

The Tsuzuri Project:
**The Art of Hokusai, reproduced from the collection of
the Freer Gallery of Art, Smithsonian Institution**

25 June - 25 August 2019
The Sumida Hokusai Museum



Katsushika Hokusai *Six Tama Rivers* (high-resolution facsimile, all term) Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer, F1904.204-205

Tokyo, Japan...The Sumida Hokusai Museum is pleased to present *The Tsuzuri Project: The Art of Hokusai, reproduced from the collection of the Freer Gallery of Art, Smithsonian Institution*, on view from 25 June - 25 August 2019.

The Freer Gallery of Art of the Smithsonian Institution in Washington, D.C., renowned for its superb collection of Japanese Art, has remained unknown among many people here in Japan due to the museum policy of not lending its holdings to outside institutions.

Hereupon, in cooperation with the Freer Gallery of Art, the Tsuzuri project, organized by Kyoto Culture Association and Canon, reproduced 13 paintings selected from the Freer's collection of Hokusai paintings, which is the world's finest and the largest of its kind. This time the Sumida Hokusai Museum will hold an exhibition focusing on those high-resolution facsimiles, together with about 130 related works out of their own collection. The exhibition juxtaposes facsimiles, created using the most advanced digital techniques, and actual works by Hokusai. By offering an opportunity to study *Six Tama Rivers*, a pair of six-fold screens, and comparisons of Hokusai's styles of rendering waves in his painting *Breaking Waves* and a woodblock print *Under the Wave off Kanagawa*, from the series *Thirty-six Views of Mount Fuji*, this exhibition will unveil the essence of Hokusai's art. We would like to express our profound respect for and gratitude to everyone whose cooperation and support helped make this exhibition possible.

Exhibition Structure

Section 1. Research on *Six Tama Rivers*

The subject of this large work, a pair of six-panel folding screens that Hokusai painted when he was seventy-four, is the six Tama Rivers (Tamagawa) celebrated in *waka* poetry (rivers in Kyoto, Osaka, Wakayama, Shiga, Tokyo, and Miyagi). At present, the two screens in the Freer Gallery of Art collection have paintings depicting human subjects on the right-hand screen (the six panels on the right) and landscapes on the left-hand screen (the six panels on the left). It is highly likely, however, that the composition of the screens originally consisted of pairs of paintings of human subjects and landscapes. For this exhibition, based on newly discovered photographic materials, we will attempt to display the screens with the panels in what may have been their original order.



Katsushika Hokusai *Six Tama Rivers* (high-resolution facsimile, all term) Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer, F1904.204-205

Section 2. Classics and Legends

Many of Hokusai's works are based on Chinese or Japanese classics or legends. While addressing the same subject repeatedly, he worked in a variety of styles. He created, for example, a diverse pantheon of gods and ghosts, including a brush-drawn painting of a powerful thunder god and a woodblock-printed book with a rather humorous thunder god and a terrifying demon. He produced a cornucopia of works based on the classics and legends: paintings, drawing manuals published for both practicing drawing and appreciating their contents, and illustrations for books, including *yomihon*, illustrated popular fiction.



Left: Katsushika Hokusai *Thunder God* (high-resolution facsimile, all term) Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer, F1900.47
Middle: Katsushika Hokusai *Thunder God* (high-resolution facsimile, all term) (details) Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer, F1900.47

Right: Katsushika Hokusai *The Ghost of Akugenta Yoshihira, Ripping Apart Nanba no Rokuro*, from *A Picture Book of Japanese Warriors, Illustrated*, Vol. 1 (all term) the Sumida Hokusai Museum

Section 3. Beautiful Women

Feminine beauty is an important theme in Hokusai's oeuvre. He experimented with a great variety of ways to depict women and developed a plethora of styles. In his early period, his depictions of beautiful women are influenced by Torii Kiyonaga and other earlier models. In his mature period, he dominated a generation with graceful women with oval faces. Then, in his late period, he moved on to depicting more plump, voluptuous beauties. In this section, we present works from the Freer Gallery of Art in which the characteristics of each period are well displayed alongside works from our collection, introducing the many charms of Hokusai's pictures of beautiful women.



Left: Katsushika Hokusai
Young Woman Reading Makura no Sōshi (The Pillow Book) (2 term)
the Sumida Hokusai Museum

Right: Katsushika Hokusai
Young Woman Reading Makura no Sōshi (The Pillow Book) (2 term) (details)
the Sumida Hokusai Museum



Left: Katsushika Hokusai
Portrait of a Courtesan Walking (high-resolution facsimile, 2 term)
Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.:
Purchase - Charles Lang Freer Endowment, F1954.119

Right: Katsushika Hokusai
Portrait of a Courtesan Walking (high-resolution facsimile, 2 term) (details)
Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.:
Purchase - Charles Lang Freer Endowment, F1954.119

Section 4. Animals and Plants

Hokusai was without parallel in his careful observation of nature and ability to depict what he saw. His life-long goal was to make each line he drew live. His works with plants or animals as their subjects thus cannot be overlooked in discussing his achievements as an artist. The delicate depictions of animals and plants in the *Sketches by Hokusai* are well known, but his illustrations for *yomihon* fiction and the brush-drawn paintings that he concentrated on in his late period also include repeated use of animals and plants as his central theme.



Katsushika Hokusai *Birds, Animals, and Plants Representing the Twelve Months* (high-resolution facsimile, 1 term)
Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.: Gift of Charles Lang Freer, F1904.179-180

Section 5. Nature and Landscapes

The last section compares Hokusai's style in his repeated use of motifs based on natural forces. It allows us to compare the waves in the Freer's *Breaking Waves*, a brush-drawn painting, and those in a woodblock print, *Under the Wave off Kanagawa*, from the series *Thirty-six Views of Mount Fuji*. The Freer collection of his brush-drawn paintings includes several compositions in which human figures accent the landscape, with Mount Fuji in the background, or that present waves quite similar to the great wave in *Under the Wave off Kanagawa*. Charles Lang Freer is said to have sought, in Japanese art, the beauty and tranquility of the natural world, far removed from the actual world in which he lived.



Left: Katsushika Hokusai
Under the Wave off Kanagawa, from the series *Thirty-six Views of Mount Fuji* (all term)
the Sumida Hokusai Museum



Left: Katsushika Hokusai
Breaking Waves (high-resolution facsimile, all term)
Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.:
Gift of Charles Lang Freer, F1905.276

Right: Katsushika Hokusai
Breaking Waves (high-resolution facsimile, all term) (details)
Original: Freer Gallery of Art, Smithsonian Institution, Washington, D.C.:
Gift of Charles Lang Freer, F1905.276

The Freer Gallery of Art, Smithsonian Institution

The Freer Gallery, which opened in Washington, D.C., in 1923, is a part of the Smithsonian Institution. The foundation of the museum's collection consists of artworks donated by the businessman Charles Lang Freer (1854-1919), an American industrialist. The Freer Gallery of Art and its adjacent Arthur M. Sackler Gallery, now hold about 12,700 works of Japanese art. The Freer Gallery of Art is home to one of the world's finest collections of paintings, sketches, and drawings by Hokusai. In accordance with Charles Lang Freer's will, the collection is not allowed to be lent out, and the policy has been rigorously upheld by the museum over the century since its founding.



The Tsuzuri Project (Cultural Heritage Inheritance Project)

The Kyoto Culture Association and Canon are carrying out this philanthropic project aimed at preserving the original cultural properties while enabling the use of high-resolution facsimiles of them. The project combines Canon's advanced digital technologies for capturing images, processing them, and outputting them with the skills of Kyoto-based masters in the traditional arts. This unison of technology and tradition make it possible to create high-resolution facsimiles of rare and valuable cultural artifacts from Japan's past, including folding-screen and *fusuma* paintings and hanging scrolls. The resulting facsimiles are donated to shrines, temples, and museums.



Exhibition Overview

Exhibition title

The Tsuzuri Project: The Art of Hokusai, reproduced from the collection of the Freer Gallery of Art, Smithsonian Institution

Term

June 25, 2019 (Tue) - August 25, 2019 (Sun)
 1term: June 25 (Tue) – July 28 (Sun)
 2term: July 30(Tue) – August 25, 2019 (Sun)
 * Closed: Every Monday
 Open:15 Jul. 12 Aug. (Mon) Closed:16 Jul. 13 Aug. (Tue)



Organizer

Agency for Cultural Affairs, The Government of Japan, The Japan Arts Council, Sumida City, The Sumida Hokusai Museum

Contact : The Sumida Hokusai Museum

Official web site: <http://hokusai-museum.jp/tsuzuri/>

Admission Fees

Adults ¥1000(800) HS University Students ¥700(560)
 JHS Students ¥300(240) 65 and over ¥700(560)
 Disabled peoples ¥300(240) ※() means group Fee

*Group admission applies to 20 or more paying adults.

*Students in elementary school and younger are admitted discount of charge.

*Junior high school, high school, and university students (including technical college, vocational school, and special training college students) will be requested to show student ID.

*Adults 65 and over will be requested to show a document verifying age.

*Persons with a certificate such as the following plus one accompanying person are admitted free of charge: physical disability, intellectual disability, rehabilitation, mentally handicapped health and welfare, atomic bomb victim health notebook, etc.

(Please show your certificate at time of admission.)

*Use of these tickets is limited to the day on which the exhibition is visited, and allow you to see all exhibition room

[The Sumida Hokusai Museum]

Hour : 9:30-17:30 (Last admission 17:00)

Colsed : Every Monday

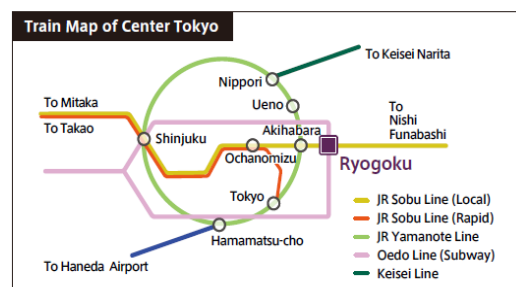
Address : 2-7-2 Kamezawa, Sumida-ku, Tokyo, 130-0014, Japan

Tel : 03-6658-8936

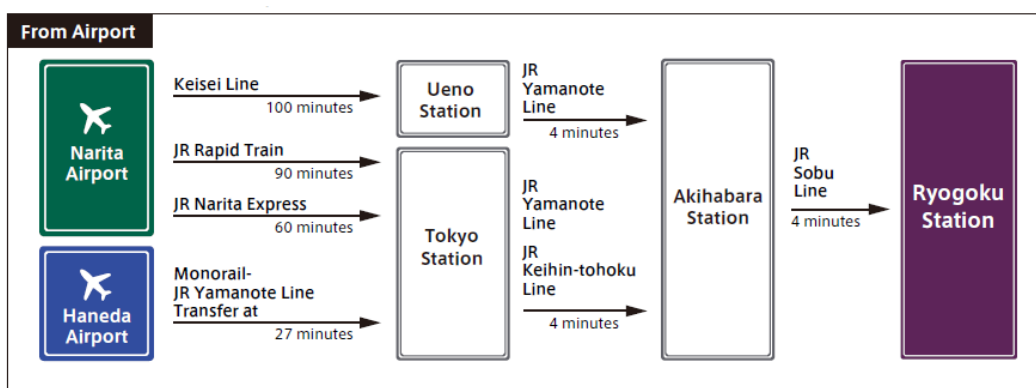
Official web site: <http://hokusai-museum.jp/?lang=en>

Official Twitter: <http://twitter.com/HokusaiMuseum/>

Official FB: <http://www.facebook.com/THE.SUMIDA.HOKUSAI.MUSEUM/>



5-minutes walk from the Toei Oedo Line Ryogoku Station
 9-minutes walk from JR Ryogoku Station East exit



Next exhibition

Commemorating the 170th Anniversary of Hokusai's Death: Hokusai Masterpieces from the Mogi-Honke Museum of Art

10 September - 4 November 2019

1 Term : [Tue] 10 September – [Sun] 6 October

2 Term : [Tue] 8 October – [Mon] 4 November

Closed: Every Monday

(The following day if it is a national holiday)

[Tue] 17,24 September, 15 October, [Mon] 30 September, 7,21,28 October

The Mogi-Honke Museum of Art opened in Noda, Chiba prefecture, in 2006, to exhibit the works of art collected by Mogi Shichizaemon, a twelfth-generation descendent of the Mogi honke (main line), who were among of the founders of Kikkoman.

The exhibition will display about one hundred works related to Hokusai. They will include famous series from its collection, including *Thirty-six Views of Mount Fuji*, *Tour of the Waterfalls in Various Provinces*, and *Remarkable Views of Bridges in Various Provinces*, a bronze sculpture of Hokusai by the sculptor Yabuuchi Satoshi, and rare privately commissioned prints by Hokusai's students being exhibited in Japan for the first time. It will be the first opportunity to present a thorough introduction to this collection outside the museum itself.

