

オタケ

越堂・竹坡・国観、 尾竹三兄弟の日本画 アナキズム

The OTAKE Impact

2024年10月19日(土)-12月15日(日)

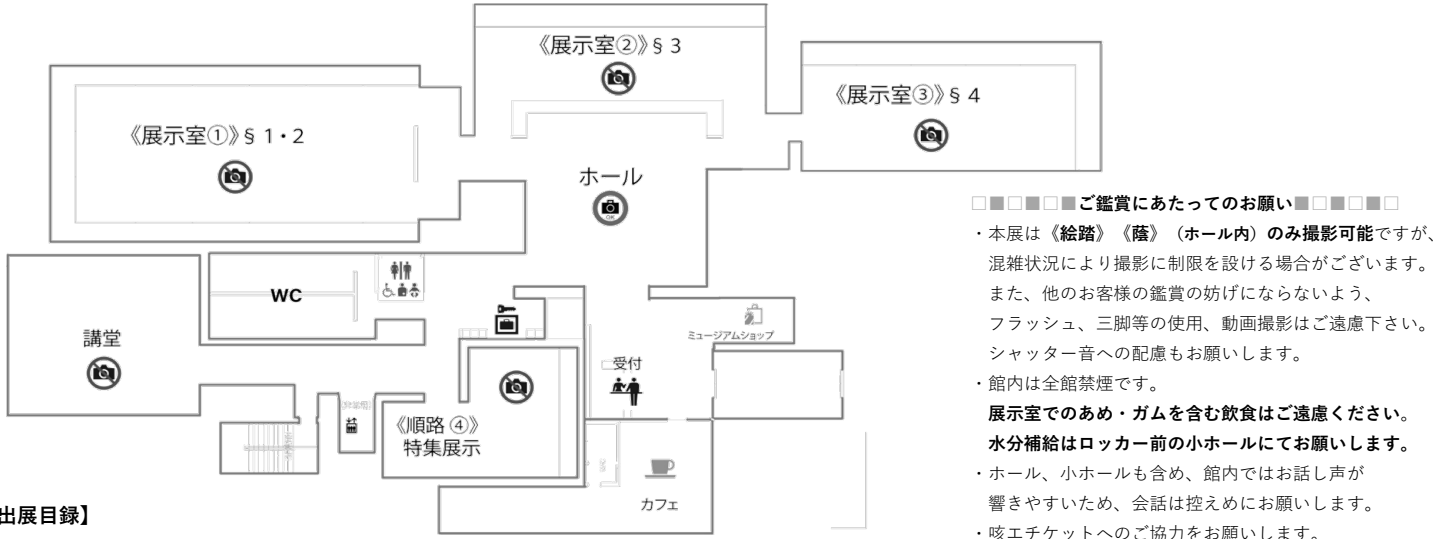
前期：10月19日(土) - 11月17日(日)

後期：11月19日(火) - 12月15日(日)

主催：公益財団法人泉屋博古館、日本経済新聞社

後援：港区教育委員会

助成：芸術文化振興基金



【出展目録】

※出品作品は予告なく変更することがあります。
※リストの並びは展示の順序と異なる場合があります。

No.	期間		作品名	作家名	制作年	材質技法	員数	所蔵
	前期	後期						
第1章 「タツキののための仕事に専念したのです」 — はじまりは応用美術								
1	○	—	岩図・蘭図・梅図	尾竹竹坡・笹田雲石	明治10年代半ば (19世紀)	紙本墨画	1幅	新潟県立近代美術館・ 万代島美術館
2	○	—	楠木正行母子図・新年突羽根婦人図	尾竹竹坡・国観	明治25年 (1892)	絹本着色	2幅	福田美術館
3	○	—	俳優見立水湖伝	尾竹国一 (越堂)	明治時代中期 (19世紀)	紙、木版	1枚	富山市売薬資料館
4	—	○	やくしゃみたてだんのうらかぶとぐんき・あこやことせめのだん 役者見立壇浦兜軍記・阿古屋琴セメの段	尾竹国一 (越堂)	明治24年 (1891)	紙、木版	2枚続	富山市売薬資料館
5	○	—	福神大勉強金成木	尾竹国一 (越堂)	明治20年代 (19世紀)	紙、木版	1枚	富山市売薬資料館
6	—	○	蚕製造場の図	尾竹国一 (越堂)	明治時代中期 (19世紀)	紙、木版	1枚	富山市売薬資料館
7	○	—	ほんちょうにじゅうしこう 本朝二十四孝	尾竹竹坡	明治27年 (1894)	紙、木版	1枚	富山市売薬資料館
8	—	○	七福神酒宴之図	尾竹竹坡	明治時代中期 (19世紀)	紙、木版	1枚	富山市売薬資料館
9	○	—	出世鏡太閤記橋之場	尾竹国坡 (国観)	明治時代中期 (19世紀)	紙、木版	1枚	富山市売薬資料館
10	—	○	養老孝行鏡	尾竹国坡 (国観)	明治時代中期 (19世紀)	紙、木版	1枚	富山市売薬資料館
11	○	頁替	東京名所十二つき 四季の美人	尾竹国一 (越堂)	明治34年(1901)	紙、石版多色刷	1冊	個人蔵
12	○	—	美人	尾竹竹坡	明治時代中期 (19-20世紀)	絹本着色	1幅	個人蔵
13	○	—	とせんば 渡船場	尾竹竹坡	明治35年 (1902) 頃か	絹本着色	1幅	個人蔵

No.	期間		作品名	作家名	制作年	材質技法	員数	所蔵
	前期	後期						
14	○	○	かんしんにんじょくず 韓信忍辱図	尾竹越堂	明治時代後期（20世紀）	絹本着色	1幅	宮城県美術館
15	—	○	人物図	尾竹国観	明治30年代(19-20世紀)	絹本着色	1幅	泉屋博古館東京
16	○	—	母と子（真心）	尾竹竹坡	明治37年(1904)	絹本着色	1幅	雪梁舎美術館
17	○	—	あすかざくら 飛鳥桜	尾竹竹坡	明治時代後期（20世紀）	絹本着色	1幅	雪梁舎美術館寄託
18	—	○	まついちぼく 松一木	尾竹竹坡・国観	明治41年（1908）頃	絹本着色	2幅	個人蔵
19	○	○	えぶみ 絵踏（ホール展示）	尾竹国観	明治41年（1908）	絹本着色	1面	泉屋博古館東京
20	—	○	おけはざま かつせん 桶狭間の合戦	尾竹国観	明治43年（1910）	絹本着色	1幅	個人蔵
21	—	○	六歌仙	尾竹竹坡	明治43年（1910）	絹本墨画淡彩	1幅	個人蔵
22	○	—	花吹雪	尾竹竹坡	明治時代後期～大正時代 （20世紀）	絹本着色	1幅	宮城県美術館
23	○	—	静	尾竹国観	明治時代後期～大正時代 （20世紀）	絹本着色	1幅	個人蔵
24	○	—	川遊び	尾竹国観	大正時代（20世紀）	絹本着色	1幅	個人蔵

第2章 「文展は広告場」— 展覧会という乗り物によって

25	○	—	油断	尾竹国観	明治42年（1909）	絹本着色	6曲1双	東京国立近代美術館
26	○	—	おとづれ	尾竹竹坡	明治43年（1910）	紙本着色	6曲1双	東京国立近代美術館
27	—	○	太子	尾竹竹坡	明治44年（1911）	絹本着色	6曲1双	リードケミカル株式会社
28	—	○	九冠鳥	尾竹竹坡	明治45年（1912）	絹本金地着色	6曲1双	個人蔵
29	○	—	かちわた 徒渡り	尾竹越堂	大正2年（1913）	紙本着色	6曲1双	新潟県立近代美術館・ 万代島美術館
30	—	○	ぎょしょうもんどう 漁樵問答	尾竹越堂	大正5年（1916）	絹本金地着色	6曲1双	個人蔵
31	—	○	ぶん ききかん 文姫帰漢	尾竹国観	大正5年（1916）	絹本金地着色	6曲1双	福田美術館
32	—	○	かんざんじつとく 寒山拾得	尾竹越堂	大正時代（20世紀）	絹本着色	1幅	個人蔵
33	○	—	ぎょらんかんのん 魚籃観音	尾竹国観	大正時代（20世紀）	絹本着色	1幅	個人蔵
34	○	○	きつねかじ 狐鍛冶	尾竹国観	大正時代（20世紀）	絹本着色	1面	新潟市湯東樋口記念美術館

第3章 「捲土重来の勢を以て爆発している」— 三兄弟の日本画アナキズム

35	左幅	右幅	おおくぼひごぎえもん・まつだいら ちょうしろう 大久保彦左衛門・松平長四郎	尾竹国観	大正2年（1913）	絹本着色	2幅	知足美術館
36	○	—	庄屋	尾竹竹坡	大正3年（1914）	絹本着色	1幅	個人蔵
37	○	—	[失題]	尾竹越堂	大正時代（20世紀）	紙本着色	6曲1双	福島県立美術館
38	—	○	源平合戦図	尾竹竹坡	大正時代（20世紀）	絹本着色	1幅	個人蔵
39	○	—	大漁図（漁に行け）	尾竹竹坡	大正9年（1920）	絹本着色	1幅	個人蔵
40	○	—	月の潤い・太陽の熱・星の冷え	尾竹竹坡	大正9年（1920）	絹本着色	3幅	宮城県美術館

No.	期間		作品名	作家名	制作年	材質技法	員数	所蔵
	前期	後期						
41	—	○	競ひ（決勝点）	尾竹竹坡	大正9年（1920）	絹本着色	1幅	個人蔵
42	—	○	南国風物（爛春）	尾竹竹坡	大正9年（1920）	絹本着色	1幅	個人蔵
43	—	○	銀河宇宙	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
44	—	○	流星	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
45	—	○	火精	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
46	—	○	風精	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
47	—	○	天下廻り持	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
48	—	○	宝の番人	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
49	—	○	[失題]	尾竹竹坡	大正9年（1920）	絹本着色	1幅	東京国立近代美術館
50	—	○	山の幸	尾竹竹坡	大正10年（1921）	絹本着色	1幅	個人蔵
51	—	○	葵	尾竹竹坡	大正10年（1921）	絹本着色	1幅	個人蔵

第4章 「何処までも惑星」ーキリンジの光芒

52	—	○	ごとう 梧桐	尾竹竹坡	明治44年（1911）	紙本着色	6曲1双	新潟県立近代美術館・ 万代島美術館
53	○	—	ゆたかなる国土	尾竹竹坡	大正5年（1916）	絹本着色	2曲2双	福富太郎コレクション資料室
54	○	○	だいちまどかなり 大地円	尾竹竹坡	大正14（1925）	絹本着色	3面	新潟県立近代美術館・ 万代島美術館
55	○	○	赤達磨	尾竹越堂	昭和時代（20世紀）か	紙本着色	1幅	新潟市・南澤山西入寺
56	○	—	洛外の夕陽（小川）	尾竹竹坡	昭和4年（1929）	絹本墨画金彩	1幅	白澤庵コレクション
57	—	○	巴	尾竹国観	昭和5年（1930）	絹本着色	1面	新潟県立近代美術館・ 万代島美術館
58	○	—	浄火・満潮	尾竹国観	昭和6年（1931）	絹本着色	2面	富山市郷土博物館
59	○	—	やま <small>そうち ず</small> 山つつじに双雉図	尾竹竹坡	昭和6年（1931）	絹本着色	1幅	個人蔵
60	—	○	せいおうぼ <small>とうぼうさく</small> 西王母・東方朔	尾竹竹坡	昭和7年（1932）	紙本墨画	2幅	雪梁舎美術館
61	○	—	てこまい 手古舞	尾竹国観	大正時代～昭和時代前期 （20世紀）	絹本着色	1面	雪梁舎美術館
62	○	○	梅	尾竹竹坡	昭和11年（1936）頃	紙本淡彩	1幅	個人蔵
63	—	○	天の岩戸（右隻のみ「常闇」）	尾竹国観	昭和12年（1937）	絹本着色	2曲1双	雪梁舎美術館寄託
64	○	○	画帖	尾竹竹坡		紙、鉛筆・墨・ 色鉛筆・水彩	3冊	新潟県立近代美術館・ 万代島美術館
65	○	○	画室のO氏（ホール展示）	杵谷精一	昭和12年（1937）	木彫	1躯	個人蔵

No.	期間		作品名	作家名	制作年	材質技法	員数	所蔵
	前期	後期						

特集 清く遊ぶー尾竹三兄弟と住友

66	右隻	左隻	席画合作屏風	尾竹越堂・竹坡・国観	明治時代後期～大正時代 (20世紀)	紙本金地墨画	6曲1双	泉屋博古館東京
67	○	—	こうせきこうちょうりょうのず 黄石公張良之図	尾竹国観	明治45年(1912)頃	絹本墨画淡彩	2幅	泉屋博古館東京
68	—	○	しょくさんこず 蜀三顧図	尾竹竹坡	明治45年(1912)頃	絹本墨画淡彩	2幅	泉屋博古館東京
69	○	○	さつき頃	尾竹越堂	大正3年(1914)	紙本墨画淡彩	2曲1隻	白澤庵コレクション
70	○	○	白衣観音図	尾竹越堂	昭和2年(1927)頃	絹本着色	1幅	泉屋博古館東京

参考出品

<1>	○	○	日吉丸刀を奪ふ図 (『小国民』第4年第23号)	尾竹国坡(国観)	明治25年(1892)		1冊	個人蔵
<2>	○	○	夏の湖 (『少国民』第12年第20号)	尾竹竹坡	明治33年(1900)		1冊	個人蔵
<3>	○	○	日本十五少年双六 (『少年世界』第15巻第1号)	尾竹国観	明治42年(1909)		1枚	個人蔵
<4>	○	○	『小学国語読本高等科巻二』	尾竹竹坡・国観	明治33年(1900)		1冊	個人蔵
<5>	○	○	『尋常単級国語読本甲篇兒童用巻五』	尾竹竹坡・国観	明治34年(1901)		1冊	個人蔵
<6>	○	○	『三度の願』	尾竹竹坡	明治42年(1909)		1冊	個人蔵
<7>	○	○	白沙青松 (『避暑博覧会(写真画報臨時増刊)』第2巻第9編)	尾竹国観	明治40年(1907)		1冊	個人蔵
<8>	○	○	天の岩屋(『幼年國史叢ばなし』)	尾竹国観	昭和8年(1933)		1冊	個人蔵
<9>	○	○	年の暮(『写真画報』第1巻第18編)	尾竹竹坡	明治39年(1906)		1冊	個人蔵
<10>	○	○	『清遊小録』		明治44年(1911)		1冊	泉屋博古館東京

【次回展覧会】

企画展 花器のある風景

日本における花器の歴史は、中国より寺院における荘嚴の道具として伝来したのがはじまりとされます。

室町時代には連歌や茶会、生花など室内芸能がさかになり、中国から輸入された唐物と称される書画、調度類や茶道具、

文房具を座敷に並び立てる「座敷飾り」が発展します。床の間には、さまざまな道具が飾られる専用の空間が備えられ、飾り付けに唐物の花入などが飾られました。

唐物の金属製の花器をもとに、日本でも中世以降、陶磁器や竹など様々な素材で花入が作られ、日本独自の美意識が誕生します。

江戸期を代表する茶人、小堀遠州や松平不昧の手による竹花入など個性豊かな花器が集います。

本展では、住友コレクションから花器と、花器が描かれた絵画を紹介します。同時開催として、華道家・大郷理明氏よりご寄贈頂いた花器コレクションを紹介します。

会 期 2025年1月25日(土)～3月16日(日)

休 館 日 月曜日(祝日の場合は翌平日休館)

開館時間 午前11時～午後6時(入館は午後5時30分まで)

* 金曜日は午後7時まで開館(入館は午後6時30分まで)

入 館 料 一般1,200円 学生600円 18歳以下無料

* 学生・18歳以下の方は証明書の提示が必要です

* 20名以上は団体割引料金(一般1,000円、高大生500円)

* 障がい者手帳等ご呈示の方は無料

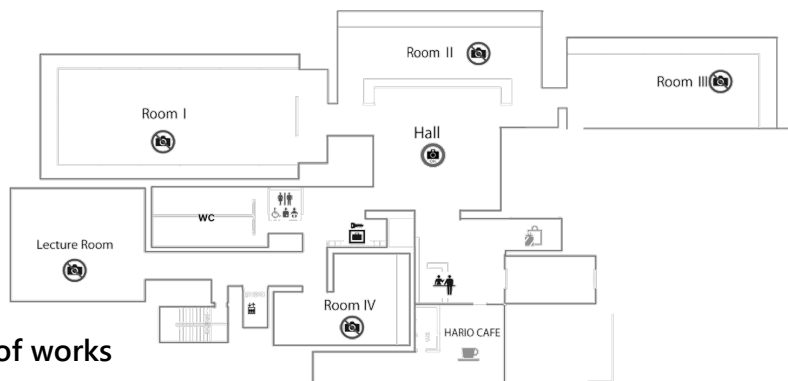
会 場 泉屋博古館東京(東京・六本木)



The OTAKE Impact

Japanese-Style Anarchism of the Three OTAKE Brothers—Etsudo, Chikuha, and Kokkan

October 19 (Sat.) ▶ December 15 (Sun.) 2024



List of works

* Display details are subject to change.



There were once three artist brothers who met with dazzling success at government-sponsored exhibitions and painting societies. The three OTAKE brothers, Etsudo (1868-1931), Chikuha (1878-1936), and Kokkan (1880-1945), were born in Niigata Prefecture. They achieved success at various exhibitions in the early twentieth century, starting with the annual art exhibition sponsored by the Ministry of Education, and left their marks on the history of early modern Japanese-style painting as true “darlings of the exhibitions.” However, their occasional attempts at radical and even experimental works, as well as their wildly unconventional lifestyles, drew both praise and criticism, and they have previously been left out of discussions of art history.

This is the first-ever exhibition in Tokyo to shine a spotlight on the previously overlooked OTAKE brothers. It presents their personalities and art through many newly introduced works including key works and never-before-published documents. It also reveals their interactions with the fifteenth head of the SUMITOMO family, SUMITOMO Kichizaemon Tomoito (pseudonym “Shunsui”), with whom they forged ties of friendship. Furthermore, in bringing together works by these brothers who thrived within the exhibition system, it showcases the rich evolution of Japanese-style painting and the culmination of exhibition art.

Chapter 1: “We Devoted Ourselves to Work to Make a Living”—The Beginning in Applied Arts

Three brothers who would make a significant impact on the art world as the “OTAKE Brothers”—eldest son Kumataro (Etsudo), third son Somekichi (Chikuha), and fourth son Kamekichi (Kokkan)—were born in Nakakambara Village, located in the heart of the Niigata Plain. Their father, Kuramatsu, under the pseudonym Kokuseki, enjoyed writing and painting alongside running the family business. Influenced by their father, the brothers spent their childhood drawing. Chikuha and Kokkan learned the basics of painting from SASADA Unseki, a Nanga painter from Kyushu who was staying with the OTAKE family as a house guest. Both brothers received their artistic names from him.

For a time, the OTAKE family prospered from Shirone *shibori* (tie-dyeing), but before long, the business declined, Etsudo, meanwhile, had moved to Toyama, where they worked designing woodblock print advertisements for medicine peddlers (at their peak then), and newspaper illustrations. Later, Chikuha and Kokkan joined Etsudo in Toyama to help in his studio. Kokkan recalled, “We devoted ourselves to work to make a living.” In this way, painting was inseparable from the daily lives of the three brothers, who started their careers in applied arts, such as making medicine advertisements and illustrations. Illustration, which involved visualizing various stories according to the client’s wishes, required the ability to accurately understand the crucial points of a story and depict them effectively. These experiences later became a rich foundation for their careers, which primarily focused on figure painting.

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
1	○	-	<i>Rock, Orchids, and Plum Blossoms</i>	SASADA Unseki, OTAKE Chikuha	19th century	ink on paper	The Niigata Prefectural Museum of Modern Art / The Niigata Bandaijima Art Museum
2	○	-	(right) <i>Tale of Kusunoki Masatsura and His Mother</i> (left) <i>Special Playing in New Year's</i>	OTAKE Chikuha, Kokkan	1892	color on silk	Fukuda Art Museum
3	○	-	<i>Actor Ichikawa Danjuro as Shi Jin and Ichikawa Sadanji as Lu Zhishen from the series The Hundred and Eight Heroes of the Popular Suikoden</i>	OTAKE Etsudo	19th century	color woodblock print	Museum of Medicine Peddlers
4	-	○	<i>Actor Ogino Yaegiri as Akoya in Dannoura Kabuto Gunki</i>	OTAKE Etsudo	1891	color woodblock print	Museum of Medicine Peddlers
5	○	-	<i>Deity of Fortune Encourages Hard studying</i>	OTAKE Etsudo	19th century	color woodblock print	Museum of Medicine Peddlers
6	-	○	<i>Sericultural Industry</i>	OTAKE Etsudo	19th century	color woodblock print	Museum of Medicine Peddlers
7	○	-	<i>Actor Onoe Eizaburo as Yaegaki Hime and Kataoka Gato as Takeda Katsuyori in Honcho Nijushi Ko</i>	OTAKE Chikuha	1894	color woodblock print	Museum of Medicine Peddlers
8	-	○	<i>Banquet of Seven Deities of Good Fortune</i>	OTAKE Chikuha	19th century	color woodblock print	Museum of Medicine Peddlers
9	○	-	<i>Actor Ichikawa Yonezo as Hiyoshimaru and Ichikawa Danjuro as Koroku in Shusse Kagami Taikoki</i>	OTAKE Kokkan	19th century	color woodblock print	Museum of Medicine Peddlers

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
10	-	○	<i>Actor Nakamura Kangoro as the Father, Actor Nakamura Fukusuke as Kosaji in Yoro Koko Kagami</i>	OTAKE Kokkan	19th century	color woodblock print	Museum of Medicine Peddlers
11	○	○	<i>Famous Places of Tokyo in Twelve Months and the Beauties of Four Seasons</i>	OTAKE Etsudo	1901	lithograph	Private Collection
12	○	-	<i>Beauty</i>	OTAKE Chikuha	19-20th century	color on silk	Private Collection
13	○	-	<i>Ferry Crossing at Twilight</i>	OTAKE Chikuha	ca. 1902	color on silk	Private Collection
14	○	○	<i>Han-Xin Pocketing an Insult</i>	OTAKE Etsudo	20th century	color on silk	The Miyagi Museum of Art
15	-	○	<i>Figures</i>	OTAKE Kokkan	19-20th century	color on silk	Sen-oku Hakukokan Museum Tokyo
16	○	-	<i>True Heart, Mother and Children</i>	OTAKE Chikuha	1904	color on silk	SETSURYOSHA Museum of Art
17	○	-	<i>Cherry Blossom in Asuka</i>	OTAKE Chikuha	20th century	color on silk	Deposited at SETSURYOSHA Museum of Art
18	-	○	<i>The Pine Tree</i>	OTAKE Chikuha, Kokkan	ca. 1908	color on silk	Private Collection
19	○	○	<i>Searching for Christians</i>	OTAKE Kokkan	1908	color on silk	Sen-oku Hakukokan Museum Tokyo
20	-	○	<i>Battle of Okehazama</i>	OTAKE Kokkan	1910	color on silk	Private Collection
21	-	○	<i>Six Immortal Poets</i>	OTAKE Chikuha	1910	ink and light color on silk	Private Collection
22	○	-	<i>Flower Drift</i>	OTAKE Chikuha	20th century	color on silk	The Miyagi Museum of Art
23	○	-	<i>Shizuka Gozen</i>	OTAKE Kokkan	20th century	color on silk	Private Collection
24	○	-	<i>Outing to the Riverside</i>	OTAKE Kokkan	20th century	color on silk	Private Collection

Chapter 2: "The Bunten Exhibition is an Advertising Space"—Riding the Wave of Exhibitions

After moving to Tokyo, Kokkan became a disciple of KOBORI Tomoto, a master of historical painting. Chikuha also moved to Tokyo and studied under KAWABATA Gyokusho, a professor at the Tokyo School of Fine Arts and a member of the Maruyama School. They began to win prizes in exhibitions from the late 1890s, quickly rising to prominence at a young age. When the Ministry of Education Art Exhibition (Bunten Exhibition) was established in 1907, Kokkan's *Alarmed* and Chikuha's *The Visit* each won second prizes, propelling them into the ranks of popular artists. Inspired by his younger brothers' success, Etsudo moved from Osaka to Tokyo and made his late-blooming debut at the Bunten Exhibition at the age of 43 in 1912, thus achieving the remarkable feat of all three brothers exhibiting together. Chikuha explicitly stated, "The Bunten Exhibition is an advertising space." Reflecting this view, the three brothers had moved to Tokyo from the provinces seeking success and took full advantage of the exhibition system that had arrived in the late 19th century to make names for themselves in the art world.

However, in 1908, Chikuha clashed with OKAKURA Kakuzo (Tenshin), leading Kokkan to follow his brother in parting ways with the Nihon Bijutsuin, the Japan Art Institute founded by Tenshin. Moreover, all three brothers were unexpectedly rejected by the 7th Bunten Exhibition. Furthermore, Chikuha ran for the House of Representatives on a platform to reform the art administration system but was defeated. During this period, the brothers tasted various setbacks that would cast shadows over their later lives. They were described at the time as "pitiful artists who were first blessed by the Bunten Exhibition, only to be later cursed by it."

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
25	○	-	<i>Alarmed</i>	OTAKE Kokkan	1909	color on silk	The National Museum of Modern Art, Tokyo
26	○	-	<i>The Visit</i>	OTAKE Chikuha	1910	color on paper	The National Museum of Modern Art, Tokyo
27	-	○	<i>Prince Shotoku</i>	OTAKE Chikuha	1911	color on paper	LEAD CHEMICAL Co.,Ltd.
28	-	○	<i>Myna on Magnolia Branch</i>	OTAKE Chikuha	1912	color on gold leafed silk	Private Collection
29	○	-	<i>Crossing a River</i>	OTAKE Etsudo	1913	color on paper	The Niigata Prefectural Museum of Modern Art / The Niigata Bandaijima Art Museum
30	-	○	<i>Conversations Between a Fisherman and a Woodcutter</i>	OTAKE Etsudo	1916	color on gold leafed silk	Private Collection
31	-	○	<i>Cai Wenji Returns to Her Homeland</i>	OTAKE Kokkan	1916	color on gold leafed silk	Fukuda Art Museum
32	-	○	<i>Hanshan and Shide</i>	OTAKE Etsudo	20th century	color on silk	Private Collection
33	○	-	<i>Fish-Basket Kannon</i>	OTAKE Kokkan	20th century	color on silk	Private Collection
34	○	○	<i>The Swordsmith</i>	OTAKE Kokkan	20th century	color on silk	Katahigashi Higuchi Memorial Art Museum

Chapter 3: "Exploding with the Force of a Resurgence"—The Japanese-Style Anarchism of the Three Brothers

During the period when the three brothers were rejected from the Bunten Exhibition and Chikuha lost in the House of Representatives election, the main platform for their exhibitions became joint shows held with their students. The Hakkakai (Eight Flames Association), founded in 1912 by Chikuha's students, held an exhibition in August of the same year. Later, Etsudo and Kokkan joined, and the group continued to hold exhibitions under the name Hakkakai (Eight Flowers Association) and Hakkasha (Eight Flames Society). The Hakkasha exhibitions, which began in 1920, made clear their rivalry with the official exhibitions by deliberately scheduling their shows to coincide with the Imperial Art Exhibition (Teiten Exhibition, successor to the Bunten Exhibition) and even holding them in the same Ueno area. Chikuha stood out by producing 50 out of the total 79 works. His style was informed by the latest trends in Western painting, such as Futurism, and he presented a succession of works with a new sensibility, including abstract expressions primarily composed of color planes, that deviated significantly from conventional Japanese-style painting.

Although the Hakkasha exhibitions ended after only three iterations, the works were described as "years of silent dissatisfaction exploding with the force of a resurgence," and it made a significant impact. They were widely publicized as new experiments in Japanese-style painting and made a definite impression on the avant-garde activities of Japanese-style painting in the early 20th century.

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
35	○	○	<i>Okubo Hikozaemon and Matsudaira Choshiro</i>	OTAKE Kokkan	1913	color on silk	CHISOKU ART MUSEUM
36	○	-	<i>House of the Village Headman</i>	OTAKE Chikuha	1914	color on silk	Private Collection
37	○	-	<i>Title unknown</i>	OTAKE Etsudo	20th century	color on paper	Fukushima Prefectural Museum of Art
38	-	○	<i>The Genpei War</i>	OTAKE Chikuha	20th century	color on silk	Private Collection
39	○	-	<i>Big Catch</i>	OTAKE Chikuha	1920	color on silk	Private Collection
40	○	-	<i>The Moisture of the Moon, The Heat of the Sun, The Chill of the Stars</i>	OTAKE Chikuha	1920	color on silk	The Miyagi Museum of Art
41	-	○	<i>Rivalry</i>	OTAKE Chikuha	1920	color on silk	Private Collection
42	-	○	<i>Spring in Full Bloom</i>	OTAKE Chikuha	1920	color on silk	Private Collection
43	-	○	<i>Milky Way Galaxy</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
44	-	○	<i>Meteors</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
45	-	○	<i>Fire Spirits</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
46	-	○	<i>Wind Spirits</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
47	-	○	<i>What Goes Around Comes Around</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
48	-	○	<i>Guard of Treasure</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
49	-	○	<i>Title unknown</i>	OTAKE Chikuha	1920	color on silk	The National Museum of Modern Art, Tokyo
50	-	○	<i>Bounty of the Land</i>	OTAKE Chikuha	1921	color on silk	Private Collection
51	-	○	<i>Hollyhock</i>	OTAKE Chikuha	1921	color on silk	Private Collection

Chapter 4: "Forever a Wandering Planet"—The Beams of Light of the Prodigies

The OTAKE brothers, once darlings of the art world, were gradually pushed from the center to the periphery and fell out of historical narratives due to their unconventional speech and conduct that frequently stirred controversy. As the Showa period began in the mid-1920s, Etsudo gradually distanced himself from exhibitions. Chikuha and Kokkan also temporarily distanced themselves from government-sponsored exhibitions, but during the 1920s, they each developed their artistic activities, aiming for a comeback in official exhibitions. Chikuha, described by the Nanga painter MATSUBAYASHI Keigetsu as "forever a wandering planet," submitted works to the Japanese-style painting, sculpture, and Western-style painting sections of the 4th Teiten Exhibition (all were rejected), demonstrating his unabated ambition and unchanged bohemian tendencies. In his later years, Chikuha moved toward realism and intellectual composition, tempering the raw energy he had shown through the 1910s and first half of the 1920s. Meanwhile, Kokkan consistently explored the possibilities of historical painting. Each brother was moving toward a return to their roots and a refinement of their style.

Etsudo passed away in 1931 at the age of 63, Chikuha in 1936 at 59, and Kokkan in 1945 at 66. From Etsudo, born in the year of the Meiji Restoration (1868), to Kokkan, who passed away in the year World War II ended, their lives cut across the modern era. While tossed about by the light and shadow of exhibitions, they were painters who continued to question their own value to the world by persistently painting works for the exhibitions throughout their lives.

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
52	-	○	<i>Chinese Parasol Tree</i>	OTAKE Chikuha	1911	color on paper	The Niigata Prefectural Museum of Modern Art / The Niigata Bandajijima Art Museum
53	○	-	<i>The Land of Abundance</i>	OTAKE Chikuha	1916	color on silk	Fukutomi Taro Collection
54	○	○	<i>The Earth</i>	OTAKE Chikuha	1925	color on silk	The Niigata Prefectural Museum of Modern Art / The Niigata Bandajijima Art Museum
55	○	○	<i>Bodhidharma</i>	OTAKE Etsudo	20th century	color on paper	Nantakuzan Sainyuji
56	○	-	<i>Suburbs of Kyoto at Twilight</i>	OTAKE Chikuha	1929	ink and light color on silk	Hakutakuan Collection
57	-	○	<i>Tomoe Gozen</i>	OTAKE Kokkan	1930	color on silk	The Niigata Prefectural Museum of Modern Art / The Niigata Bandajijima Art Museum
58	○	-	<i>Sacred Fire and High Tide</i>	OTAKE Kokkan	1931	color on silk	TOYAMA MUNICIPAL FOLK MUSEUM
59	○	-	<i>Pheasants</i>	OTAKE Chikuha	1931	color on silk	Private Collection
60	-	○	<i>Xiwangmu and Dongfang Shuo</i>	OTAKE Chikuha	1932	ink on paper	SETSURYOSHA Museum of Art
61	○	-	<i>Tekomai</i>	OTAKE Kokkan	20th century	color on silk	SETSURYOSHA Museum of Art
62	○	○	<i>Flowering Plum Branch</i>	OTAKE Chikuha	ca. 1936	light color on silk	Private Collection
63	-	○	<i>Dance of the Gods at the Heavenly Cave and Everlasting Darkness</i>	OTAKE Kokkan	1937	color on silk	Deposited at SETSURYOSHA Museum of Art
64	○	○	<i>Sketchbooks</i>	OTAKE Chikuha		ink, pencil, watercolor on paper	The Niigata Prefectural Museum of Modern Art / The Niigata Bandajijima Art Museum
65	○	○	<i>Statue of Otake Chikuha in His Atelier</i>	KITANI Seiichi	1937	wood	Private Collection

Special Feature: Elegant Amusement—The OTAKE Brothers and the SUMITOMO Family

SUMITOMO Kichizaemon Tomoito (pseudonym “Shunsui”), the 15th head of the SUMITOMO family, formed a relationship with the OTAKE brothers in the early 20th century. In 1909, he purchased Chikuha’s *Mushroom Gathering*, which was exhibited at the 3rd Bunten Exhibition. He also acquired Chikuha’s *Ridgepole* at the 4th Bunten Exhibition the following year. During the 1910s and first half of the 1920s, Shunsui successively acquired works exhibited by them.

In 1910, Shunsui hosted an appreciation party for Sumitomo employees at the restaurant in Osaka. He invited Etsudo, based in Osaka then, along with Chikuha and Kokkan, who were in Kyoto for the Bunten Exhibition’s Kyoto show. This gathering was a refined affair where the three brothers demonstrated their impromptu painting skills, with the resulting works distributed to participants by lottery. Shunsui had a taste for paintings and calligraphic works and often had artists demonstrate their ability to dash off a painting on the spot at banquets. The three brothers, known for their skilled and swift brushwork, were likely valued participants on such occasions. In 1927, as an offering to Shunsui, who had passed away the previous year, Etsudo sent a painting of *White-Robed Bodhisattva of Compassion* to be placed before his mortuary tablet. Although their relationship began with the purchase of artwork, they came to enjoy impromptu painting sessions together from time to time, forming a cultured association that transcended the typical artist-patron relationship.

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
66	○	○	<i>Impromptu Painting for Sumitomo</i>	OTAKE Etsudo, Chikuha, Kokkan	20th century	ink on gold leafed paper	Sen-oku Hakukokan Museum Tokyo
67	○	-	<i>Huang Shigong and Zhang Liang</i>	OTAKE Kokkan	ca. 1912	ink and light color on silk	Sen-oku Hakukokan Museum Tokyo
68	-	○	<i>Liubei and Two Companions Visited the Hermit Zhu Geliang on a Snowy Night</i>	OTAKE Chikuha	ca. 1912	ink and light color on silk	Sen-oku Hakukokan Museum Tokyo
69	○	○	<i>Planting Rice Seedlings in the Fifth Month</i>	OTAKE Etsudo	1914	ink and light color on paper	Hakutakuan Collection
70	○	○	<i>White-Robed Bodhisattva of Compassion</i>	OTAKE Etsudo	ca. 1927	color on silk	Sen-oku Hakukokan Museum Tokyo

Reference Works

No.	Period		Title	Artist	Date	Material	Lender
	10/19-11/17	11/18-12/15					
<1>	○	○	<i>Hiyoshi Maru (Toyotomi Hideyoshi) Robbing a Sword</i>	OTAKE Kokkan	1892		Private Collection
<2>	○	○	<i>Lake in Summertime</i>	OTAKE Chikuha	1900		Private Collection
<3>	○	○	<i>Fifteen Boys of Japan Sugoroku Board</i>	OTAKE Kokkan	1909		Private Collection
<4>	○	○	<i>Illustration of Elementary School Japanese Reader</i>	OTAKE Chikuha, Kokkan	1900		Private Collection
<5>	○	○	<i>Illustration of Elementary School Japanese Reader</i>	OTAKE Chikuha, Kokkan	1901		Private Collection
<6>	○	○	<i>Illustration of Three Wishes</i>	OTAKE Chikuha	1909		Private Collection
<7>	○	○	<i>White Sand and Green Pines</i>	OTAKE Kokkan	1907		Private Collection
<8>	○	○	<i>Dance of the Gods at the Heavenly Cave and Everlasting Darkness</i>	OTAKE Kokkan	1933		Private Collection
<9>	○	○	<i>The End of the Year</i>	OTAKE Chikuha	1906		Private Collection
<10>	○	○	<i>Memories of Elegant Amusement</i>		1911		Sen-oku Hakukokan Museum Tokyo

《Upcoming Exhibition》

Thematic Exhibition

Scenes with Flower Containers

*Concurrent exhibition: Commemorating the Donation of “The Rimei Ogo Collection of Flower Containers”

January 25 (Sat.) to March 16 (Sun.) 2025



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