

Oh, a Walk! Art Inspired by Walking, From Kuya to Taniguchi Jiro

The section introduction and the descriptions of the works and artists in English

* Exhibited at the first half period

** Exhibited at the second half period

Chapter 1 How Far?

To open the exhibition, we invite you to look at works depicting the theme of a walk outdoors.

Kikuchi Keigetsu's *Taking a Stroll* (no. 1, exhibited at the first half period) presents a young girl walking with two dogs through a grove glowing with fresh spring foliage. Kanashima Keika's ambitious *Visitor at the Studio* (no. 2, exhibited at the second half period) seeks to capture the moment when a woman, pausing during her walk with her dog, calls on the artist. In watercolors of everyday scenes in Kyoto during the Meiji period and in woodblock prints by Kawase Hasui, a stroll is depicted as part of the visual poetry of daily life. In works such as Ogura Yuki's *Spring Sunlight* (no. 11), viewers may be reminded of their own experience of unexpectedly falling into conversation with an acquaintance on a walking path.

These depictions of strolls span different seasons, times of day, and weather conditions, as well as a variety of human gestures and moods. Yet each conveys familiarity, evoking places and moments that one might have encountered in one's own life. By focusing on the theme of walking, we find perspectives near to our lived experiences—opening new ways of enjoying the works before us. Ready? Let's set out together on our stroll through this art.

1 Kikuchi Keigetsu (1879 –1955)

Taking a Stroll

1934, Showa 9 Kyoto City Museum of Art *

In this painting, we see a girl walking in the woods, spring leaves glowing, accompanied by two dogs. The diagonal lines formed by the supple branches and the vivid vertical lines of her striped kimono are impressive. The artist, Kikuchi Keigetsu, was 56 when he produced this painting. A leading figure in the art world, he depicted this scene of a stroll with a fresh, youthful air.

2 Kanashima Keika (1892 –1974)

Visitor at the Studio

1954, Showa 29 Kyoto City Museum of Art **

The black dog is on a leash, and a handbag and gloves are on the chair. It seems that someone out on a walk visited the studio of the artist, who had a white dog. The black dog is probably looking at the two owners. Kanashima Keika was active in the NITTEN after the war, showing colorful paintings.

3 Kayukawa Shinji (1896 –1949)

Western Woman Dressed in Japanese Costume

c. 1919, Taisho 8 The National Museum of Modern Art, Kyoto **

A woman wearing shoes with upturned toes is walking with her sleek dog through the

mild spring countryside, where butterflies are fluttering. Both dog and woman are looking straight ahead—what might be there? The artist, Kayukawa Shinji, was born in Osaka and produced many paintings with an exotic mood.

4 Tamamura Hokuto (1893 –1951)

Scene in a Port Town

1931, Showa 6 The National Museum of Modern Art, Kyoto *

Streetlights and Western-style buildings, plus a large ship, its sails unfurled, in the distance: the scene may be a hilly port town. A man with a walking stick, a woman in a gorgeous dress, and a child in colorful clothes are walking on the street. Tamamura Hokuto was born in Kyoto and was the father of the renowned essayist and painter Tamamura Toyoo.

5 Shimotori Yukihiro (1884 –1982)

Teahouse in Front of Daigokuden

1904, Meiji 37 The National Museum of Modern Art, Kyoto

Since the title includes the Daigokuden, the setting must be near the Heian Shrine in Kyoto.

Beside the banner with the refreshing word “氷” (ice) are what appear to be a mother and child, holding hands as they walk. The artist, Shimotori Yukihiro, encountered *Introduction to Color Painting*, a textbook by Asai Chu, and taught himself painting in watercolors.

6 Tanaka Zennosuke (1889 –1946)

A House Stands on Kawaramachi and Marutamachi, Kyoto

1905, Meiji 38 The National Museum of Modern Art, Kyoto

Since the shadow of the house extends to the left, the south must be on the right side of the picture. Since mountains are visible, the artist’s line of sight must be towards the east, and the street before us must be Marutamachi-dori, which runs east to west. Tanaka Zennosuke was born in Kyoto and studied with Asai Chu at the Shogoin Yoga Kenkyujo (Shogoin Painting School, now the Kansai Bijutsuin).

7 Kawase Hasui (1883 –1957)

Twelve Scenes of Tokyo: Sanno Shrine in the Early Summer Rain

1919, Taisho 8 S.Watanabe Color Print Co.

A girl holding up an umbrella is walking in the shrine precincts during an early summer rain and comforting the child on her back. A white dog with a red collar is at their side. The sound of the rain pounding the stone pavement mingles with the clank of her *geta* sandals. Kawase Hasui was born in Tokyo. A woodblock print artist, he depicted scenes throughout Japan.

8 Kawase Hasui (1883 –1957)

Shichirigahama, Soshu

1930, Showa 5 S.Watanabe Color Print Co.

The moon rising above Enoshima shines on the surface of the sea. A man, woman, and white dog are walking on the beach. Faint light can be seen glowing from the windows of the houses in the hamlet in the distance. We can almost hear the gentle sound of the waves in this scene of a seaside stroll in the moonlight. The night sky and the clouds lit by the moon have been printed in different shades of blue.

9 Kawase Hasui (1883 –1957)

Selected Views of the Tokaido Road: Snow at Shinkawabata, Handa, Bishu

1935, Showa 10 S.Watanabe Color Print Co.

The snow fall heavily on this town with rows of storehouses. A man is walking with a black

dog along the canal. We can barely see the color of the soil beneath the snow at the man's footprints. As the night goes on, they will be covered by the snow. In this scene enveloped by white, the man's shadow and the black dog stand out.

- 10 Noguchi Kenzo (1901 –1944)
Snow Space of Village
1938, Showa 13 The National Museum of Modern Art, Kyoto

The artist, Noguchi Kenzo, was from what is now the city of Higashiomi, in Shiga prefecture. According to his journal, this work is a scene on the shore of Lake Biwa, in Omihachiman, Shiga prefecture. The snow has stopped, and people are enjoying going out on the snowfield. The whiteness of the snow highlights the complex shapes of the brown reed bed and the dark blue waterway.

- 11 Ogura Yuki (1895 – 2000)
Spring Sunlight
1942, Showa 17 Shiga Museum of Art

Two women, one in Western and one in Japanese clothing, are relaxedly chatting. Are they in the middle of a stroll? The child who is with the woman in Japanese clothing is looking at a flower in her hand and waiting for the conversation to end. The artist, Ogura Yuki, has expressed a gentle spring sky with gradations of blue in the upper left of the picture plane.

Chapter 2 Off to the Countryside

The first known use of the word *sanpo*, stroll, in Japan, is believed to be in a collection of Chinese poems and prose, the *Saihokushu* (no. 12) by Kokan Shiren, a Zen priest active in the Kamakura and Nanbokucho periods. In his poems "Plum Blossoms" and "Spring Journey," Kokan Shiren used the term *sanpo* in celebrating the delight of encountering the arrival of spring while strolling through the fields.

The relaxing walks that Kokan Shiren praised are also portrayed in paintings. Admiring plum blossoms, for instance, is seen in the *Lofty Scholar Under Plum*, attributed to Ma Yuan (no. 13; exhibited at the first half period), in which a man explores plum blossoms in the moonlight. Similarly, Urakami Gyokudo's *Traversing the Hidden Valleys* (no. 15; exhibited at the second half period) portrays a scholar walking in the mountains, far from the mundane world. This work shows us a realm of grace and purity.

Yet one need not be a recluse to enjoy the pleasures of strolling outdoors. The simple act of walking through fields and enjoying the scenery, or pausing to admire seasonal flowers, is itself deeply rewarding. Whether lured outdoors by the warmth of the sun or seeking a cool breeze beneath trees or along the riverside, such figures, walking as they wish, capture the essence of the joys of strolling.

- 12 Kokan Shiren (1278 –1346)
Saihokushu, vol. 2
Published in 1650, Keian 3 Kyoto Institute, Library and Archives

The first known use of the word *sanpo*, stroll, in Japan, is in poems on spring. Kokan Shiren (1278-1346), a Zen priest active in the Kamakura and Nanbokucho periods used *sanpo* in his poems "Plum Blossom" and "Spring Journey" (in his *Saihokushu*), expressing the joy of encountering spring while strolling in the fields.

- 13 Attributed to Ma Yuan(Date of birth and death unknown)

Lofty Scholar Under Plum

14th century, China Yuan Dynasty Okayama Prefectural Museum of Art *

Beneath a plum tree with white blossoms, a man with a walking stick and his young attendant are gazing at the moon. Perhaps, lured by the scent of the plum blossoms, they set out on a walk on this bitterly cold night, then, having noticed the moon, halted. This work, like the poems in the *Saihokushu*, present scenes of strolling and ambling about.

- 14 Yoshida Hyakutaro (Date of birth and death unknown)
Copy of *Lofty Scholar Under Plum* Attributed to Ma Yuan
1804, Bunka 1 Okayama Prefectural Museum of Art **

Beneath a plum tree with white blossoms, a man with a walking stick and his young attendant are gazing at the moon. This work is an Edo-period copy of *Lofty Scholar Under Plum*, attributed to Ma Yuan (no. 13, exhibited at the first half period). It carefully reproduces the atmosphere of the original, which depicts walking in the severe cold, looking for plum blossoms.

- 15 Urakami Gyokudo (1745 –1820)
Traversing the Hidden Valleys
19th century, Edo period Okayama Prefectural Museum of Art **

What the person crossing the bridge in the foreground is walking towards is a temple in a valley. Beyond it are towering mountains. Within this long vertical painting, the mountains and valleys are depicted growing deeper from the foreground to the background. The artist, Urakami Gyokudo, was a retainer of the Bichu Kamogata domain. He taught himself to paint from painting albums and treatises on painting, and produced ink-wash landscape paintings.

- 16 Urakami Shukin (1785 –1871)
Landscape (Enjoyable Stroll)
1870, Meiji 3 Okayama Prefectural Museum of Art *

If we follow the steps of the person crossing the bridge in the foreground, arriving upstream, going between the trees, and gazing at houses and a temple, we arrive at last at a waterfall between the mountains. The artist, Urakami Shukin, was Urakami Gyokudo's second son. The words "Walking is fun" are inscribed on this painting.

- 17 Kubota Beisen (1852 –1906)
Strolling in the Woods After the Rain
1883, Meiji 16 Hoshino Gallery

A man strolling, a walking stick in his hand, turns back and looks up at a large tree. The poem inscribed on the painting tells us that he was attracted to the sound of the wind blowing through the pine tree's branches. The artist, Kubota Beisen, was born in Kyoto and studied with Suzuki Hyakunen, whose forte was ink-wash painting.

- 18 Wang Su (1794 –1877)
Su Shi Enjoying the Moon
19th century, China Qing Dynasty Tokyo National Museum *

This painting is based on a poem by the Northern Song poet Su Shi (pen name Dong Po) and presents Su Shi and a friend strolling in a temple garden under the brightly moonlight night sky. Wang Su was from what is now Yangzhou city in Jiangsu province. He produced work in a wide range of themes. Here he used pale ink to express the scene lit by the moon.

- 19 Matsuura Busetsu (1886 –1970)

Girls Picking Flowers

1914, Taisho 3 Hoshino Gallery

They must have set out on a walk in the spring countryside. The two girls are picking flowers. The basket that the girl in the white pinafore is holding is full of flowers. She seems to be calling to the girl with the ribbon in her hair. Matsuura Busetsu was born in Yamaguchi or Hiroshima prefecture; details of his ouerve and other aspects of his life are unknown.

20 Irie Hako (1887–1948)

Herb Gathering in Spring

1928, Showa 3 The National Museum of Modern Art, Kyoto **

Three *maiko* (apprentice geisha) are picking flowers in a field. This calm scene of spring in the countryside nonetheless, with its triangular arrangement of the three human figures, has the solemnity of a religious painting. The artist, Irie Hako, was born in Kyoto and produced works influenced by the ancient Roman and medieval frescos he observed while studying abroad in Europe.

21 Tashiro Masako (1913–1995)

A Girl

1940, Showa 15 Hoshino Gallery

A girl, carrying an umbrella, is walking through a scene bathed in pale pink. She is wearing the type of high wooden sandals called *okobo* or *koppori*. Because the soles are very thick and flat on the bottom, lacking “teeth” to provide a grip, these sandals are rather unstable. She is thus deliberately walking slowly and carefully. Tashiro Masako was born in Kanagawa prefecture and studied with Domoto Insho.

22 Ryuko (Date of birth and death unknown)

A Girl in a Summer Garden

20th century (1912–1926), Taisho era Hoshino Gallery

A girl standing by a hibiscus tree is holding one of its white flowers. She seems to be using her straw hat as a flower basket and picking summer flowers as she walks through the garden. The reds of her ribbon, obi sash, and geta thongs provide strong accents. No details are known about the artist, Ryuko.

23 Ito Yasuhiko (1867–1942)

View of the Kamo River in Kyoto

1897, Meiji 30 Kyoto City Museum of Art

The subject is the landscape around the Kamo Ohashi bridge in Kamigyo ward, Tokyo. Along the riverside, people have spread out red mats and are relaxing, while lively children are playing. Perhaps they set out in search of a refreshing scene. This work’s massive *maki-e* lacquer frame is also remarkable. Ito Yasuhiko was born in Kyoto and studied with Tamura Soryu and Koyama Shotaro.

24 Ikeda Rakuchu (1903–1982)

View of a Park

1926, Taisho 15 The National Museum of Modern Art, Kyoto *

In this park, with its diverse growth of trees, pond, fountain, and walking paths, people are strolling, walking their dogs, sitting down to rest, and enjoying their moment within nature. The artist, Ikeda Rakuchu, was born in Kyoto and was active in the Seiryusha, a Nihonga art circle founded by Kawabata Ryushi.

Chapter 3 To the City

In Europe during the latter half of the nineteenth century, the stroll became a popular pastime among city dwellers. Japanese artists studying abroad in Europe observed people strolling through the metropolis. Asai Chu, who visited Paris during the excitement of the 1900 Expo, devoted himself to sketching as he walked the bustling streets. His works include people enjoying their urban walks.

Strolling in the chic, glorious city offered moments of lighthearted delight. The series *A Hundred Views of New Tokyo* (nos. 29–31) depicts strolls through the capital, which had recently recovered after the devastation of the 1923 Great Kanto Earthquake, with throngs of people once again pouring into the lively streets.

Yet where there is light, there is shadow. Cities, where so many people gather, are also where the strains and distortions of society are concentrated. Kon Wajiro, in his studies of people gathered in Inokashira Park (nos. 33, 34), observed that the same site where people picnicked beneath the cherry blossoms was also where tragic suicides occurred. Kon himself remarked that a walk through the park would always put him in a somewhat solemn frame of mind. A stroll through the city could yield acute and unexpected insights into the realities of life.

- 25 Camille Pissarro (1830–1903)
Hyde Park, London
1890, Meiji 23 Tokyo Fuji Art Museum *

People are rambling on the tree-lined road. Beyond the trees painted in green, a carriage has stopped. This park was a setting for social gatherings, and wealthy people probably rode there in their carriage. Camille Pissarro, an Impressionist painter, visited London, where his son lived, four times.

- 26 Maurice Utrillo (1883–1955)
Church at Cremieux
1928, Showa 3
Tanaka Industries Inc. (Deposited in Kobayashi Kokei Memorial Museum of Art)
Cremieux is town in southeast France. In this painting, Utrillo has depicted the huge bell tower of its Eglise Saint-Jean-Baptiste, a church built in the fourteenth century, and the tree-lined main street, with people strolling along it. Maurice Utrillo was born in Paris and painted scenes in Paris and its outskirts with a richly emotional touch.

- 27 Asai Chu (1856–1907)
Luxembourg Park in Paris
1900, Meiji 33 Tokyo National Museum *

The Luxembourg Park is almost in the exact center of Paris. Here three people in the park, sitting on the same bench—perhaps taking a rest during a walk—have been depicted. Asai Chu studied oil painting with Antonio Fontanesi and later became a professor at the Kyoto School of Arts and Crafts (now Kyoto Institute of Technology).

- 28 Asai Chu (1856–1907)
Parisienne Taking a Walk
1903, Meiji 36 The National Museum of Modern Art, Kyoto **

Behind a woman in a dress is a dog, freed from its leash and checking out the area around it. Its tail is raised straight up, expressing tension and excitement. Asai Chu studied oil painting with Antonio Fontanesi, but this work is a watercolor depicting a scene on a stroll through Paris.

- 29 Maekawa Senpan (1888 –1960)
A Hundred Views of New Tokyo: Hyakkendana Area in Shibuya
1929, Showa 4 Museum of Contemporary Art Tokyo
Hyakkendana was an entertainment at the top of the Dōgenzaka slope, which rises from the Hachiko entrance of Shibuya Station. The people walking in that busy area in the twilight are turned into silhouettes by the light of the show windows. Maekawa Senpan was from Kyoto; active as a cartoonist, mainly for newspapers, he also created woodblock prints depicting lifestyles.
- 30 Kawakami Sumio (1895 –1972)
A Hundred Views of New Tokyo: Ginza
1929, Showa 4 Museum of Contemporary Art Tokyo
The scene may be “Ginza strolling” (*Ginbura*) at sunset on a summer day. We see “modern girls,” wearing dresses and bobbed hair, women in kimono and Japanese hairstyles, and even a car in this depiction of contemporary society. Kawakami Sumio was from Kanagawa prefecture. His woodblock prints addressing the “Civilization and Enlightenment” mood in the Meiji period are loved far and wide.
- 31 Kawakami Sumio (1895 –1972)
A Hundred Views of New Tokyo: Interior of a Department Store
1930, Showa 5 Museum of Contemporary Art Tokyo
We can see people wearing shawls and coats. Could this scene be in a department store at the end of the year? To ordinary people in the Showa period (1926-89), department stores were places for the family to have fun together. People just enjoying the experience of setting out for a department store—and people shopping, of course—generated this lively turnout.
- 32 Koike Tomihisa (1903 –1962)
Trail of a “Modern Girl” in Marunouchi Building, 1 and 2
1927, Showa 2
Center for Academic Information and Communications, Kogakuin University
The artist has observed a “modern girl” strolling through the shopping mall in the Marunouchi Building, which was completed in 1923, and recorded her clothing and the route she followed. Koike Tomihisa was an advertising designer. He and Kon Wajirō, who proposed the idea of “modernology,” the science of everyday observation, engaged in field-work, observing their society.
- 33 Kon Wajiro (1888 –1973)
Picnic Groups in Gotenyama, Inokashira-koen Park, During Cherry Blossom Season
1926, Taisho 15
Center for Academic Information and Communications, Kogakuin University
Kon Wajiro showed on a map the people who visited Inokashira-koen Park, in Musashino, Tokyo, for the cherry blossom viewing and recorded their gender, age, time of day, the weather, and other details. Kon was born in Aomori prefecture. While specializing in architecture, he also studied folklore with Yanagita Kunio and proposed “modernology,” with the lifestyles and behavior of people who were his contemporaries as the object of study.
- 34 Kon Wajiro (1888 –1973)
Suicide Black Spots in Inokashira-koen Park

1927, Showa 2

Center for Academic Information and Communications, Kogakuin University

Cases of suicides at Inokashira-koen Park and their state when they were discovered are mapped here. Kon Wajiro pointed out with No. 33 and No. 34 that the places where people enjoyed the cherry blossoms and where they committed suicide overlap and stated that he felt rather grave when walking in the park.

35 Hasekawa Toshiyuki (1891 –1940)

View of Shinjuku

1937, Showa 12 The National Museum of Modern Art, Tokyo

The Shinjuku cityscape is painted in vivid colors. The group on the far side of the street is rendered entirely in black, while the three figures on the near side are in bright colors, communicating their excitement. Hasekawa Toshiyuki was born in Kyoto. This self-taught artist began painting, producing his work while living as an urban drifter, wandering through the streets of Tokyo.

Chapter 4 Those Who Walk

Exploring practices akin to strolling reveals episodes in the history of walking that both resemble and differ from casual strolls.

Kuya, Ippen, and Ikko Shunjo were itinerant monks known as *yugyo-hijiri*, itinerant preachers who traveled throughout Japan encouraging people to practice the *nembutsu*, reciting the name of Amida Buddha. Living on the alms they received as they journeyed throughout the provinces, they sought to liberate themselves from human desire. Their endeavors are portrayed in works such as *Statue of Saint Kuya* (no. 40).

Saigyō, who renounced his warrior status to become a Buddhist priest, embarked on pilgrimages throughout the country, travels that inspired him to compose many *waka* poems. *The Illustrated Story of Saigyō* (nos. 38, 39) depicts him during his contemplative journey in vast landscapes.

Another Zen practice was *kinhin*, meditation performed by concentrating on walking, slowly, one step at a time, putting body and spirit in order. In *Portrait of Walking Matsuo Bashō* (no. 43), Yosa Buson is thought to have portrayed the *haiku* poet Matsuo Bashō, whom he revered, engaged in *kinhin*.

The figures of humans who sought to deepen faith and thought through contemplative walking stimulate us, living today, think anew about walking as a creative act, a way of discovering our inner world.

36 Attributed to Ma Rin (Date of birth and death unknown)

The Three Laughters of Tiger Ravine

14–15th century, China Yuan to Ming Dynasty MIHO MUSEUM *

A priest, hating interaction with the mundane world, lived in seclusion in the mountains and vowed that he would never cross the bridge and leave. But he was having such fun talking with good friends that he walked across it. This depiction of that tale has a rounded shape because it was originally a fan painting. It is attributed to the Southern Song painter Ma Lin.

37 Gukei (Date of birth and death unknown)

Shaka Leaving the Mountain

15th century, Muromachi period Agency for Cultural Affairs **

Shaka (Shakyamuni) spent six years in the mountains, engaged in harsh disciplines in search of enlightenment. Realizing that those ascetic practices were not effective, he came down from the mountains. This image of him, with long hair and a beard, having walked the mountain paths in bare feet, show us how harsh those practices were. The artist, Gukei, was a Zen priest and painter active in the Southern Song period.

38 **Important Cultural Property**

The Illustrated Story of Saigyō

13th century, Kamakura period Agency for Cultural Affairs *

The life of the Heian-period poet Saigyō (1118-90) is presented in this picture scroll. Saigyō gave up his warrior status to become a Buddhist priest. He traveled throughout the provinces as a form of religious austerity and composed *waka*, Japanese poems, on his various impressions while traveling. This scroll depicts his walk through Yoshino and Kumano, tracing Saigyō's route through a vast landscape.

39 Rikuhou Bijutsu Co., Ltd.

Reproduction of the Illustrated Story of Saigyō

2021, Reiwa 3 Agency for Cultural Affairs **

This work is a reproduction of a Kamakura-period picture scroll of the life of the Heian-period poet Saigyō (1118-90). Saigyō gave up his warrior status to become a Buddhist priest and traveled throughout the provinces as a form of religious austerity. This scroll depicts his wanderings and the landscapes he walked through.

40 **Important Cultural Property**

Statue of Saint Kuya

14th century, Kamakura period

Shogon-ji Temple, Shiga (Deposited in The Museum of Shiga Prefecture, Biwako-Bunkakan)

This statue is a portrait of Kuya (903-72), who traveled throughout Japan in the Heian period, encouraging people to practice the *nembutsu*, reciting the name of Amida Buddha. Kuya is shown carrying a walking stick with antlers attached and beating the small gong hanging on his chest as he recites the *nembutsu*. The tip of his left foot is off the ground, as though he is now about to take a step.

41 Portrait of the Priest Ippen and Six-Character Homage to the Sacred Name of Amida
15th century, Muromachi period Joshin-ji Temple, Shiga

Ippen (1239-89) was a Kamakura-period priest who walked throughout the provinces encouraging people to practice the *nembutsu*, reciting the name of Amida Buddha. In the center of these three hanging scrolls, Ippen, his hands clasped in prayer, is walking. On the left and right scrolls, the six characters of the *nembutsu*, Namu Amida Butsu, are written in the calligraphic styles of Ippen and his successor, Taa Shinkyō.

42 **Shiga Prefecture Designated Cultural Property**

Portrait of the Priest Ikko

14th century, Kamakura period Renge-ji Temple, Shiga

This painting depicts Ikko (1239-87), who walked throughout the provinces encouraging people to practice the *nembutsu*, reciting the name of Amida Buddha, in the Kamakura period. He is said to have died while standing up at Rengeji Temple in Banba, Omi province. His hands are clasped in prayer, signifying that he sustains his praying stance no matter how challenging the road—a testimony to his strict faith.

- 43 Yosa Buson (1716 –1784)
Portrait of Walking Matsuo Basho
18th century, Edo period Itsuo Art Museum

Matsuo Basho is depicted in priest's robes, holding a walking stick, as he quietly keeps on walking. On the upper left is an inscription meaning "Both insults and bragging are futile," one of Basho's pet phrases. The artist, Yosa Buson, was from Settsu province. He was born after Basho's death but admired the style of Basho's haiku poetry and painted many portraits of the poet.

- 44 Ito Yasuhiko (1867–1942)
Portrait of Saigo Takamori
19th century, Meiji era Hoshino Gallery

Here we see Saigo Takamori (1828-77) with two dogs. The four kanji characters above him mean, "Dogs know precisely what they should do." Saigo seems to have been depicted walking with his dogs while thinking about his own nature. The artist is Ito Yasuhiko, who also painted No. 23, *View of the Kamo River in Kyoto*.

Chapter 5 Animals Stroll, too

In daily life, we often see people taking their dogs for walks in the mornings and evenings. The dogs seem to enjoy their strolling routes in their own way—sometimes pausing, sometimes moving on, sometimes even guiding the route in unexpected directions. Are the people taking their dogs on walks or being led on walks by their dogs? Who, if anyone decides where the stroll is heading? The mood and whims of the animals can reshape the timing and rhythm of the walk, shifting the locus of agency during these strolls.

This section highlights works depicting animals—and perhaps other beings—engaged in acts of walking or strolling.

The painting by Ura Ayaka (b. 1992), which follows a dog down a street in Hoi An, Vietnam (no. 45) poses the question, "What or who is the main character walking?" In Ukai Yuichiro's magnificent processions (nos. 49–51), monsters, animals, and other things mingle and parade, conveying the dense energy of a rhythmic parade.

- 45 Ura Ayaka (b. 1992)
On Desire (Speculations on Living: The Case of a Dog in Hoi An, Vietnam)
2019, Reiwa 1 Collection of the Artist

Here we have a video following a dog on the streets of Hoi An, Vietnam, and a video of the artist herself recording that video. The dog does what it likes, and the artist, sometimes led about by the dog, moves along the streets. Ura Ayako was born in Kanagawa prefecture. She is interested in agency and the transfer of responsibility in creating her artwork.

- 46 Noguchi Kenzo (1901 –1944)
Frosty Morning
1934, Showa 9 The National Museum of Modern Art, Tokyo

A girl is running, looking a bit panicked, on the snow-covered path between the fields. The black dog ahead of her may be her pet. Its gaze is directed at a flock of birds taking flight, perhaps startled by its barking. That is the big event spoiling the tranquility of a winter morning. The artist is Noguchi Kenzo, who also painted No. 10, *Snow Space of Village*.

47 Kobayashi Kokei (1883 –1957)

On the Hill

1951, Showa 26 Kobayashi Kokei Memorial Museum of Art

A woman in a skirt, her hair styled with a fashionable permanent, is walking with two goats. The goats are on leashes, but each is going in a different direction on the grass. The woman looks rather perplexed. Kobayashi Kokei was born in Niigata prefecture. He created works with concise compositions and clear colors and was active in the Inten (Japan Art Institute Exhibition).

48 Kaname Juhei (1906 –1994)

Green Beard

1953, Showa 28 Hoshino Gallery

The background mingles yellow, green, and gray. Against it, a semicircle is drawn in red line. The two circles, green lines, inside might be the eyes. Are the several green lines stretching out beside it a beard? Or whiskers? Could this be a cat? Kaname Juhei was born in Osaka and studied with Tsuchida Kusen at the Kyoto City College of Painting (now Kyoto City University of Arts).

49-51 Ukai Yuichiro (b. 1995)

Monsters (No.31-33)

2021, Reiwa 3 Shiga Museum of Art

The background mingles yellow, green, and gray. Against it, a semicircle is drawn in red line. The two circles, green lines, inside might be the eyes. Are the several green lines stretching out beside it a beard? Or whiskers? Could this be a cat? Kaname Juhei was born in Osaka and studied with Tsuchida Kusen at the Kyoto City College of Painting (now Kyoto City University of Arts).

Chapter 6 Meeting on a Stroll

A stroll offers opportunities to experience the shifting seasons and the atmosphere unique to each locale. It occasionally brings us into contact with the people who live where we walk. These moments, distinct to the walking experience, nurture the artist's sensitivity toward landscape—a sensibility that eventually finds expression in their work.

Kuroda Seiki had a summer home in the Zaimokuza district of Kamakura, where he retreated from his busy life in Tokyo to tend his garden and walk along the shore with family. He then painted scenes drawn from these familiar surroundings (nos. 52–54). Saeki Yuzo captured everyday views of his Mejiro neighborhood in Tokyo and, while studying abroad, depicted casual street scenes in Paris (nos. 57–60). Nakajima Atsushi noted the setting of the school at which he taught in Yokohama's Yamate district and made it the backdrop to his literary works (nos. 62, 63). Taniguchi Jiro addressed the scenery and tranquil rhythms of daily life in Kiyose, Tokyo, where he lived for many years (nos. 64, 66). Mitsushima Takayuki, whose creative base has been in the heart of Kyoto since his student days, expresses the city through shape, surface texture, materials, and even sound (nos. 67, 68).

As one walks through familiar places, previously unnoticed subtle delights may emerge. It is precisely those pleasures of the stroll that have inspired these works.

52-54 Kuroda Seiki (1866 –1924)

Field in the Evening

Landscape in the Evening
Pear Garden in the Evening
52: 1916, Taisho 5 53, 54: 1919, Taisho 8 Tokyo National Museum

Each evening scene has been painted on a small panel with an impromptu touch. These may be scenes that the artist observed while out strolling when staying in his Kamakura summer house. Kuroda Seiki was born in Kagoshima prefecture. He went to study law in Paris but really wanted to become an artist. After returning to Japan, he devoted himself to teaching Western-style painting.

55 Kuroda Seiki (1866 –1924)
Evening Moon
1920, Taisho 9 Tokyo National Museum

The moon, floating in the sky at sunset, and clouds in the afterglow are depicted here. With subtly different colors applied with each stroke, the artist has captured the light changing moment by moment, right after the sun sets. The swift brushwork suggests this work was sketched speedily and spontaneously.

56 Kubota Beisen (1852 –1906)
Moon Above the Roofs
1875, Meiji 8 Kyoto City Museum of Art

The light of the moon beyond the roof of the house shines on the clouds, the roofs, and probably even reaches the artist's feet. The glow from the windows gives us a sense of people living there. The artist, Kubota Beisen, also painted No. 17, *Strolling in the Woods after the Rain*; he worked in a wide range of techniques.

57 Saeki Yuzo (1898 –1928)
Near the Domicile in Mejiro
c. 1922, Taisho 11 Nakanoshima Museum of Art, Osaka

Saeki Yuzo has depicted a grove of trees near his home and studio. The leaves have not begun to sprout, letting us see the branches clearly, some straight, some curved. We can almost hear the sound of walking on fallen leaves, too. Saeki was born in Osaka and lived in Shimo-Ochiai, near Mejiro, in Tokyo.

58 Saeki Yuzo (1898 –1928)
Osaka City Designated Cultural Property
Sketch of Footpath in Paris
1925, Taisho 14 Nakanoshima Museum of Art, Osaka

After graduating from college, Saeki studied abroad in France and created works influenced by Utrillo and other artists. Here he has depicted someone walking on a street in Paris. This painting was owned by Yamamoto Hatsujiro, a famous collector in Osaka, and was donated to the city of Osaka after his death. It is now in the collection of the Nakanoshima Museum of Art, Osaka.

59 Saeki Yuzo (1898 –1928)
View of Shimo-Ochiai
c. 1926, Taisho 15–Showa 1 Nakanoshima Museum of Art, Osaka

After returning from Paris, he concentrated on depicting the transformation of his neighborhood in Shimo-Ochiai, where he had had his home and studio, during the reconstruction after the Great Kanto Earthquake. In this work, we gaze down at the streets from atop a hill. The natural contrast between the modern telephone poles and the people in Japanese garb is striking.

- 60 Saeki Yuzo (1898 –1928)
Osaka City Designated Cultural Property
Restaurant (Hôtel du Marche)
1927, Showa 2 Nakanoshima Museum of Art, Osaka
During his second stay in Paris, Saeki enthusiastically painted ordinary scenes on the city streets that he saw while out walking. In this example, he has depicted the fittings inside the restaurant, the lettering on the signs, and the customers in color fields and swift lines. The table legs are shown with gentle curves, as though about to dance. This work was also in Yamamoto Hatsujiro’s collection.
- 61 Nakajima Atsushi (1909 –1942)
View of Yokohama-Yamate *The exhibit is a replica.
1930s, Showa era Kanagawa Museum of Modern Literature
Nakajima Atsushi, known as the author of *The Moon Over the Mountain* and other works of fiction, painted this scene of the Yamate area of Yokohama. When he was teaching at the Yokohama Girls’ Higher School (now Yokohama Gakuen High School), the area around the school became his favorite place for strolls. Nakajima Atsushi was born in Tokyo; this promising young man died at the age of 33.
- 62 Nakajima Atsushi (1909 –1942)
Tales of the South Seas
Reprinted in 1943, Showa 18 Kanagawa Museum of Modern Literature
Nakajima would go out on walks during the noon recess between classes. We can imagine those scenes from the descriptions in his “Chameleon Diary,” a short story. *Tales of the South Seas* is his second collection of short stories and includes “Chameleon Diary.” It was first published in 1942.
- 63 Nakajima Atsushi (1909 –1942)
Chameleon Diary *The exhibit is a replica.
1936, Showa 11 Kanagawa Museum of Modern Literature
“Chameleon Diary” is the story of a science teacher, the protagonist, raising a chameleon a student had brought to school. It records, in journal-like form, five days with the chameleon, in which the increasingly frail lizard overlaps with the ailing teacher. The latter half of the story describes scenes in Yamate.
- 64 Taniguchi Jiro (1947 – 2017)
Original Drawing of *The Walking Man*, story 3, “Go out to Town”
1990, Heisei 2 General Incorporated Foundation PAPIER
The man has left his house to put mail in the post and is walking in outskirts of the town. He has a purpose for his outing, but he is also combining it with a stroll, quietly enjoying the scenes around him. Taniguchi Jiro was born in Hyogo prefecture and raised in Tottori prefecture. With the translation of his *The Walking Man* manga, he became globally appreciated.
- 65 Taniguchi Jiro (1947 – 2017)
Reference Materials for Drawing of *The Walking Man*
c. 1990, Heisei 2 General Incorporated Foundation PAPIER
Taniguchi photographed scenes in Kiyose, Tokyo, where his home and studio were located, as reference materials for creating his drawings. Among the many photographs is a snapshot of Taniguchi himself climbing a tree. Here we introduce photographs that seem to be connected to his drawings for the stories in *The Walking Man*.

- 66 Taniguchi Jiro (1947 – 2017)
Original Drawing of *The Walking Man*, story 4, “Climbing a Tree”
1990, Heisei 2 General Incorporated Foundation PAPIER

The man has a dog as a pet, which has become accustomed to the new home. The man is out walking the dog when he climbs a tree to rescue a toy airplane that is stuck on it. The scene is different when viewed from up on the tree. Taniguchi has depicted the delight of unexpectedly gaining a new view of a familiar world while out on a walk.

- 67 Mitsushima Takayuki (b. 1954) Assisted in Production: Atelier MITSUSHIMA
Surprised by Semi on Horikawa Av.
2020, Reiwa 2 Collection of the Artist

Mitsushima Takayuki is from Kyoto. After losing his sight at the age of ten, he has worked as an acupuncturist while creating works in which touch is the key to expression. This work presents the experience of walking along Horikawa Avenue in the summer. The row of nails in a straight line present the pedestrian bridge, the zigzagging nails the motion of swinging his white cane. The cluster of slender nails represents the cicadas’ cries.

- 68 Mitsushima Takayuki (b. 1954) Assisted in Production: Atelier MITSUSHIMA
Walking Around Kyoto City, Sakyo Ward During My Student Days
2025, Reiwa 7 Collection of the Artist

Mitsushima has based these works on his experiences walking in Kyoto. They develop from right to left: spots, including his studio, Kitaoji Station, the Shisendo temple, a canal, and the Murin’an garden, a bus and escalator, which were means of transportation for him, the sound of the *shishiodorishi* bamboo tube, the breeze generated by bicycle passing by: Mitsushima’s experiences are tactilely expressed.

Chapter 7 Where, Tomorrow?

Togo Seiji wrote of his *Surrealistic Stroll* (no. 69), “A surrealistic stroll means a test of Surrealism on what I intended stroll.” Although the work attracted attention as a pioneering example of Japanese Surrealism, Togo himself resisted being labeled a Surrealist. His notion of “a test of Surrealism” carried out “on what I intended to be a stroll” suggests an exploratory process—free and unbounded, much like meandering on a casual walk. The buoyant, dreamlike quality pervading *Surrealistic Stroll* may well echo the lightness of his actual stroll.

Just as life itself is often likened to a long journey, the act of walking often seems filled with gravitas. Yet, as Togo’s words remind us, the concept of the stroll the word “stroll” is filled with the freedom in which our senses and thinking can expand.

The final section of this exhibition presents works that evoke this liberating atmosphere, inviting visitors to experience the boundless possibilities opened by a stroll through art.

- 69 Togo Seiji (1897–1978)
Surrealistic Stroll
1929, Showa 4 Sompo Museum of Art

A human being is walking in space, with a glove and shoe on just one hand and foot. Is this an image of walking freely as in a dream or meditation? Togo Seiji was from Kagoshima province. He produce multiple works with *Surrealistic Stroll* as their title and stated that in what were intended as strolls, he did test drives of Surrealism.

- 70 Noda Hideo (1908 –1939)
A Girl Holding Basket
1932, Showa 7 Hoshino Gallery
A woman wearing high heels is walking, holding a basket. Beside her is a man. The ground is undefined; the two may be walking in space. Noda Hideo was born in California of a family that had emigrated from Japan. He went back and forth between Japan and the US, working in both, but died at merely 30 of a brain tumor.
- 71 EI-KYU (1911–1960)
Promenade from “The Little Devil”; Stroll
1952, Showa 27 The National Museum of Modern Art, Tokyo
The white human form that seems to be walking towards the left must be expressing something. Are the many pointed and round things all around it sights that the devil noticed while strolling? EI-KYU was from Miyazaki prefecture. He took part in the early Surrealism movement, also working in what he called photo-dessins, prints, and oils.
- 72 Taninaka Yasunori (1897 –1946)
Riding Bicycle in Spring
c. 1937/c. 1939, Showa 12/14 The National Museum of Modern Art, Tokyo
A human is riding a bicycle through fields of flowers blooming in wild profusion. The human, the body boldly deformed, is peddling the bicycle while enjoying the spring sights. Taninaka Yasunori was from Nara prefecture and active as a print artist and illustrator. A capricious person, he was nicknamed “the great balloon painter.”
- 73 Fujita Ryuji (1928 – 2002)
Hibernating Insects Come out of the Ground
1986, Showa 61 Hoshino Gallery
In the distance, on the path that goes along a hill covered green foxtails, a man is walking with a dog. Insects are crawling out of the many holes in the ground and flying off in groups. It is a scene of an early spring stroll. Fujita Ryuji was from Kyoto. After suffering a cerebral thrombosis, he switched to holding the brush in his left hand and managed to recover, creating this work.
- 74 Yagi Kazuo (1918–1979)
Walk
1957, Showa 32 The National Museum of Modern Art, Kyoto
Round shapes and rounded forms with protrusions are combined with square parts to create what looks like a living creature. Yagi Kazuo was from Kyoto. Using the potter’s wheel, he created works that rejected the concept of the vessel form. His *Mr. Samsa’s Walk* (National Museum of Modern Art, Kyoto) inspired by Kafka’s *The Metamorphosis*, is also famous.