

Meiji 150-nen: Kyoto no kiseki Project  
With Works from the Collection of the Kyoto City University of Arts Art Museum

# Yuichiro Tamura: Hell Scream

Saturday, July 21 – Sunday, August 19, 2018  
Kyoto City University of Arts Art Gallery @KCUA

Curated by Kyoto City University of Arts Art Gallery @KCUA. Organized by Kyoto City University of Arts with additional funding from the Mitsubishi UFJ Trust Cultural Foundation and the cooperation of Kinoshita International Arts Center (Toyooka, Hyogo), The Museum Yamato Bunkakan, Rokudouchinnou-ji Temple, Sayuu, Tank, and Yuka Tsuruno Gallery

Since the Kyoto Prefectural School of Painting – the present Kyoto City University of Arts – was founded in 1880 (Meiji 13), Kyoto City University of Arts has played a central role as an international hub for Japanese arts. The university and its previous incarnations have inherited, upheld, and renewed traditional arts over the past 138 years, and count among their alumni many world famous artists. Kyoto City University of Arts Art Gallery @KCUA has invited artist Yuichiro Tamura as a collaborator for the present exhibition, which is held as part of Kyoto City's *Meiji 150-nen: Kyoto no kiseki Project*, commemorating the 150<sup>th</sup> anniversary of the beginning of the Meiji period (1868–1912). In Tamura's works, he samples not only images that he has taken himself but also preexisting footage, coaxing unique relationships out of them in order to create new landscapes. In recent years, he has focused on the approach to various sites and places, and produces his works based on elaborate research – or, as he prefers to call the process, “search” – of reading into their history and context. For this exhibition, he has chosen to focus on the painter TANOMURA Chokunyu, one of the founders of the Kyoto Prefectural School of Painting, who is also known for his contributions to the advancement of the *sencha* tea ceremony. By tracing Chokunyu's footsteps to spin a new tale, Tamura and @KCUA present a singular “staging” of the collection of the Kyoto City University of Arts Art Museum.

## Yuichiro Tamura

Born in Toyama in 1977. Based in Atami, Shizuoka. BFA in Photography, Nihon University and PhD in Film and New Media, Tokyo University of the Arts. Tamura samples not only images that he has taken himself but also preexisting footage, coaxing unique relationships out of them in order to create new landscapes. Recent exhibitions include Signature Art Prize 2018 (National Museum of Singapore), Nissan Art Award 2017 (BankART Studio NYK, Kanagawa), Yokohama Triennale 2017: Yokohama Site (NYK Hikawamaru, Kanagawa), Yuichiro Tamura: *Week End* (Kurumaya Museum of Art, Oyama City, Tochigi, 2017), *2 or 3 Tigers* (Haus der Kulturen der Welt, Berlin, Germany, 2017), *BODY/PLAY/POLITICS* (Yokohama Museum of Art, Kanagawa, 2016), and many more, both in Japan and around the world.

## TANOMURA Chokunyu (1814–1907)

Born in Oita. Chokunyu blossomed as an artist from an early age, formally beginning his studies under TANOMURA Chikuden at age nine. He came to be known as a *bunjinga* (also known as Chinese literati painting) artist, and his first artist name of Shōko (literally, “small tiger”) became a lifelong alias. He moved from Osaka to Kyoto in the first year of the Meiji period (1868). In 1878 (Meiji 11), Chokunyu submitted his proposal for the founda-

tion of a school for painting to the governor of Kyoto, paving the way for the Kyoto Prefectural School of Painting (the present Kyoto City University of Arts) to open its doors in 1880 (Meiji 13). Chokunyu was also responsible for raising much of the funds for founding the school. Although he became the first principal of the Kyoto Prefectural School of Painting, he resigned in 1884 (Meiji 17) to take responsibility for the ceaseless infighting between groups following different schools of painting and other conflicts. After his resignation, he continued to make invaluable contributions to the development of *nanga* (inspired by the Chinese Southern School of painting and closely related to *bunjinga*), founding other educational institutions for painting and co-founding the Nanga Association of Japan with TOMIOKA Tessai, among others, and more. Chokunyu is also known for popularizing the *sencha* tea ceremony, which is closely associated with the *bunjinga* literati culture.

## ONO no Takamura (802–853)

Bureaucrat from the early Heian period. Also known for his talents as a scholar and poet. Takamura was exiled to Oki Province for resisting his appointment as a missionary to Tang China. Among the legends associated with Takamura is one that describes him working as an imperial bureaucrat under Emperor Saga by day, and as a

servant of King Enma in the underworld by night. There is a well on the grounds of Rokudouchinnou-ji Temple in the Rokuhara area of Kyoto through which Takamura is said to have passed into the underworld on his nightly commute.

## TOMIOKA Tessai (1836–1924)

Born in Kyoto. Tessai is an artist, scholar, and poet, often regarded as the last major *bunjinga* painter. He taught morality at the Kyoto Municipal School of Arts, or the present Kyoto City University of Arts. On August 16, 1899 (Meiji 32), Tessai and TANOMURA Chokunyu were invited to visit the Kuni-no-miya house, which belonged to an old collateral branch of the Imperial Family, where they took up their brushes and enjoyed the Daimonji festival. At this time, Chokunyu was eighty-six and Tessai was sixty-four. The two remained lifelong friends.

## Seishu Niihira

Born in Osaka in 1988. Completed the doctoral program in Oil Painting at Kyoto City University of Arts. Niihira experiments with the reflection, transmission, and refraction of light to explore different expressions of time and space in contemporary painting.