

ライトアップ 木島櫻谷

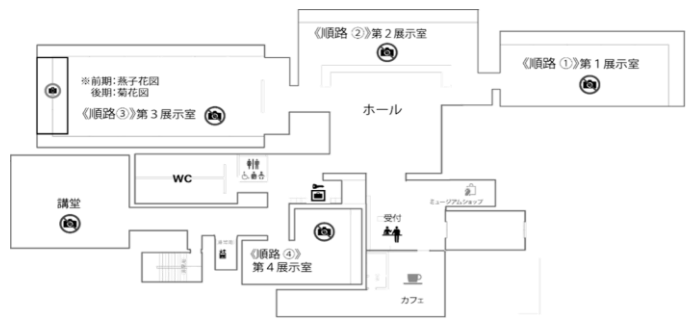
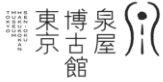
2026
4.25 SAT
前期
5.31
後期
6.2
7.5 SUN

このしまおうこく

おうこくの色 III をさがしに

同時開催 住友財団助成による文化財修復成果——文化財よ、永遠に 2026

主催：公益財団法人泉屋博物館
毎日新聞社(ライトアップ木島櫻谷Ⅲ)、公益財団法人住友財団(文化財よ、永遠に2026)



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出品目録

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No.	指定	作品名	作者名	制作年代	材質・技法	所蔵	会期		
							前期	後期	
第1章 色彩の妙—櫻谷の色づかいを追う。									
1-1		絵具瓶の収められていたトランク	えのくびんのおさめられていたとらんく			櫻谷文庫	○	○	
1-2		櫻谷使用の絵具	おうこくしよのえのぐ			櫻谷文庫	○	○	
2		剣の舞	つるぎのまい	木島櫻谷	明治34年(1901)	絹本着色	櫻谷文庫	○	○
3		唐美人図	とうびじんず	木島櫻谷	大正時代・20世紀	絹本着色	泉屋博物館東京	○	○
4		望郷	ぼうきょう	木島櫻谷	昭和5年(1930)	絹本着色	櫻谷文庫	○	
7		葡萄栗鼠	ぶどうりす	木島櫻谷	大正時代・20世紀	絹本着色	泉屋博物館東京	○	○
12		鹿の母子	しかのははこ	木島櫻谷	大正時代・20世紀	紙本着色	櫻谷文庫		○
8		虎図	とらず	木島櫻谷	大正時代・20世紀	絹本着色	個人蔵		○
9		白兔	しろうさぎ	木島櫻谷	大正時代・20世紀	紙本着色	櫻谷文庫		○
10		厩	うまや	木島櫻谷	昭和6年(1931)	絹本着色	櫻谷文庫	○	○
5		幽篁老狸	ゆうこうろうり	木島櫻谷	大正～昭和時代・20世紀	絹本墨画	個人蔵	○	
11		春初好音	しゅんしよこういん	木島櫻谷	大正～昭和時代・20世紀	絹本着色	個人蔵	○	
6		夕顔に蠶螂	ゆうがおにかまきり	木島櫻谷	明治時代・20世紀	紙本墨画淡彩	個人蔵		○
17		春村帰牧	しゅんそんきぼく	木島櫻谷	大正～昭和時代・20世紀	紙本着色	櫻谷文庫	○	
16		泊船	とまりぶね	木島櫻谷	大正4年(1915)	絹本墨画着色	個人蔵		○
23		春山行路	しゅんざんこうろ	木島櫻谷	昭和時代・20世紀	絹本着色	櫻谷文庫	○	
19		あきまつり	あきまつり	木島櫻谷	大正～昭和時代・20世紀	絹本着色	個人蔵		○
20		大原路	おはらじ	木島櫻谷	大正～昭和時代・20世紀	絹本着色	個人蔵	○	
18		夏溪釣魚	かけいちょうぎよ	木島櫻谷	大正～昭和時代・20世紀	絹本着色	個人蔵		○
15		孔雀	くじゃく	木島櫻谷	昭和4年(1929)頃	絹本着色	櫻谷文庫	○	○
13		菜園に猫	さいえんにねこ	木島櫻谷	大正～昭和時代・20世紀	紙本着色	櫻谷文庫	○	
14		雁来紅に猫	がんらいこうにねこ	木島櫻谷	大正～昭和時代・20世紀	紙本着色	櫻谷文庫		○
24		積翠帰樵	せきすいきしよ	木島櫻谷	昭和時代・20世紀	絹本着色	櫻谷文庫	○	
21		秋山群禽図	しゅうざんぐんきんず	木島櫻谷	大正～昭和時代・20世紀	絹本着色	個人蔵		○
22		幽溪秋色	ゆうけいしゅうしよく	木島櫻谷	大正時代・20世紀	絹本着色	泉屋博物館東京	○	○

No.	作品名	作者名	制作年代	材質・技法	所蔵	会期	
						前期	後期
第2章 絵具は語る—大画面に見る櫻谷の彩色表現							
28	柳桜図	やなぎさくらず	木島櫻谷	大正6年(1917)	絹本金地着色	泉屋博古館東京	○
30	菊花図	きっかず	木島櫻谷	大正6年(1917)	絹本金地着色	泉屋博古館東京	○
33	竹林白鶴	ちくりんはくかく	木島櫻谷	大正12年(1923)	絹本金地着色	泉屋博古館東京	○
31	雪中梅花	せっちゅうばいか	木島櫻谷	大正7年(1918)	絹本金地着色	泉屋博古館東京	○
29	燕子花図	かきつばたず	木島櫻谷	大正6年(1917)	絹本金地着色	泉屋博古館東京	○
34	秋草図	あきくさず	木島櫻谷	大正12年(1923)	絹本金地着色	泉屋博古館東京	○
25	獅子虎図屏風	ししとらずびょうぶ	木島櫻谷	明治37年(1904)	紙本着色	個人蔵	○
26	鹿図	しかず	木島櫻谷	大正時代・20世紀	絹本着色	個人蔵	○
32	天高く山粧う	てんたかくやまよそおう	木島櫻谷	大正7年(1918)	絹本着色	櫻谷文庫	○
27	震威八荒図	しんいはっこうず	木島櫻谷	大正5年(1916)	紙本着色	泉屋博古館東京	○

特集展示「住友財団助成による文化財修復成果—文化財よ、永遠に2026」

35-4	写生帖 芙蓉集	しゃせいちょう	木島櫻谷	明治41年(1908)	紙本墨画淡彩	櫻谷文庫	○
35-2	写生帖 雲影濤声 第二	しゃせいちょう	木島櫻谷	明治40年(1907)	紙本墨画淡彩	櫻谷文庫	○
35-1	写生帖 雲峰集 第三	しゃせいちょう	木島櫻谷	明治39年(1906)	紙本墨画淡彩	櫻谷文庫	○
35-3	写生帖 海濤集 四	しゃせいちょう	木島櫻谷	明治38年(1905)	紙本墨画淡彩	櫻谷文庫	○
35-5	写生帖 耶馬溪 溪山奇趣 第二	しゃせいちょう	木島櫻谷	明治42年(1909)	紙本墨画淡彩	櫻谷文庫	○
35-6	写生帖 耶馬溪 溪山奇趣	しゃせいちょう	木島櫻谷	明治42年(1909)	紙本墨画淡彩	櫻谷文庫	○
38	<small>国指定 重要 文化財</small> 初音蒔絵火取母	はつねまきえひとりも		室町時代・15世紀	木製漆塗	神奈川・東慶寺	○
37	<small>岐阜県 指定重要 文化財</small> 夢窓国師墨跡「果山」	むそうこくし ぼくせき かざん	夢窓国師	南北朝時代・14世紀	紙本墨書	岐阜・崇禅寺	○
36	<small>岐阜県 指定重要 文化財</small> 此山妙在墨跡	しざんみょうざい ぼくせき	此山妙在	康安2年(1362)	紙本墨書	岐阜・崇禅寺	○
参考	漆工品修理道具	しっこうひんしゅうりどうぐ				目白漆芸文化財研究所	○

【次回展のお知らせ】

特別展 没後100年記念 住友春翠 —仕合せの住友近代美術コレクション

泉屋博古館のコレクションの礎を築いた住友家第15代当主・住友吉左衛門友純(号:春翠、1864-1926)の没後100年を記念し、ゆかりの作品を紹介します。収蔵する日本画・洋画・工芸から、彼と同時代を生きた作家との交流をたどります。また春翠が関心を寄せた作品を通じてその審美眼を見つめ直し、さらに収集の背景や時代性といったコレクション形成史を再検討する機会とします。

会 期 2026年8月29日(土)～10月12日(月・祝)
休 館 日 月曜日(9/21-23は開館)、9/24(木)
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)
会 場 泉屋博古館東京(東京・六本木)
入 館 料 一般1,500円 学生800円 18歳以下無料
*20名以上は団体割引料金(一般1,300円、学生500円)
*障がい者手帳ご提示の方は無料

詳細や会期中のイベントにつきましてはホームページをご覧ください▶▶



SPOTLIGHT ON KONOSHIMA OKOKU III

IN SEARCH OF OKOKU'S USE OF COLORS AND PAINTING TECHNIQUES THROUGH HIS WORKS

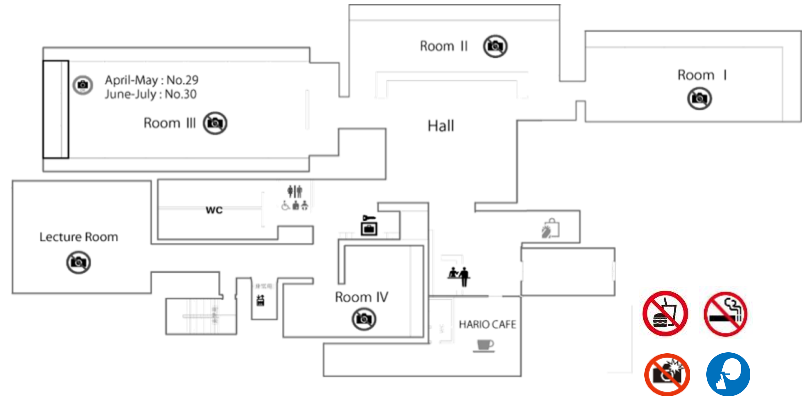
ライトアップ
木島 櫻谷

2026
4.25 SAT
前期 5.31
後期 6.2
7.5 SUN

このしまおうこく
おうこくの色 III をさがしに

同時開催 住友財団助成による文化財修復成果—文化財よ、永遠に 2026

東京 博泉館



First term : 4.25 sat. — 5.31 sun.

Second term : 6.2 tue. — 7.5 sun.

KONOSHIMA Okoku (1877–1938) was a prominent figure in Kyoto’s art world from the late Meiji era through the early Showa era—a period spanning the late nineteenth century into the 1930s. Working within the tradition of nihonga (Japanese-style painting), he sought a “modern expression” for the art form, drawing on the time-honored sketching-from-life techniques of the Kyoto school while devising inventive approaches to color and ink.

Okoku’s career overlapped with a period of sweeping change in the art world at the turn of the twentieth century. The influence of Naturalism and Impressionism on style and subject, as well as the broader revolution in color—including the development of new mineral pigments—can all be traced in his work. This exhibition spotlights the pigments Okoku used and the ways he expressed color, exploring how his palette, materials, and techniques evolved over the course of his career.

The exhibition features the Folding Screens of the Four Seasons series, which once adorned the great hall of the SUMITOMO family’s main residence in the Chausuyama area of Osaka, alongside Okoku’s sketchbooks and a selection of his signature subjects: flowers, birds, animals, and figure paintings.

A concurrent special exhibition showcases cultural properties restored through the Cultural Property Conservation and Restoration Grant Program of the Sumitomo Foundation. Works on display include calligraphy by Zen monks of the Nanbokucho period (fourteenth century), lacquerware from the Muromachi period (fifteenth century), and a selection of Okoku’s own sketchbooks, offering visitors a window into the front lines of cultural heritage conservation in Japan.

List of works

* Display details are subject to change.

[Chapter 1] The Art of Color: Tracing Okoku’s Use of Color

Three fundamental elements make up a nihonga painting: brushwork, line, and color. The previous installments in the Spotlight on Konoshima Okoku series examined the first two of these—Okoku’s brushwork in the tradition of the Maruyama-Shijo school, and his refined draftsmanship, cultivated through training at the studio of IMAO Keinen and through a prodigious output of sketches from life. This third and final installment turns the spotlight on color. When one thinks of color in Okoku’s work, the first things that may come to mind are the series Folding Screens of the Four Seasons on their grounds of gold, and the dazzling, richly pigmented, large-scale works he submitted to exhibitions during the Taisho era (1912–1926). Here, however, the focus is on smaller-format works—primarily hanging scrolls—that reveal the brilliance and deftness of Okoku’s color sense.

Analyzing the color composition of these works, we begin to see the thinking behind Okoku’s choices: a flash of vivid azurite blue piercing an otherwise subdued palette; a splash of deep, sensuous red in the undergarment of a figure dressed in pale, restrained tones; subtle gradations within a single color family that lend depth and variety to the picture plane. This chapter invites visitors to discover the clever use of color that Okoku wove into his paintings.

No.	Title	Artist	Year	Material	Owner	1st term	2nd term
1-1	Trunk				Oukoku Bunko Foundation	○	○
1-2	Pigments				Oukoku Bunko Foundation	○	○
2	Sword Dance	KONOSHIMA Okoku	Meiji period, 1901	Color on silk	Oukoku Bunko Foundation	○	○
3	Chinese Beauty	KONOSHIMA Okoku	Taisho period, 20th century	Color on silk	Sen-Oku Hakukokan Museum Tokyo	○	○

No.	Title	Artist	Year	Material	Owner	1st term	2nd term
4	Nostalgia	KONOSHIMA Okoku	Showa period, 1930	Color on silk	Oukoku Bunko Foundation	○	
7	Grape and Squirrel	KONOSHIMA Okoku	Taisho period, 20th century	Color on silk	Sen-Oku Hakukokan Museum Tokyo	○	○
12	Doe and Fawn	KONOSHIMA Okoku	Taisho period, 20th century	Color on paper	Oukoku Bunko Foundation		○
8	Tiger	KONOSHIMA Okoku	Taisho period, 20th century	Color on silk	Private Collection		○
9	White Rabbit	KONOSHIMA Okoku	Taisho period, 20th century	Color on paper	Oukoku Bunko Foundation		○
10	Stable	KONOSHIMA Okoku	Showa period, 1931	Color on silk	Oukoku Bunko Foundation	○	○
5	Raccoon Dog in Bamboo Grove	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Ink on silk	Private Collection	○	
11	Nightingale	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on silk	Private Collection	○	
6	Mantis and Bottle Gourds	KONOSHIMA Okoku	Meiji period, 20th century	Ink and light color on paper	Private Collection		○
17	On the Way Home in Spring	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on paper	Oukoku Bunko Foundation	○	
16	Anchored Ship	KONOSHIMA Okoku	Taisho period, 1915	Ink and color on silk	Private Collection		○
23	Traversing on a Mountain Path in Spring	KONOSHIMA Okoku	Showa period, 20th century	Color on silk	Oukoku Bunko Foundation	○	
19	Autumn Festival	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on silk	Private Collection		○
20	The Road from <i>Ohara</i>	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on silk	Private Collection	○	
18	Landscape in Summer	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on silk	Private Collection		○
15	Peacock	KONOSHIMA Okoku	Ca. 1929	Color on silk	Oukoku Bunko Foundation	○	○
13	Cat in the Kitchen Garden	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on paper	Oukoku Bunko Foundation	○	
14	Cat and Tampala	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on paper	Oukoku Bunko Foundation		○
24	Returning Woodcutter in Verdurous Mountain	KONOSHIMA Okoku	Showa period, 20th century	Color on silk	Oukoku Bunko Foundation	○	
21	Landscape in Autumn	KONOSHIMA Okoku	Taisho to Showa period, 20th century	Color on silk	Private Collection		○
22	Landscape in Autumn	KONOSHIMA Okoku	Taisho period, 20th century	Color on silk	Sen-Oku Hakukokan Museum Tokyo	○	○

【 CHAPTER 2】 Pigments Tell a Story: Color Expression in Okoku's Large-Scale Works

In the government-sponsored Bunten and Teiten exhibitions where Okoku made his name, painters competed for attention in vast gallery spaces. Works grew increasingly dense and brilliant in color to capture the viewer's eye from a distance. At the same time, new pigments unknown in the Edo period (seventeenth to nineteenth century) were being developed, giving artists an ever-expanding palette to experiment with.

These trends are clearly visible in Okoku's paintings from the late Meiji through the Taisho eras. We observe bold, vivid hues, the adoption of newly developed mineral pigments, and even three-dimensional applications of paint that evoke the *matière* of Western oil painting—a remarkable range of experimentation. One of the crowning achievements of this period of exploration is the series *Folding Screens of the Four Seasons*, commissioned for the great hall of the Sumitomo family's main residence, built at Chausuyama in Osaka. These magnificent, large-format folding screens depict the flowers of each season in rich, saturated pigments against a luminous gold ground. Both traditional and modern mineral pigments were used, and the unevenness of the flower petals is rendered not through two-dimensional shading but through a built-up, three-dimensional application of pigment.

This chapter presents the *Folding Screens of the Four Seasons* series together with other works from the late Meiji and Taisho eras, tracing the evolution of Okoku's approach to color in his large-scale paintings.

No.	Title	Artist	Year	Material	Owner	1st term	2nd term
28	Willows and Cherry Blossoms	KONOSHIMA Okoku	Taisho period, 1917	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo	○	
30	Chrysanthemums	KONOSHIMA Okoku	Taisho period, 1917	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo		○
33	Cranes in Bamboo Grove	KONOSHIMA Okoku	Taisho period, 1923	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo	○	
31	Plum Blossoms Covered with Snow	KONOSHIMA Okoku	Taisho period, 1918	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo		○
29	Irises	KONOSHIMA Okoku	Taisho period, 1917	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo	○	
34	Autumn Flowers	KONOSHIMA Okoku	Taisho period, 1923	Color on gold-decorated silk	Sen-Oku Hakukokan Museum Tokyo		○
25	Lion and Tiger	KONOSHIMA Okoku	Meiji period, 1904	Color on paper	Private Collection	○	
26	Deers	KONOSHIMA Okoku	Taisho period, 20th century	Color on silk	Private Collection	○	○
32	Ravine in Autumn	KONOSHIMA Okoku	Taisho period, 1918	Color on silk	Oukoku Bunko Foundation		○
27	Hawk	KONOSHIMA Okoku	Taisho period, 1916	Color on paper	Sen-Oku Hakukokan Museum Tokyo	○	○

[ROOM 4]

Special exhibition on highlights from the cultural property maintenance and restoration grant program supported by the Sumitomo Foundation — New Life for Timeless Art 2026

The cultural properties that have come down to us through the centuries owe their survival to generations of conservation and restoration, which have protected them from the slow toll of age and the sudden devastation of natural disasters. Yet ensuring their preservation for future generations remains an ongoing challenge. This special exhibition presents four works recently restored through the cultural property maintenance and restoration grant program supported by the Sumitomo Foundation.

Two works from Sōzenji temple in Gifu Prefecture—Calligraphy reading “Kazan” by National Master Musō and Calligraphy by Shizan Myōzai—are by Zen monks closely associated with the temple and offer invaluable insight into the exchange networks among Zen clergy centered on Sōzenji temple. From Tōkeiji temple in Kanagawa Prefecture comes the Outer Case of Incense Burner, Hatsune (first warbler) design in maki-e lacquer, a designated Important Cultural Property. Decorated with motifs inspired by the “Hatsune” (First Warbler) chapter of The Tale of Genji, it is considered one of the earliest examples of maki-e lacquerwork bearing a design based on that celebrated literary source. Finally, forty-two of the more than six hundred sketchbooks held by the Okoku Bunko archives in Kyoto have been restored—volumes that Okoku himself selected the paper for and hand-bound.

This exhibition presents these cultural properties alongside documentation of their restoration processes and the tools used, offering visitors a behind-the-scenes look at the art of conservation.

○Important Cultural Property ●Important Cultural Property of Gifu Prefecture

No.	Title	Artist	Year	Material	Owner	1st term	2nd term
35-4	Sketch Book	KONOSHIMA Okoku	1908	Ink and light color on paper	Oukoku Bunko Foundation	○	
35-2	Sketch Book	KONOSHIMA Okoku	1907	Ink and light color on paper	Oukoku Bunko Foundation	○	
35-1	Sketch Book	KONOSHIMA Okoku	1906	Ink and light color on paper	Oukoku Bunko Foundation	○	
35-3	Sketch Book	KONOSHIMA Okoku	1905	Ink and light color on paper	Oukoku Bunko Foundation	○	
35-5	Sketch Book	KONOSHIMA Okoku	1909	Ink and light color on paper	Oukoku Bunko Foundation	○	
35-6	Sketch Book	KONOSHIMA Okoku	1909	Ink and light color on paper	Oukoku Bunko Foundation	○	
38	○ Outer Case of Incense Burner, <i>Hatsune</i> (first warbler) design in <i>maki-e</i> lacquer		Muromachi period, 15th century	Lacquered wood	Tokeiji temple, Kanagawa Prefecture		○
37	● Calligraphy reading “ <i>Kazan</i> ” by National Master <i>Musō</i>	Muso Kokushi	Nambokucho period, 14th century	Ink on paper	Sozenji temple, Gifu Prefecture		○
36	● Calligraphy by <i>Shizan Myōzai</i>	Shizan Myozai	Nambokucho period, 1362	Ink on paper	Sozenji temple, Gifu Prefecture		○
Ref.	Tools				Mejiro Institute of Urushi Research & Restoration		○

[Upcoming Exhibition]

Special Exhibition

**100th Anniversary of the Passing of SUMITOMO Shunsui:
Fortunate Encounters of The Sumitomo Modern Art Collection**



August 29 (Sat.) - October 12 (Mon.) 2026

**Open Hours : 11:00~18:00 * 11:00~19:00 on Fridays
(Last admission 30 minutes before closing)**

**Day Closed : Mondays during the exhibition
(Open on public holidays, closed on the following weekday)**

**Admission Fee : Adults ¥1,500 Students with ID ¥800
Under 18 years old : Free
* A group discount applies for a party of 20 or more.
* Free for people with disability ID**

