Rouault] (Atelier, 1932). [6] This is conspicuous not only in the similarity of the motifs and expression, but also in the application of paint in layers. In their depiction of the subject's skin, both artists have applied bright colored paint with a large amount of white over the top of an underlayer of reddish brown paint in such a way that some of the underlayer remains visible. This multilayered technique both expresses the gradations of the skin of the nude female subject and forms the structure of the picture plane. The areas of skin in *Clown* (c. 1930–31, Migishi Kotaro Museum of Art, Hokkaido, cat. 51) and *Portrait of a Woman* (c. 1932, Migishi Kotaro Museum of Art, Hokkaido) (fig. 3) are also basically depicted using the same gradations.

The technique of leaving an appropriate amount of the underlayer showing through where there is a transition from a light area to a dark area can often be seen in classical painting, the half-tone effect achieved with this method referred to as "optical gray." As Max Doerner stresses, optical grays are more charming than opaquely painted grays. [7] Accordingly, irrespective of how thickly it is applied, the paint in the works of both Rouault and Migishi never feels heavy. This is different from the technique seen in the works of other Dokuritsu Bijutsu Kyokai painters from the same period in which thick, opaque paint almost completely covers the lower layers.

However, there is a decisive difference between the techniques employed by Rouault and Migishi. As reported by Ren Ito, Migishi did not follow the process used by Rouault from around 1920 of repeatedly applying and scraping off thin paint. A Rouault-like "scraping" technique cannot be detected in Migishi's paintings until the appearance of the works with clown motifs in around 1931. [8] Let us look in detail at Ito's account.

> Over the top of strong, thick, black outlines, Rouault either applied paint thinned with a liquid consisting of linseed oil mixed with a tiny amount of siccative (oil drying agent) in such a way that it protruded from the outlines, then scraped it off with a hard knife before reapplying it, or painted over the outlines with paint of the same color before scraping it off. […] He applied and scraped off paint, then allowed it to dry before applying and scraping off paint again, always working with the canvas lying flat on a table to avoid the paint running and drying unevenly. With this technique, he was able to achieve a peculiar *matière* resulting from the layering of extremely thin coats of paint. [9]

As well, as seen in the following, Ito pays attention to the handling of transparent colors in Rouault's works. To the extent that he creates an optical effect on the picture plane through the synergy between the lower layers and top layers due to his use of oil paint's transparent quality, Rouault's technique can be seen as an application of the classical layering technique.

> While Rouault's pictures were not always finished using transparency in the true sense, there are similarities between this technique and the manner in which opaque and transparent colors overlap and adjoin in Rouault's work. [10]

At the same time, as mentioned above, there are instances where Migishi makes use of the lower layers in applying the top layers, but as with Satomi and the other leading members of the Dokuritsu Bijutsu Kyokai at the time, these top layers are mostly opaque. The application of transparent layers over the top of lower layers to give a work various nuances and a sense of unity, which is to say the classical technique of glazing, is not employed in Migishi's works.

Tatsuoki Nambata, Shunsuke Matsumoto, Ai-Mitsu – From Rouault to Rembrandt

Tatsuoki Nambata and Shunsuke Matsumoto were considerably younger than Ren Ito, but one can see in their works the same multilayered technique making use of the transparency of oil paints that Ito identified in Rouault's paintings. [11] However, in terms of the categorization mentioned at the beginning of this essay, it is probably in works such as Masaaki Terada's *Majima-cho, Yanaka* (*Near the Moderu-zaka*) (1932, Itabashi Art Museum) (fig.4), which appears to be a combination of Rouault along with Chaïm Soutine and Toshiyuki Hasegawa (1891–1940), that the Ikebukuro Montparnasse-like expression from this period is best represented. As well, in the 1930s, Ai-Mitsu produced works with dark backgrounds and heavy outlines that were described as in the style of Rouault, including *Comisa* (*A Girl Leaning on an Umbrella*) (1929, Hiroshima Prefectural Art Museum) (fig. 5). However, for these artists, "in the style of Rouault" during this period meant mainly opaque painting, which was a transitional style leading to their Surrealism-like expression.

At the same time, one can observe in the work

of Nambata and Matsumoto not only heavy outlines and broad brushstrokes, but also attempts to create multilayered *matière* consequent of glazing. That this derives from Rouault is clear when we consider the following description by Nambata.

> In the morning, I painted a Greek statue. After the fashion of Rouault, I scraped the surface of the canvas in an effort to reveal the color underneath. An unexpectedly beautiful color came through. The feeling of scraping away thick layers of paint is truly wonderful. Applying it thickly with a brush is not so pleasant. After scraping, I tried painting over the top of the areas whose colors had faded with a glaze in one go. I used thick lines as if I were producing a sketch. The whole work became more balanced and the relationship with the background improved. For the colors I used Cobalt and Ultramarine. Into these I mixed just a little Naples and Ocre Jaune. This technique certainly makes objects seem more substantial. The key is to apply layer upon layer of paint until it is thick and then scrape it off to reveal the color underneath before finishing it with glaze in one go. [(12)]

This description also gives us an insight into the process behind the creation of Nambata's series of paintings with ancient Greek sculptures as their motifs, such as *Venus* (1935, Okawa Museum of Art) (fig. 6). The "glaze" Nambata refers to is a thin, oily, transparent layer of paint spread over the top of an opaque layer. "Cobalt" is Cobalt Blue, "Naples" is Naples Yellow, and "Ocre Jaune" is Yellow Ochre. The description of "applying [paint] thickly with a brush" as "not so pleasant" seems at odds with the sensibilities of other painters from the same period who mainly painted using the opaque method.

Shunsuke Matsumoto was another artist who shared this sensibility of Nambata's. Here and there in the *matière* (texture) of the skin sections of *Portrait of a Boy* (1936, Iwate Museum of Art, cat. 49), one can observe the technique whereby the lower layers of paint have been revealed by scraping after the application of the glaze, emphasizing the sense of materiality (fig. 7). Matsumoto used this technique more or less consistently in his paintings from the late 1930s onwards.

It is possible that the "scraping" technique used by Matsumoto and Nambata was influenced by Rembrandt as well as by Rouault. Below is an extract from a technical manual from the time that could also be used to explain the *matière* in the works of Matsumoto and Nambata.

> Once the picture to which *gracis* (glaze) has been applied has sufficiently dried, scrape it off from the sections concerned using a palette knife [...] so that the color of the *gracis* remains in the indentations formed by the brush and the color underneath shows through on the raised sections, creating a kind of glistening effect. Rembrandt used this method most consistently, and in the brightest sections of his pictures in particular, the white he applied as the ground layer was revealed as a result.... [(13)]

Rembrandt's "scraping" technique was introduced repeatedly in technical manuals produced at the time, [(14)] and it has also been suggested that Matsumoto borrowed this from Rembrandt. [(15)] At first glance this would seem to be a deviation from Rouault's approach, but it should be remembered that some of Rouault's earliest works, such as *Gethsémani* (1893, Panasonic Shiodome Museum of Art, cat. 6), show Rembrandt-like expression and techniques, including the thick application of opaque paint in light areas and the accentuation of these areas through the use of glaze. In the sense that they both involved the use of multiple layers of paint and the accentuation of *matière* through the application of glaze, the techniques employed by Rouault and Rembrandt have the same roots, with Rouault's technique itself deriving from Rembrandt.

If we accept that Rouault's technique of repeatedly applying and scraping away paint is an application of a classical oil painting technique, then we could say that Nambata, Matsumoto and others approached the task faced by modern Japanese Western-style painting of accepting and embodying Western painting by returning via Rouault to Rembrandt, or in other words to a classical oil painting technique. Accepting this would also mean that we would be more likely to detect Rouault's influence on Ai-Mitsu in the latter's works produced from 1938 using glazing and scraping, such as *Landscape with an Eye* (1938, The National Museum of Modern Art, Tokyo) (fig. 8), than in the works usually mentioned, such as *Comisa* (*Girl Leaning on an Umbrella*). [(16)]

1. Shinji Goto, "*Kindai Nihon no Ruō juyō no tame no yobiteki kōsatsu–1930 nendai o chūshin ni*" [Preliminary study of Rouault's reception in modern Japan–focusing on the 1930s], in *Joruju Ruō to Shirakaba ha* [Georges Rouault and the Shirakaba Society], exh. cat. (Tokyo: Matsushita Electric Works Museum, 2005). Shinji Goto, "*Kindai Nihon bijutsu shi no Ruō juyō–1908-nen kara 1958-nen made* (1)" [Rouault's reception in the history of modern Japanese art–From 1908 to 1958 (1)], *Seinan Journal of Cultures* 21, no. 1 (May 2006). Shinji Goto, "*Kindai Nihon bijutsu shi no Ruō juyō–Senkanki o chūshin ni*" [Rouault's reception in the history of modern Japanese art–The interwar period], in *Joruju Ruō to Migishi Kōtarō* [Georges Rouault and Kotaro Migishi], exh. cat. (Sapporo: Migishi Kotaro Museum of Art, Hokkaido, 2007). Also, Toshiyuki Yamada, "*Nihon no Ruō juyō: joshō*" [Rouault's reception in Japan: Introduction], in *Joruju*

Ruō: Mikan no tabiji [Georges Rouault: Unfinished journey], exh. cat. (Tokyo: Matsushita Electric Works NAIS Museum, 2003). Kiyoe Kanazawa, "*Nihon ni okeru Joruju Ruō no shōkai, aruiwa sono juyō ni tsuite*" [On the introduction and reception of Georges Rouault in Japan], *Seijobigaku bijutsushi: Studies in aesthetics and art history* 17/18 (March 2012).

2. Shigeyuki Maruhashi, "*Gakatachi no Ruō juyō*" [Rouault's reception by painters], in *Georges Rouault and the Shirakaba Society*.
3. Shigeo Miyata, "*Tessai ni tsuite—Umehara sensei to no kaiwa*" [On Tessai—A conversation with Umehara sensei], *Sansai* (January 1950), p. 44. This interview conducted by Miyata took place at Umehara's residence, with, in addition to Mamoru Kubo, Shigetaro Fukushima and his wife Keiko, and Yoshinobu Masuda (1905–1990) and his wife also participating in the conversation.
4. This classification of transition in Umehara's painting style was based on *Botsugo 10-nen Umehara Ryūzaburō-ten zuroku* [Ryuzaburo Umehara, ten years after his death], exh. cat. (Mainichi Shimbun, Asashi Tsushin, 1996).
5. Ren Ito ed., *Ruō gashū* [Collected paintings of Rouault] (Tokyo: Atelier, 1932).
6. Yayoi Yanagisawa, "*Migishi Kōtarō no dōke to rafu-zō ni miru Ruō no eikyō*" [Rouault's influence seen in Kotaro Migishi's clowns and nudes], in *Joruju Ruō to Migishi Kōtarō*, pp. 53–54.
7. Max Doerner, *The Materials of the Artist and Their Use in Painting*, trans. Eugen Neuhaus (San Diego: Harvest-Harcourt, 1984), p. 31. "Through a semi-opaque technique which allows the ground to be active result the 'optical grays' which were used by the old masters Rembrandt, Van Dyck and many others. These grays have a more charming quality than painted grays." Ibid., p. 189. "The old masters frequently used them in transitions or half-tones in flesh. They give effects which cannot be achieved by direct painting; tones which have been painted directly appear heavy by contrast."
8. Migishi later produced paintings like *Orchestra* (1933, Migishi Kotaro Museum of Art, Hokkaido) using a "scratching" technique, the adoption of which, based as it is on the multilayered nature of the application of paint in his works, can also be understood as a natural progression, because it involves scraping a thick layer of paint on the surface with a sharp object such as a needle or nail to reveal the paint underneath as lines, which naturally requires the existence of multiple layers of paint. However, scratching does not appear directly in Rouault's expression. Incidentally, scratching is also employed in Matsumoto's *Suburbs* (1937, The Miyagi Museum of Art, cat. 47), suggesting further consideration needs to be given to the technique's origins.
9. Ren Ito, *Ruō gashū*, p. 8.
10. Ren Ito, "*Ruō ni tsuite*" [On Rouault], *Mizue* 387 (May 1937), p. 421.
11. For details on Rouault's techniques, related classical oil painting techniques including glazing, and Nambata's adoption of these, see the following. Shunsuke Kobayashi, "*Nambata Tatsuoki, Matsumoto Shunsuke, Ai-Mitsu no yusai gihō ni tsuite*" [On the oil painting techniques of Tatsuoki Nambata, Shunsuke Matsumoto, and Ai-Mitsu], *Bijutsushi* 145 (October 1998).
12. From Tatsuoki Nambata's diary, March 21, 1935.
13. Jutaro Kuroda, *Yōga mechiē: gihō zenka no kenkyū* [*Matière* in Western-style painting: Research on all techniques] (Tokyo: Bunkeisha Shobo, 1928), p. 51.
14. Ibid. Also, Masao Ishihara, *Aburaenogu no kenkyū* [Research on oil paints] (Tokyo: Kyuryudo, 1925), pp. 14–15. These descriptions are likely to have been written by the Dutch painter Conrad Kickert (1882–1965), who Kuroda and Ishihara mention in the aforementioned books. Conrad Kickert, "*La technique de la peinture à l'huile*," *L'Amour de l'art* 3, (1922), p. 148. Enlarged photographs of Rembrandt's brushwork were presented in the following publications. Isaburo Ihara, "*Remuburanto no fude-waza*" [Rembrandt's brush techniques], *Mizue* 397 (March 1938). A. P. Laurie, "*Remuburanto to sono ippa no hitchi (jō)*" [The brushwork of Rembrandt and his school (1)], trans. Takeo Yamaguchi, *Zōkei geijutsu* 1 (1) (September 1939); "*Remuburanto to sono ippa no hitchi (chū)*" [The brushwork of Rembrandt and his school (2)], in *Zōkei geijutsu* 1 (2) (October 1939); "*Remuburanto to sono ippa no hitchi (ge)*" [The brushwork of Rembrandt and his school (3)], *Zōkei geijutsu* 1 (3) (November 1939). According to the articles in *Mizue* 397 and *Zōkei geijutsu* 1 (3) the text was originally published as A. P. Laurie, *The brush-work of Rembrandt and his school* (Oxford University Press, 1932).
15. Akira Asahi, *Matsumoto Shunsuke* (Tokyo: Nichido Shuppan, 1977), p. 182.
16. The *matière* discernible in *Landscape with an Eye* that visually gives a sense of unevenness is probably directly borrowed from the grattage technique in the work of Max Ernst. However, Ai-Mitsu did not perform grattage in the way developed by Ernst, which involved placing a canvas over an object with an uneven surface and rubbing over the canvas with a drawing tool. As has already been pointed out, the uneven *matière* in the above-mentioned work by Ai-Mitsu was achieved by repeatedly applying and scraping away paint, resulting in a *matière* similar to grattage.

    Regarding the creative process behind this work, it would seem natural to think of the presumed repetition of painting and scraping as something borrowed from Rouault rather than grattage. As well, one could also note that, as is the case with representative works by Shunsuke Matsumoto from 1938 onwards, the *matière* achieved as a result of this process is close to Rembrandt's *matière*. The heavy brushstrokes in the light areas of the section resembling a mass of rock at the bottom of *Landscape with an Eye* are accentuated using glazing and scraping, producing a *matière* not achievable with grattage alone. The light areas in Ai-Mitsu's paintings are often produced by way of the physical "application of paint" using a large amount of white color. On the other hand, the light areas in Ernst's grattage works were the result of the light color of the ground layer showing through in the process of transferring with a dark color the unevenness of an object placed under the canvas. These light areas are not associated with the kind of physical and intentional brushstrokes seen in the light areas of the mass of rock in *Landscape with an Eye*. For more on the grattage techniques employed by Ai-Mitsu and Ernst, see the following. Shogo Otani, "*Ai-Mitsu* Me no aru fūkei *o megutte: 'mono' e no manazashi*" [On Ai-mitsu's *Landscape with an Eye*: Looking at "things"], in *Gekidōki no avangyarudo: Shururearisumu to Nihon no kaiga 1928–1953* [Avant-garde of the turbulent period: Surrealism and Japanese painting 1928–1953] (Tokyo: Kokushokankokai, 2016), p. 213. Shogo Otani, "*Ai-Mitsu, sono me no mukau tokoro*" [Ai-Mitsu, where his eyes are heading towards], in *Ai-Mitsu*, exh. cat. (Tokyo: Mainichi Shimbun; The National Museum of Modern Art, Tokyo; The Miyagi Museum of Art; Hiroshima Prefectural Art Museum, 2007), p. 13. Hitoshi Dehara, "Me no aru fūkei *to* Meushi," [*Landscape with an Eye* and *Cow*], *Gendai no Me: Newsletter of the National Museum of Modern Art, Tokyo* 563 (April 2007), pp. 4–6. Regarding Ai-Mitsu's techniques, see also my article cited in Note 11.

fig. 1: Ryuzaburo Umehara, *Nude by the Window*, 1937, Ohara Museum of Art.
fig. 2: Georges Rouault, *Nude*. In *Ruō gashū* [Collected Paintings of Rouault]. Edited by Ren Ito. Tokyo: Atelier, 1932, p. 3.
fig. 3: Kotaro Migishi, *Portrait of a Woman*, c. 1932, Migishi Kotaro Museum of Art, Hokkaido.
fig. 4: Masaaki Terada, *Majima-cho, Yanaka (Near the Moderu-zaka)*, 1932, Itabashi Art Museum.
fig. 5: Ai-Mitsu, *Comisa (A Girl Leaning on an Umbrella)*, 1929, Hiroshima Prefectural Art Museum.
fig. 6: Tatsuoki Nambata, *Venus*, 1935, Okawa Museum of Art.
fig. 7: Shunsuke Matsumoto, *Portrait of a Boy*, 1936, detail, Iwate Museum of Art.
fig. 8: Ai-Mitsu, *Landscape with an Eye*, 1938, The National Museum of Modern Art, Tokyo.

On the principal monographs, magazine feature issues, art books, exhibition catalogues, and modern Western masterpiece series relating to Georges Rouault published in Japan before, during and after the war (1930s to 1970s)

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How and when did Georges Rouault's (1871–1958) recognition in Japan become established? Below, I have summarized the principal Japanese language literature relating to Rouault published in Japan before, during and after the war (from the 1930s to the 1970s) as a foundation for considering the artist's reception in post-war Japanese art history. Most of the literature consists of monographs, modern Western masterpiece series and exhibition catalogues. With the exception of magazine feature issues, I have chosen to omit serial publications such as newspapers and magazines.(1) I did this because I concluded that it would result in a certain uniformity in the quality of the literature, enabling the results to serve as an indicator for observing the movements and trends in Rouault's reception.

Studying this bibliography in the form of a table* in detail, it seems possible to roughly divide the history of Rouault's reception before, during and after the war into periods in accordance with the five events outlined below. This is because each of the "incidents" stimulated the art world for a decade or so afterwards, influenced the discourse (art journalism, art criticism, art research, etc.) concerning Rouault, caused a dramatic increase in the number of magazine feature issues and other publications relating to the artist and gave rise to exhibition projects both large and small concerning him (depending on the triggering event, around 20 significant publications appeared in each period).

The lineup of the main writers also changes from period to period. Before the war, it was mostly artists who knew Rouault and members of the Shirakaba literary society who wrote about him, while after the war collectors who were well acquainted with the artist also joined this lineup. At the same time, critics and academic researchers including art historians and philosophers also made appearances, leading and promoting later Rouault criticism and research. However, because I was unable to concern myself with a detailed examination of this topic, I will restrict myself to a summary.

1) First exhibition of items from the Fukushima Collection, including works by Rouault, at Nihon Gekijo (1934)

Influenced Rouault's reception in the 1930s (18 publications, nos. 1–18 in the table)

The impact of the "real artworks" in the Fukushima Collection was considerable, resulting in artists such as Ren Ito (1898–1983) and Katsuzo Satomi (1895–1981) as well as Shirakaba literati including novelist Saneatsu Mushanokoji (1885–1976) and philosopher Tetsuzo Tanikawa (1895–1989) developing theories on Rouault in the interwar period. (2)

2) Large-scale Rouault exhibition at the Tokyo National Museum (1953)

Influenced Rouault's reception in the 1950s (20 publications, nos. 33–52 in the table)

First to appear after the war were Shigetaro Fukushima (1895–1960), a collector who was on friendly terms with the Rouault family, followed by the art critic Kenjiro Okamoto (1919–2003), the art historian Soichi Tominaga (1902–1980) and the philosopher Isaku Yanaihara (1918–1989), while the sculptor Hiroatsu Takata (1900–1987), who lived in Paris for many years and served as Rouault's translator, produced important works in the wake of this exhibition. In this period, as well as publishing companies, the influence of newspaper companies that sponsored exhibitions can no longer be ignored.

3) Rouault's death (1958) and the subsequent holding of a posthumous exhibition at the National Museum of Western Art (1965)

Influenced Rouault's reception in the 1960s (20 publications, nos. 53–72 in the table)

As if the upsurge in interest of the 1950s was continuing as is, following news of Rouault's death, a new generation of researchers including art historians Munemoto Yanagi (1917–2019), Kimio Nakayama (1927–2008) and Shuji Takashina (b. 1932) joined the ranks of writers in the 1960s, resulting in even greater specialization in the area of art historical research. At the same time, a boom in publication of all sorts of modern Western masterpiece series, also furthered the popularization of and enlightenment concerning art by the same writers.

4) The first public showing of 54 works from the "Passion" series of oil paintings at the Rouault

centennial exhibition planned by Galerie Yoshii (1971) and their purchase by the Idemitsu Museum of Arts
Influenced Rouault's reception in the 1970s (20 publications, nos. 78–97 in the table)

At a time when the Fukushima Collection was being dispersed and lost, the arrival in Japan of works from the "Passion" series of paintings and their purchase by a local art museum improved in one fell swoop the quality of the Rouault collections in Japan. The lineup of writers is essentially the same as in the 1960s with the addition of novelist Shusaku Endo (1923–1996).

5) The translation into Japanese and publication by Iwanami Shoten of the catalogue raisonné Rouault : L'œuvre gravé (2 vols.) (1979)
Influenced Rouault's reception since the 1980s (five publications, nos. 100–104 in the table)

The translation into Japanese and publication of this catalogue raisonné of Rouault's prints, which with its simultaneous release in Japanese, French and German became an essential tool for research into the artist, was a decisive event in terms of art historical research in the period from the 1980s onwards. The catalogue raisonné was completed with the publication in 1990 of *Rouault : L'œuvre peint* (2 vols.), since when the numbering in these volumes became the standard for Rouault research.

To coincide with its opening in December 1951 as the first public museum of modern art in Japan, the Museum of Modern Art, Kamakura presented to the Japanese public for the first time all the works in the "Miserere" series of prints (no. 25 in the table). In February the same year, new trends in post-war French painting were introduced at the "Exposition du Salon de Mai au Japon" (a Franco-Japanese contemporary art exchange), while in March, the "3rd Yomiuri Independent Exhibition" included a special display of works by the American Abstract Expressionist painter Jackson Pollock. Also in March, the Tokyo National Museum staged a large-scale Matisse exhibition. Thinking about Rouault's reception in Japan in the context of the history of post-war Japanese art requires at least the three frames of reference of Japan, France and the U.S., and it goes without saying that underlying all three is the painful "experience of war."

* The "table" referred to throughout this text appears on pages 106–111 of the Japanese catalogue.

1. In many cases, magazine articles that were deemed important by the writers themselves or the editors were later revised and turned into monographs. In the table, for such monographs the title and publication date of the magazine in which the corresponding article first appeared are indicated in the "Remarks" column.

2. See Shinji Goto, "*Kindai Nihon no Ruō juyō no tame no yobiteki kōsatsu—1930 nendai o chūshin ni*" [Preliminary study of Rouault's reception in modern Japan—focusing on the 1930s], in *Georges Rouault and the Shirakaba Society*, exh. cat. (Tokyo: Matsushita Electric Works Shiodome Museum, 2005); and Shunsuke Kobayashi, "*Dare ga Umehara / Yasui o 'koten' ni shita ka—Taishō Kyōyō-ha to 'koten' no sōshutsu*" [Who made Umehara and Yasui "classic"?—Taisho cultrati and the creation of "classic"]" in *Kurashikku modan—1930 nendai Nihon no geijutsu* [Classic Modern—Japanese Art in the 1930s], ed. Toshiharu Omuka and Akihisa Kawada (Serikashobo, 2004), pp. 78–92.

Thoughts on the staging of "Georges Rouault and Japan: A Shared Spirit and Sense of Art"

Atsuko Hagiwara (Curator, Panasonic Shiodome Museum of Art)

Introduction

The sight of a spectator stopped for an inordinately long time in front of a work by Georges Rouault, unable to tear themselves away from the canvas, is a common one at the Rouault exhibitions held at the Panasonic Shiodome Museum of Art, and the Museum's Rouault Gallery permanently dedicated to its Rouault collection. At "Georges Rouault–L'Oeuvre Magnifié: L'Art sacré et la modernité" held in 2018, one of the Museum's staff said they even witnessed people wiping away tears as they viewed the paintings. What is it about the works of Georges Rouault, with their vibrant colors and assertive contour lines, the materiality of their oil-painted surfaces, their themes grounded in Christianity–all artistically the complete opposite of traditional Japanese painting–that the Japanese find so relatable and easy to love? As a curator working at a museum that opened in 2003 specifically to house a collection of Rouault's works, this has been an ongoing question for me. "Georges Rouault and Japan: A Shared Spirit and Sense of Art" has its origin in the choice of "Japan" as the shared theme for shows scheduled at the Panasonic Shiodome Museum of Art in 2020; a theme that prompted us to delve further into the French painter's connection to Japan and organize an exhibition that would offer new insights into the place of Rouault in this country's art history.

Previous exhibitions and research on Rouault and Japan

The concept for "Georges Rouault and Japan" has its foundations in the exhibition "Georges Rouault and the Shirakaba Society," staged by the Panasonic Shiodome Museum of Art in 2005. Gathering together works connected to the inner circle of art and literary magazine *Shirakaba*, which introduced Rouault to Japan, and other cultural figures in the same milieu, as well as offerings by young Japanese painters influenced by Rouault's art, "Georges Rouault and the Shirakaba Society" was the first exhibition in Japan to look directly at how the French artist was received in modern Japan.

Academic discourse on the reception accorded to Rouault in Japan, meanwhile, began with Toshiyuki Yamada's "Rouault's reception in Japan: Introduction," included in the catalogue for an exhibition held in 2003 to commemorate the Museum's opening. (1) Then, in "Rouault's reception in the history of modern Japanese art–From 1908 to 1958 (1)," focusing on the artist's career up to before WWII, and utilizing a vast cache of contemporary art criticism on Rouault for reference, Shinji Goto attempted to analyze the specific nature of Rouault's reception in the context of Japanese modern art history. (2) This study, which surveys in great detail matters in modern Japanese art related to how Rouault was received in Japan, and throws into relief the art historical significance of this and its inherent challenges as a theme, forms the foundation of study into Rouault's reception by the Japanese. In addition, the essay by Kiyoe Kanazawa, tracing shifts in Japanese art critics' handling of Rouault from the Taisho era to the present day, includes a wealth of data and extensive bibliography vital to any study of Rouault's reception in Japan. (3)

When it comes to Rouault's influence on painters in Japan's modern era, a valuable academic resource may be found in the writings of Shunsuke Kobayashi. (4) Kobayashi's research, which discusses in particular the technical influence of Rouault's art on Japanese modern painters in the Western (*yōga*) style, starting with Ryuzaburo Umehara, deemed the consummate practitioner of Japanese-style oil painting, and including the likes of Shunsuke Matsumoto and Tatsuoki Nambata who in the 1930s were starting to appear at the Nikaten and Kokugakai exhibitions, draws attention to the importance of Rouault's oeuvre in the establishment of modern painting in Japan. The study by Yayoi Yanagisawa, who analyzed the influence of Rouault's works on Kotaro Migishi, and the observations of Hanako Shimada, which shed light on the position of Rouault's works in the collection of Ryuzaburo Umehara, also served as useful guides for planning the present exhibition. (5)

In developing the concept for "Georges Rouault and Japan" we took our cue from these previous exhibitions and research projects, with particular assistance from Shinji Goto and Shunsuke Kobayashi, who provided expert advice on developing the section concepts and selecting the works for display,

and also contributed to this catalogue.

Intention and composition of the exhibition

When selecting works to display in this exhibition, one of our guidelines was to present paintings that would tell directly or visually the story of various things in the background to Rouault's reception in Japan. To give an example, on seeing one of Rouault's nudes at the Galerie Druet in Paris in 1924, Katsuzo Satomi described the painting as "puffy, swollen flesh, visceral in the extreme, eliciting an involuntary shudder, yet then appreciation of its anomalous beauty," but even if we could not display the work that Satomi actually saw, we endeavored to ensure we could choose and display one of Rouault's works featuring a similar, almost violently deformed nude, to convey the shock that Satomi felt. And if there were any works by modern Japanese Western-style painters in which Rouault's influence had been specifically identified, we requested the loan of those works. Allow me to take this opportunity to express my heartfelt thanks to those museums and collectors who so kindly approved of our intention in holding this exhibition, and agreed to loan these valuable works for display.

"Georges Rouault and Japan" is divided into three sections, primarily by chronology, with the addition of a prologue and epilogue at either end. For the main points of each section, see the commentary on the section title pages in this catalogue.

Development of the concept for this exhibition was based on viewpoints presented in the aforementioned previous research and exhibitions, with new perspectives added and explored throughout. One such perspective has involved bringing to the surface Rouault's approach to Japan. Previous studies of the relationship between Japan and Rouault have mainly investigated the painter's impact on this country. However, while undertaking preparations for this exhibition we received added information on a number of works, plus a range of resource materials, from the Georges Rouault Foundation in Paris. By thus adding to the exhibition, for example, three copies of Japanese ukiyo-e prints painted by Rouault (cat. 9-1, 9-2, 10), and correspondence (letters 1, 2) showing Rouault's concern about the Great Kanto Earthquake, we were able to demonstrate that from quite early in his painting career, Rouault had an interest in Japan and Japanese art. The relationship between Rouault and Japan was unmistakably a more two-way affair than previously assumed. That said, elucidating more specifically how Japanese art influenced the practice of Rouault remains a study for another time.

In the Prologue, we took the novel step of displaying Japanese ink paintings alongside Rouault's works. Japanese ink paintings and the art of Rouault in fact had no influence on each other whatsoever. So our intention in juxtaposing, comparing and exhibiting the works of artists like Hakuin Ekaku and Tessai Tomioka alongside those of Rouault is not to demonstrate any mutual influence, but to show the singular history of Rouault's reception in Japan, during which art critics identified something Japanese in Rouault's art, and frequently found equivalences and similarities between it and Japanese ink painting. At the same time, we hope this prologue will be a space for visitors to freely compare and appreciate works by Rouault and of Japanese art that have been identified in the years since Rouault's work became known in Japan, as having a mutual resonance.

The epilogue too is an entirely new initiative for a Rouault exhibition, bringing together sculptures and works by contemporary artists, that is to say works from different fields and eras to Rouault. With the kind consent of their owners we have displayed late-career sculptures by Yasutake Funakoshi, "black paintings" by Tomoharu Murakami, and works by Makoto Fujimura fusing nihonga techniques and abstract expressionism, in order to show the link between the artistry of Rouault and Japanese modern and contemporary art. This section will demonstrate the universal quality of Rouault's artistry that makes it so accessible across barriers of time, place, and art domain, and we hope, offer hints for further observations on Rouault's art from new perspectives.

To conclude: Rouault and the Japanese

In his review of a 1953 Rouault exhibition held at the Tokyo National Museum, scholar of modern Japanese Western-style painting Teiichi Hijikata remarked aptly, "One cannot but admire this example of painting so splendidly in service to thought irrespective of any 'ism' of 20th-century modern painting." And indeed, Rouault's paintings are noteworthy not just for their plasticity, but their possession of "thought" worthy of depiction. [6] For "thought" here we can probably substitute Rouault's own self, determinedly pursuing the same path for decades as a painter and a Catholic, or the spirit of Christ as sought by him over the years. Inevitably, the paintings of an artist who confronted his personal inner world and faith in order to express his own self to the fullest extent, have an innate depth and weight of theme. One suspects that it is this depth and weight that has long attracted people in Japan to the painting of Rouault, even if they have no knowledge of Christianity or Western art, and allowed them to empathize with Rouault's work, while perhaps from

time to time comparing the depth of his paintings with the art of Japan and the East.

1. Toshiyuki Yamada, "*Nihon no Ruō juyō: joshō*" [Rouault's reception in Japan: Introduction], in *Joruju Ruō: Mikan no tabiji* [Georges Rouault: Unfinished journey], exh. cat. (Tokyo: Matsushita Electric Works NAIS Museum, 2003), pp. 129–34.
2. Shinji Goto, "*Kindai Nihon bijutsu shi no Ruō juyō—1908-nen kara 1958-nen made* (1)" [Rouault's reception in the history of modern Japanese art—From 1908 to 1958 (1)], *Seinan Journal of Cultures* 21, no. 1 (May 2006), pp. 87–112. This article was a revised version of "*Kindai Nihon no Ruō juyō no tame no yobiteki kōsatsu—1930 nendai o chūshin ni*" [Preliminary study of Rouault's reception in modern Japan—focusing on the 1930s], in *Joruju Ruō to Shrakabaha* [Georges Rouault and the Shirakaba Society], exh. cat. (Tokyo: Matsushita Electric Works Museum, 2005).
3. Kiyoe Kanazawa, "*Nihon ni okeru Joruju Ruō no shōkai, aruiwa sono juyō ni tsuite*" [On the introduction and reception of Georges Rouault in Japan], *Seijobigaku bijutsushi: Studies in aesthetics and art history* 17/18 (March 2012), pp. 49–69.
4. Books and articles by Shunsuke Kobayashi referenced for this exhibition were as follows: "*Nambata Tatsuoki 'chūshō' no seisei*" [Tatsuoki Nambata: The generation of "abstract"] (Tokyo: Bijutsu Shuppan-sha, 1998); "*Nambata Tatsuoki, Matsumoto Shunsuke, Aimitsu no yusai gihō ni tsuite*" [On the oil painting techniques of Tatsuoki Nambata, Shunsuke Matsumoto, and Aimitsu], *Bijutsushi* 145 (October 1998). pp. 46–63; "*Dare ga Umehara / Yasui o 'koten' ni shita ka—Taishō Kyōyō-ha to 'koten' no sōshutsu* [Who made Umehara and Yasui "classic"?—Taisho cultrati and the creation of "classic"] in *Kurashikku modan—1930 nendai Nihon no geijutsu* [Classic Modern—Japanese Art in the 1930s], ed. Toshiharu Omuka and Akihisa Kawada (Serikashobo, 2004), pp. 78–92; "*Umehara Ryūzaburō no kaiga gijutsu ni tsuite—Tōmei gahō to futōmei gahō*" [On Ryuzaburo Umehara's painting technique—Transparent and opaque painting], in *Shōwa-ki bijutsu tenrankai no kenkyū—Senzen hen* [Research on Showa period art exhibitions: Prewar edition] (Chuo Koron Bijutsu Shuppan, 2009), pp. 349–364.
5. Yayoi Yanagizawa, "*Migishi Kōtarō no dōke to rafu-zō ni miru Ruō no eikyō*" [Rouault's influence seen in Kotaro Migishi's clowns and nudes], in *Joruju Ruō to Migishi Kōtarō* [Georges Rouault and Kotaro Migishi], exh. cat. (Sapporo: Migishi Kotaro Museum of Art, Hokkaido, 2007), pp. 50–55; Hanako Shimada, "*Umehara Ryūzaburō kyūzō Furansu kindai bijutsu korekushon*" [The French Modern art collection once belonging to Ryuzaburo Umehara], in *Haikei Runowāru sensei* [Dear Mr. Renoir], exh. cat. (Tokyo: Curators, 2016), pp. 62–67.
6. Teiichi Hijikata, "*Shisō ni hōshi suru kaiga*" [Paintings that offer thought], *Tokyo National Museum News 77* (October 1953).

The sections of the exhibition

Atsuko Hagiwara

Prologue | A shared sense of line and a shared sensibility

"A frenziedly beautiful nude, as if red, black and blue ink have spilled forth all at once. Full of the freedom and energy found in Eastern ink painting." (*Chuo bijutsu*, October 1924) Painter Katsuzo Satomi, who saw Georges Rouault's work for the first time while studying in Paris, was profoundly impressed with the Frenchman's artistry, comparing his painting to the traditional Eastern art of ink painting. Satomi is not the only person to have made such an observation; in fact comments on the similarity or homogeneity of Rouault's works and ink paintings appear relatively frequently in the countless discourses that have arisen in the course of the understanding, analysis and appreciation of Rouault's work in Japan. For example, the philosopher Tetsuzo Tanikawa compared the profoundness he sensed in Rouault's paintings themselves to that of the work of Tessai Tomioka, while Saneatsu Mushanokoji spoke of being "surprised at how the experience of viewing [Rouault's] paintings was strangely similar to that of viewing old Japanese religious paintings." (*Ruō* 1939). Similarly, in discussing the profoundness of Hakuin's rendition of lines, the Hakuin collector Hatsujiro Yamamoto refers to Rouault's lines as a comparison. The artistry remarked on in all of these Rouault commentaries is the unrestricted expression of lines that seem to have been painted in ink and the deep sensibility hidden in the picture planes, with Japanese art critics seeking to detect in the work of this then leading French painter "Japanese-like" or "Eastern-like" qualities.

The time from the late Taisho period to the early Showa period (ca. 1925–34) when Rouault was actively introduced in Japan was also the time in the Japanese art world when Nanga painting was being reassessed and the true value of the Zen paintings of Hakuin and Sengai and other religious art of the early modern period was beginning to be recognized. Nanga, which aimed for "lively grace and elegance," and Zen painting, which was full of an energy related to its formal strength, were also sometimes regarded as examples of expressionist painting comparable to Western art. Considering these currents of thought in Japanese art at the time, it is no wonder that Rouault's expressionist works characterized by lines that seemed to have been painted in a single stroke and powerful forms were often compared to ink painting. It is even sometimes thought that Nanga and Zen painting were "rediscovered" as a result of such comparisons with Rouault's work, and the fact that such viewpoints recirculate in assessments of Rouault is an intriguing aspect of the history of Rouault's reception.

In Prologue, as an introduction to the exhibition, in order to demonstrate the peculiarity of the history of Rouault's reception in Japan, where indications of "Japanese-like" or "Eastern-like" qualities were perceived in Rouault's art, works by Hakuin Ekaku and Tessai Tomioka are displayed together with works by Rouault.

I. Meetings | Mutual discoveries between Rouault and Japan

From the late 19th century to 1929

Born in Paris in 1871, Georges Rouault entered the École des Beaux-Arts in 1890, where he studied under Gustave Moreau, a major figure in the Symbolist movement. Though Japonisme was still popular in France in the 1890s when Rouault began practicing as a painter, it is difficult to detect the influence of Japanese art in his works from this period, when he dealt with classical themes using techniques modeled on those of Leonardo and Rembrandt. However, among the material in the possession of the Georges Rouault Foundation in Paris is a pamphlet titled "Essai sur l'art japonais (Essay on Japanese art)" (Material 1) presented to the artist in 1895, indicating that Rouault was not unaffected by the artistic trend of Japonisme. As well, Rouault served as the curator of the Musée national Gustave Moreau that opened after Moreau's death, and he was undoubtedly in an environment in which he had easy access to Japanese art through the work Moreau produced (cat.8) and the items he collected influenced by his research on Japan. Like his teacher, Rouault copied using light brushstrokes Japanese prints depicting warriors, actors and other

subjects (cat. 9-11). These works and materials confirm that Rouault encountered Japanese art and was studying ukiyo-e at the very beginning of his career as a painter.

The first encounter between modern Japan and Rouault is thought to have been when Ryuzaburo Umehara, who was studying in France, saw a work by the French painter at the Salon d'Automne in 1908. When he traveled to Europe again, Umehara, who admired Rouault's watercolors painted with "unconstrained brushstrokes," purchased the oil painting *Nu/Nude* (cat. 37) before returning to Japan in 1921. This painting was the first by Rouault to be brought to Japan, and can be regarded as a monumental work representing the starting point of Rouault's reception in this country. In addition, Katsuzo Satomi, who had been living in Paris since 1921, was greatly affected by the bright colors and nude figures rendered with wild brushstrokes in the works by Rouault he saw at the solo exhibition "Oeuvres de Georges Rouault de 1897 à 1919" (Works by Georges Rouault 1897 to 1919) (Material 2) held at Galerie Druet in 1924, praising the "fierce strength" and "savage beauty" of his art in an impassioned tribute in the pages of *Chuo bijutsu*. Meanwhile, the art critic and collector Shigetaro Fukushima, who decided to purchase one of Rouault's watercolors after viewing the same exhibition, detected the essence of Rouault's works in their almost unfathomable emotional depth. In 1929, Fukushima's Rouault collection, which grew steadily with one purchase after another from 1926 onwards, was introduced extensively together with plates in the magazine *Bijutsu shinron* (New Discourses on Art). As these examples show, Rouault's watercolors, oil paintings and prints from the 1900s to the 1920s became widely known in the Japanese art world, and in painting circles from the end of the Taisho period to the start of the Showa period, Rouault solidified his position as a great painter on a par with the other great European masters.

Rouault's interest in Japan and Japanese people's approach to Rouault's art intersected in dramatic fashion in 1929. Learning that there was a Japanese person collecting his art in Paris, Rouault paid a visit to Fukushima's Paris residence unannounced. As a result of this visit, a friendship developed between Rouault and Fukushima and their families. And on the basis of this relationship, various personal exchanges and episodes arose involving Rouault and Japan, having a considerable influence on the manner in which his works were recognized and collected in Japan.

II. Influence | Rouault's reception by Japanese modern painters

From 1930 to 1945

Commenting on tendencies in painting circles at the time, critic Kiyoshi Komatsu wrote in the October 1932 issue of *Bijutsu shinron*, "I remember that in exhibitions such as the Nikaten and especially the Dokuritsuten, there were quite a lot of works that clearly demonstrated Rouault-like tendencies." This is one indication that to a greater or lesser extent, Rouault's art, which was actively introduced in Japan from the late 1920s, brought about a change in the styles of Japanese modern painters in the 1930s.

In particular, the wild brushstrokes, thick black lines and unique way of capturing subjects that conveyed mass seen in works from Rouault's early and middle periods were quickly adopted by young Japanese painters who were looking to establish their own style. Even Katsuzo Satomi, who studied under Maurice de Vlaminck, was so shocked at the Rouault nudes he saw in Paris that he painted a nude of his own (cat. 42) that seemed to mimic the poses seen in Rouault's weighty nudes. For a time, Satomi, Ren Ito and some of the other artists who saw Rouault's actual work as well as Kotaro Migishi, Shigeyoshi Hayashi and others involved in establishing the Dokuritsu Bijutsu Kyokai in the late 1930s drew close to Rouault's style. Circus motifs; thick black lines; dark, blue-tinged backgrounds behind the figures. It was only for a short period from 1930 to 1932 that Migishi, who changed his style with a bewildering rapidity, experimented with these approaches, but his interest in lines, which had deepened through his encounter with Rouault's art, set him on the road to the avant-garde paintings that he developed next. As well, the lithograph landscapes full of poetic sentiment and featuring flowing lines like those drawn with brush and ink Hayashi produced from around 1930 are remarkably similar to Rouault's lithograph series "*La petite banlieue*" (cat. 31–36).

Another Japanese painter who was captivated by Rouault's lines was Shunsuke Matsumoto. It is often pointed out that the thick black lines apparent in his early works from around 1935 to 1936 were influenced by Rouault's art. However, more so than such visual elements as forms and lines, it was perhaps the deep sensibility discernible in Rouault's works and the finely honed *matière* underpinning such expression that influenced Matsumoto. In fact, from around the time he first actually saw works by Rouault at the "Fukushima Collection" exhibition in 1934, Matsumoto's paintings began to exhibit a highly transparent *matière* of the same kind seen in Rouault's middle-period oil paintings created by

applying transparent paint over the top of an opaque underlayer. This change in *matière* that occurred in around 1934 can also be observed in the work of Tatsuoki Nambata and, though he is not included in this exhibition, Ai-Mitsu. This *matière* that was likely finely honed as a result of encountering Rouault's art and the plastic thinking that informed this technique remained features of the later paintings of these artists even as their styles developed.

Also presented in this chapter is Ryuzaburo Umehara's 1935 painting *Mt. Sakurajima (Blue)* (cat. 46). Though he first encountered Rouault's work in 1908 and spoke highly of it thereafter, it is perhaps difficult to detect obvious similarities between Umehara's work and that of the French artist. However, Rouault's influence is apparent when we consider that from around 1935 when he established his "Japanese" Western-style painting technique, Umehara's paintings exhibited a translucent, multilayered *matière* achieved using a method similar to Rouault's transparent technique.

III. Appreciation | Growing recognition and demand for Rouault in postwar Japan

From 1946 to the present

"Today, with a new star yet to appear on the horizon of French art, Rouault's paintings are like the radiant glow of a setting sun. The setting sun has disappeared. Fortunately, in Japan there are many masterpieces from each period of Rouault's career." (*Rouault Memorial Exhibition*, Bridgestone Museum of Art, 1958) Written by Ryuzaburo Umehara for the retrospective exhibition held the year Rouault died, these words are elegant proof that the French artist continued to be regarded in the postwar Japanese art world as the finest painter of the 20th century and that many fine examples of his work were in Japanese collections.

The "Rouault Exhibition" held at the Tokyo National Museum's Hyokeikan gallery in 1953 had a decisive influence on the recognition Rouault received in postwar Japan. An international exhibition that toured cities including Amsterdam, Paris and New York, "Rouault" was the last of a series of exhibitions highlighting the work of French masters held in Japan beginning in 1951 following shows dedicated to Matisse, Picasso and Braque. It was a substantial exhibition featuring a choice selection of works from the Rouault family collection as well as from Japan, such as those in the Fukushima Collection, ranging from early works from Rouault's art school days to oil paintings produced during and after the 1940s. In particular, the paintings produced since the 1940s characterized by the relief-like application of thick layers of paint, bright colors and a painterly realm overflowing with affection were greeted with surprise and praise by Japanese viewers, who were only familiar with Rouault's pre-war works. This chapter comprises mainly works from the artist's later years that were included in the "Rouault Exhibition." It highlights the deep sensibility and powerful formative qualities of Rouault's later works, which captivated Japanese artists and critics of the time, including Saneatsu Mushanokoji, who wrote, "I think his later works are the most beautiful… There is greater calmness and depth of spirit," (*Mizue*, March 1958), and Ryuzaburo Umehara, who in a letter to Rouault (Letter 9) wrote, "I have come to the conclusion that your recent works are your best."

Coinciding with the 1953 "Rouault Exhibition," Rouault's death five years later and the 1965 "Rouault Memorial Exhibition" at the National Museum of Western Art, all the major art magazines published feature articles on Rouault. As well, Shigetaro Fukushima, sculptor Hiroatsu Takata and others who knew the artist published monographs including essays on Rouault along with their personal memories of him, while more objective and comprehensive research into Rouault's achievements as an artist was also undertaken. Some of the leading writers of the time, including Hideo Kobayashi and Shusaku Endo, admired Rouault's works, securing even greater recognition for him in this country, with which the number of works by Rouault owned by private individuals and museums in Japan also increased. Since the 1970s in particular, with the Idemitsu Museum of Arts' purchase of works from the "Passion" series of oil paintings and the opening of the Kiyoharushirakaba Museum with its collection of works from the "Miserere" series, for example, the quality of the collections of Rouault's works in Japan grew to a level acknowledged internationally as superior to any other. In 2003, the Matsushita Electric Works NAIS Museum (now Panasonic Shiodome Museum of Art) opened. With the cooperation of the Georges Rouault Foundation, the Museum continues to engage in activities that shine a light on fresh aspects of Rouault's art.

Epilogue | Legacy to the present age

Along with their formal qualities, discussions of Rouault's artworks in this country have often made special mention of their almost religious, deep sensibility. It seems that this artistry of Rouault's

has been interpreted as the product of a proudly independent painter cut off from the mainstream of avant-garde art of the second half of the 20th century.

Looking back, if we survey Japanese modern and contemporary art since the second half of the 20th century, we can find many works that display expression similar to Rouault's artistry. In the Epilogue to this exhibition, we introduce works by Japanese modern and contemporary artists who have pursued their own individual expression in which traces of this Rouault-like artistry can be found. In particular, works from the 1980s and later by three artists who evoke "something" akin to a light from beyond while stressing the importance of engaging in dialogue with the materials that give rise to each work's form are presented. Yasutake Funakoshi was a driving force in the post-war figurative sculptural world with his works possessed of noble forms and tranquil beauty; Tomoharu Murakami imbues his canvases with something we cannot perceive with our senses through actions comparable to prayer in which paint is applied in layers; and Makoto Fujimura produces works that combine contemporary abstract expression with the traditional techniques and materials of nihonga.

Though their style may differ, whether abstract or figurative, nihonga or sculpture, each of the works expresses the deep sensibility of the artist formed while engaging with the stone, oils, pigment or other material in a prayer-like manner. The results of longing for something profound beyond knowledge and directing one's gaze inwards, the works these artists have created evoke connections with Rouault's artworks from a different time and place.

Commentary on selected artworks

Atsuko Hagiwara

cat. 1, 2

Hakuin Ekaku (1685–1768) was a Zen Buddhist priest who lived in the Edo period and is credited with reviving the Rinzai school. His Zen paintings with their bold, powerful lines attracted the attention of collectors in the Taisho and later periods. In particular, Hatsujiro Yamamoto (1887–1951), a businessman from Ashiya, was well known as a collector of Hakuin's works. Yamamoto also had a liking for Fauvist paintings and owned a painting by Rouault. He spoke from a unique perspective of the supremacy of Hakuin's lines, saying, "Were I to show Rouault some masterpieces by our Reverend Hakuin, how struck with wonder he would be." (*Yamamoto Hatsujiro Collection*, Tankosha, 2006.)

cat. 3

Tessai Tomioka (1836–1924) was a master of modern *bunjinga* (literati painting). Noted for their dynamic brushstrokes and rich colors, his works were rated highly against the backdrop of the *nanga* painting boom of the Taisho and Showa periods. This work was once in the collection of Ryuzaburo Umehara, who is said to have had admired Tessai's later works in particular. Also an admirer of Rouault's paintings, Umehara is on record as having discussed with acquaintances the similarities between Tessai and Rouault. The philosopher Tetsuzo Tanikawa also noted resemblances between the works of Tessai and Rouault.

cat. 7

Depicting the downtown apartment blocks, construction site scaffolding and factory smokestacks that then existed in modern society, this work is from a transitional period when the subject matter of Rouault's paintings was shifting from the classical themes he had been dealing with until then to the real world around him. A label bearing the words "Exposition d'Art Française Contemporain au Japon" is affixed to the back. It is thought that this work was exhibited as part of the "7th Exposition d'Art Française Contemporain au Japon" held in 1928.

cat. 8

Gustave Moreau (1826–1898) deepened his study of Japanese art by copying works he saw in libraries, museums and exhibitions as well as images in a copy of *Hokusai manga* he obtained. This work is indicative of this approach to Japanese art adopted by Moreau. It is described as a copy of a triptych of *nishiki-e* woodblock prints by Kunikiyo Utagawa II titled *Shiroishi-banashi* that was exhibited at the 1869 "Musée Oriental" exhibition at the Palais de l'Industrie in Paris.

cat. 9, 10, 11

These three studies in the collection of the Musée National d'Art Moderne (cat. 9-1, 9-2, 10) were produced by Rouault after Japanese prints. They appear to show a scene of a man trying to bring his right arm down on an opponent while grappling with him. It was probably produced by copying with swift brushstrokes the movements of the figures in the original print and the outlines of their clothing without knowing the details of Japanese customs and manners. In *Guerrier japonais* (cat. 11), the energy of the horse and appearance of the warrior going into battle are skillfully captured with black lines. When Rouault visited Shigetaro Fukushima's home in Paris in 1929, it was under the pretext of wanting to show Fukushima some works he had produced based on Japanese *nishiki-e*. *Guerrier japonais* may have been one of the works he took with him.

Material 2

After seeing works by Rouault at a solo exhibition held at Galerie Druet in Paris in 1924, Rouault's friend Jacques Maritain praised them as having the transparency and freshness of Japanese art (Letter 3). Among the Japanese visitors to this same exhibition were the artist Katsuzo Satomi and collector Shigetaro Fukushima. Captivated by the works they saw at this show, both men mentioned Rouault repeatedly in reviews in various Japanese magazines, extolling his artistry.

cat. 38

This work was formerly in the collection of Shigetaro Fukushima. Following his first visit in the spring of 1929, Rouault went to Fukushima's house in Paris almost every evening, spending some of the time

repainting works Fukushima owned before returning home at around ten o'clock at night. In the summer of the same year, Rouault headed together with his daughter Isabelle to the house in Switzerland where the Fukushimas were staying so that Shigetaro's wife, Keiko, could convalesce, and while there he repainted existing works and produced new ones. It was in the context of this close interaction between the two families that this work was completed spontaneously. The box lid bears a message in Fukushima's handwriting (Material 4) explaining how the work came to be made.

Material 4:
Transliteration of handwritten text on box lid

Ascribed to Rouault, *Christ*
From the spring through the summer of 1929, Rouault came to my house (Av. Vion Whitcomb, Paris 16em [sic]) almost daily. This was to make changes to his works in my collection in which the colors were too dark and no longer to his satisfaction, though once in a while if he was enjoying himself he would produce new, small works. This is one such work. Taking one of the sheets of letter paper that lay scattered about, he produced an image of Christ. Made by repeating a process of applying black ink and then adding pastels, it took considerable time and effort despite its small size. When it was finished, noticing that when he turned the paper over the drawing on the other side was faintly visible, and perhaps amused by this effect, he said, "Let's draw a similar image of Christ but with brighter colors," and immediately picked up his brush. The result was this double-sided image of Christ.
Shigetaro Fukushima

cat. 39

This work was formerly in the collection of Shigetaro Fukushima. The painter Ren Ito, who observed Rouault working at Fukushima's home in Paris, described the Frenchman's technique as follows: "He applied and scraped off paint, then allowed it to dry before applying and scraping off paint again, always working with the canvas lying flat on a table to avoid the paint running and drying unevenly. Through this technique, he was able to achieve a peculiar *matière* by layering of extremely thin coats of paint." (Ren Ito ed., *Ruō gashū*, 1932) The translucent varying tones of blue visible behind the young girl in this work were achieved using the multilayered technique Ito witnessed.

Materials 5-8

"After taking a post-prandial rest, Rouault began work on a female nude on a size 25 canvas. This, too, was completely repainted. / He completely repainted the outlines in black with bold strokes." (Shigetaro Fukushima, *Ruō*, 1958) So Fukushima, who observed Rouault working at close quarters in Paris, described the artist's repainting process. These photos, which are in the collection of the Rouault Foundation, show how as a result of Rouault's substantial repainting, the original motifs were transformed to the extent that one could almost be looking at different paintings.

cat. 42

Following the example of Maurice de Vlaminck, his mentor while he studied in Paris, Katsuzo Satomi (1895–1981) remained a devotee of Fauvism throughout his life. In this work, one can see how Satomi has sought to transpose into his own formative language the sense of mass of Rouault's *Woman with Red Garters*, which he saw in Paris in 1924. The work Satomi saw is thought to have been *Fille* (1906) in the collection of the Musée d'Art Moderne de Paris.

cat. 44

The arrangement and outlines of the figures and the lines of their noses and hats in this work so closely resemble those in the Rouault work in the former Fukushima Collection titled *Scène du Palais de Justice* (Material 5) that it is thought Shunsuke Matsumoto (1912–1948) painted it using Rouault's work as a reference. *Scène du Palais de Justice* was completely repainted by Rouault and currently bears no resemblance to the original. However, a photograph of the work taken prior to it being repainted was published in the magazine *FORMES* in 1929, and it frequently featured in magazines in the 1930s.

cat. 46

Ever since his first visit in 1934, Ryuzaburo Umehara

(1888–1986) was captivated by the beauty of the light and colors of Mount Sakurajima. This work captures the blue aspect of the mountain, whose light and color change moment by moment. Based on the fact that when he established his "Japanese" Western-style painting technique in around 1935, Umehara's paintings began to exhibit a transparent, multilayered *matière*, it has been suggested that his technique was influenced by Rouault's work (see p. iii).

cat. 53

This work by Kotaro Migishi (1903–1934) was submitted to the 2nd Dokuritsu Bijutsu Kyokai Exhibition in 1932. Shigetaro Fukushima, who saw the exhibition, wrote a review that included the observation, "Migishi in Gallery 9 appears to idolize Rouault, though it is regrettable that his understanding of him is still only superficial. ... The nudes from behind are however solid." (*Bijutsu shinron*, March 1932) In Fukushima's eyes, the influence on Migishi of Rouault's art was still at a superficial stage. However, the two nudes with their backs to the viewer that Migishi showed at this exhibition, including this work, still drew praise from Fukushima as "solid." A nude by Rouault with more or less the same composition as this work appeared in *Ruō gashū*, edited by Ren Ito and published in 1932. This illustrates how Migishi, who was alert to new trends in European painting, studied Rouault using such publications.

cat. 56

Shigeyoshi Hayashi (1896–1944), who travelled to France in 1928, became an ardent admirer of Maurice Utrillo while in Europe, but at the same time he is thought to have become interested in Rouault. The use of color in this work, including the introduction of white into the collar and red into the background, and the thick, black lines are comparable to Rouault's expression in such works as *Le Tribunal* (cat. 19). Inspired by the circuses he saw in Paris, Hayashi often depicted female equestrian performers and clowns (see cat. 57). In this choice of motifs, too, one can sense Rouault's influence.

cat. 59

Tatsuoki Nambata (1905–1997) began work on his "Greece series" using ancient Greek structural remnants and statues as motifs in around 1935. The works in this series have a unique *matière* derived from a multilayered technique that drew on the transparent qualities of oils. It is thought that the inspiration for this *matière* came from actual works by Rouault that Nambata saw at the "Fukushima Collection Exhibition" in 1934. Nambata himself described how when depicting Greek statues, he imitated Rouault's technique of scraping the surface of the canvas (see p. v).

cat. 72

In the summer of 1952, while visiting Rouault's studio near Paris's Gare de Lyon, Ryuzaburo Umehara was shown a landscape painted in Rouault's later style and this work, *Barbe-bleue*. At the time, he wanted only the landscape, which he took home with him. After returning to Japan, however, so strong was the impression *Barbe-bleue* still had on him that in a letter (Letter 9) and through the sculptor Hiroatsu Takata, who lived in Paris, he appealed to Rouault, eventually getting his hands on this work. *Nature morte aux citrons* (cat. 73) was also once in Umehara's collection.

cat. 75

This work is the first statue of Rouault cast by Hiroatsu Takata (1900–1987). Takata, who travelled to France in 1931, lived in Paris for more than 25 years, associating with artists and writers. He was particularly close to Rouault, and famous for introducing many Japanese artists to the Frenchman, about whom he also wrote widely.

The Works of Georges Rouault in Japan: How Magazine Illustrations Introduced the Artist to Prewar Japan*

Edited by the Panasonic Shiodome Museum of Art

The name Georges Rouault first appeared in a Japanese magazine in an essay in the journal *Chuo bijutsu*. Titled "The School of Innate Character: Notes on Various Trends in Contemporary Art," it was penned by Western-style painter Jutaro Kuroda (1887-1970). Kuroda published another article in *Chuo bijutsu* the following year, this time featuring an illustration of Rouault's *Odalisque* (1906). The reproduction of *Odalisque* was likely the first Rouault work to be printed in a Japanese magazine. So many books and magazines featured his works over the ensuing years that the name Georges Rouault became ubiquitous in Japan's art circles. The Rouault works presented in this compilation* were printed in books and magazines published between 1923 and 1939 — thus serving as the artist's first introduction to this country — and are listed by publication year. This compilation aims to provide a visual reference of the Rouault works that influenced so many Japanese artists in the 1920s and 1930s, and when these works first arrived in Japan. We hope it will help readers develop a deeper understanding of the impact that Rouault had on modern Japanese art history.

(Translated by Soli Consultants, Inc.)

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