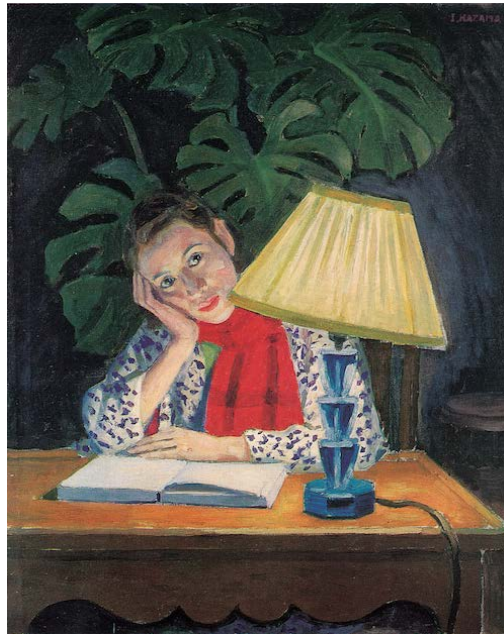


December 24, 2024
Artizon Museum, Ishibashi Foundation

HAZAMA Inosuke

March 1 [Sat.]–June 1 [Sun.], 2025



HAZAMA Inosuke, *Under Lamplight*, 1941, Oil on canvas, Hazama Inosuke Museum, On long-term loan to Kaga City Art Museum

The Artizon Museum, Ishibashi Foundation (Director: ISHIBASHI Hiroshi), presents *HAZAMA Inosuke*.

HAZAMA Inosuke (1895-1977) was an artist who earned recognition, from his youth, in the Fusain-kai and in the Nika Association, both organizations of progressive Western-style painters. After two stays in France, he took part in the formation of the Issuikai and, for a time, provided training in painting at Bunka Gakuin and Tokyo University of the Arts. In his later years, he engaged passionately in creating overglaze-enameled ceramics. Along with his creative work, he made efforts to introduce Western art to Japan, editing books of Courbet's and van Gogh's works and translating collections of van Gogh's letters. He also served as the coordinator of the first retrospective in Japan, in 1951, of the work of his teacher, Matisse, negotiating with the artist to make the exhibition happen. Of the works that Hazama, who was of well-to-do origins, collected for his own research, Matisse's *Collioure* (1905) and Rousseau's *Quai d'Ivry* (ca. 1907) are now in the Ishibashi Foundation Collection— examples of Hazama's deep ties to our museum.

This exhibition includes sixty works by Hazama, including oil paintings, prints, and ceramics, plus fifteen works with connections to the artist from our collection of Western paintings. Our goal in this, the first Hazama retrospective in Tokyo, is to introduce the many faces of this artist.

HAZAMA Inosuke

Hazama Inosuke was born in 1895 in Mukojima, Honjo ward (now Sumida City), Tokyo. In 1912, at the age of seventeen, he made his debut in the art world at the Fusain-kai exhibition. He also received two Nika Prizes at Nika Association exhibitions. In 1921, he went to Europe, met Matisse, and sought his instruction. While in Europe, he showed works he had created there back in Japan at the Shunyo-kai Art Society exhibition. Returning to Japan in 1929, he continued to be active in the Nika Association and Shunyo-kai Art Society and was also responsible for the cover design of IBUSE Masuji's book *Shigotobeya* (Workroom, published by Shunyodo in 1930). In 1933, he returned to France for the *Contemporary Japanese Printmaking and Its Sources* exhibition. In 1936, he founded the Issuikai. In 1939, he went to China as a Ministry of the Army employee. In 1941, he was appointed director of the art section of the Bunka Gakuin School. In 1945, Hazama's studio in Hongo, Tokyo, was burned down in the firebombing of Tokyo. He became an assistant professor at Tokyo University of the Arts in 1949. In 1950, he visited Europe at the invitation of Matisse, and while there carried out negotiations which led to exhibitions in Japan of the work of Matisse, Picasso, Braque, and van Gogh. After returning to Japan, he began learning to make ceramics, starting in about 1951, and occasionally spent time in Komatsu, Ishikawa prefecture. In 1955, the first volume of his translation, *Letters of van Gogh*, was published by Iwanami Shoten. He created the ceramics section of the Issuikai in 1958 and began construction of a kiln in Suisaka, Kaga, Ishikawa prefecture, in 1961. He traveled to Europe again in 1964 and visited Albania the following year. Hazama died in 1977 at the age of 81.

Highlights

1. The First Hazama Inosuke Retrospective in Tokyo

In 1912, when Hazama showed his work for the first time, at the first Fusain-kai exhibition, he was only seventeen. In 1914, he won the first Nika Prize at the Nika Exhibition, making a youthful debut in the art world. In 1944, he was invited by Yasui Sotaro to teach at the Tokyo Fine Arts School (now Tokyo University of the Arts) and continued to be a highly respected figure in the art world from then on. Until now, however, there have been few opportunities to introduce the broad range of his oeuvre, with exhibitions only in Wakayama, his parents' hometown, and Kaga, where he spent the last years of his life. This exhibition is the first retrospective in Tokyo, where Hazama was born and raised, and offers a comprehensive view of his painting, from his early to his late periods.

Hazama, having had the experience of studying in France with print artist Urushibara Mokuchū, became an expert woodblock print maker. He also had a deep friendship with the novelist Ibuse Masuji and designed book covers for him and illustrations for his novels

that were serialized in newspapers. This exhibition introduces not only Hazama's oil paintings but also his woodblock prints, lithographs, illustrations for serialized novels, and the originals of his magazine illustrations.



HAZAMA Inosuke, *Female Back*, 1917,
Oil on canvas, Private Collection, On
long-term loan to Kaga City Art Museum



HAZAMA Inosuke, *Rural Girl in
South France [from "Tour of Europe"]*,
c. 1931, Woodcut, Museum of
Contemporary Art Tokyo



HAZAMA Inosuke, *Illustration for a
Serial Novel in a Newspaper: Niwa
Fumio, "(1) Yamanoyu," in Koibumi
[Love letter]*, 1953, Ink on paper,
Hazama Inosuke Museum

2. Collector and Coordinator of Exhibitions

Hazama's *Interior* (1928) depicts not only his own works but also works he had collected. At present, two works in our collection, Matisse's *Collioure* (1905) and Rousseau's *Quai d'Ivry* (ca. 1907), were purchased by Hazama while in Europe for his art research. He was also involved, it is said, in the acquisition by our museum's founder, Ishibashi Shojiro, of Cézanne's *Mont Sainte-Victoire and Château Noir* (c. 1904-06) and Matisse's *Striped Jacket* (1914).

When passage overseas was still difficult shortly after the war, Hazama, having been invited through a letter from Matisse, was able to go to France in 1950. His negotiations with artists and art dealers enabled him to make pioneering exhibitions happen: Matisse and Picasso exhibitions in 1951, a Braque exhibition in 1952, and a van Gogh exhibition in 1958. Each was the first in Japan.

In addition, after Hazama edited the *Masters of Western Art, 1: Corot* volume (published by Atelier-sha), he worked on more collections of paintings and books about Courbet, Cézanne, van Gogh, Matisse, and other artists. His *van Gogh's Letters* (Iwanami Shoten), which he spent twenty years translating, starting in 1955, was just part of his unstinting efforts to introduce Western art.

This exhibition thus introduces aspects of this artist that have not been presented in previous Hazama retrospectives.



HAZAMA Inosuke, *Interior*, 1928, Oil on canvas, Hazama Inosuke Museum



Henri ROUSSEAU, *Quai d'Ivry*, c. 1907, Oil on canvas, Artizon Museum, Ishibashi Foundation



Poster for the *Henri Matisse Exhibition*, 1951, Hazama Inosuke Museum

3. Introducing His Ceramics from the Suisaka Kiln in Kaga

Hazama, trying, along with the painter Kinoshita Yoshinori, to start creating ceramics, began spending time occasionally in the city of Komatsu, Ishikawa prefecture, from around 1951 on. He was taught the methods of producing Kutani ceramics by Tokuda Yasokichi I and other craftsmen. In 1952, he showed porcelain works in the Japan Indépendant exhibition. In 1958, Hazama, Kinoshita, Arakawa Toyozō, Imaizumi Imaemon XII, Sakaida Kakiemon XII, Fujiwara Kei, and others formed the ceramics section of the Issuikai. In 1961, Hazama began building a kiln in Suisaka, in Kaga, Ishikawa prefecture and turned a more than three-hundred-year-old thatched-roof farmhouse into his residence and studio. There he and his students lived together, while gradually completing the kiln and reviving the Suisaka glaze. This exhibition includes ceramic works from after Hazama's move to Kaga.



HAZAMA Inosuke, *Large Bowl with Inlaid Irises, Suisaka Kiln*, 1971, Porcelain, Hazama Inosuke Museum, On long-term loan to Kutaniyaki Art Museum

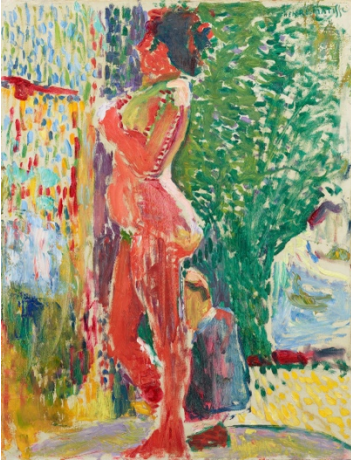


HAZAMA Inosuke, *Gosu Overglaze Design on a Kutani Dish: Summer Grove*, 1973, Porcelain, Hazama Inosuke Museum



HAZAMA Inosuke, *Overglaze Design on a Large Kutani Dish: Quarry in Torigoemura*, 1975, Porcelain, Hazama Inosuke Museum, On long-term loan to Kutaniyaki Art Museum

Other Major Exhibits



Henri MATISSE, *Nude in the Studio*, 1899, Oil on canvas, Artizon Museum, Ishibashi Foundation



HAZAMA Inosuke, *Landscape in the South of France (View of Cimiez)*, 1928, Oil on canvas, Hazama Inosuke Museum, On long-term loan to Kaga City Art Museum



HAZAMA Inosuke, *Nunnery*, 1935, Lithograph, Hazama Inosuke Museum



HAZAMA Inosuke, *Recollection of Kugenuma*, 1937, Oil on canvas, Hazama Inosuke Museum, On long-term loan to Kaga City Art Museum



HAZAMA Inosuke, *Chesnuts*, 1940, Oil on canvas, Hazama Inosuke Museum, On long-term loan to Kaga City Art Museum



HAZAMA Inosuke, *Mountain Stream*, 1960, Oil on canvas, Kaga City Art Museum

Exhibition Overview

Exhibition title: HAZAMA Inosuke

Organized by Artizon Museum, Ishibashi Foundation

With the special cooperation of the Hazama Inosuke Museum

Venue: Artizon Museum, 5F Gallery

Exhibition period: March 1 [Sat.]–June 1 [Sun.], 2025

Opening hours: 10:00 - 18:00 (until 20:00 on Fridays)

*Last entry 30 minutes before closing.

Closed: Mondays (except May 5), May 7

Admission (incl. tax): Timed entry system

(Online booking starts from February 12, 2025)

Online ticket: 1,800 yen

In-Person ticket (purchase at museum): 2,000 yen

Students: Free entry (Advance online booking required.)

*In-Person ticket may be purchased at the museum, if the time slot is not full.

*Advance booking is not required for children up to junior high school age.

*This admission fee gives the visitor access to the concurrent exhibitions.

Curators: ITO Eriko, HARA Sayuri

Concurrent exhibitions

Sophie Taeuber-Arp and Jean Arp



This exhibition presents an outstanding artist couple of the first half of the twentieth century, introducing their individual works and drawing attention to their influences on each other and to works on which they collaborated, to reassess the creative potential of a partnership of couple.

Left : Nic ALUF, Sophie Taeuber with *the Dada-Head*, 1920, Stiftung Arp e. V., Berlin/Rolandswerth

Right: Jean Arp with *the Navel-Monocle* (photographer unknown), c. 1926, Stiftung Arp e. V., Berlin/Rolandswerth

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Venue: Artizon Museum, 6F Gallery

Exhibition period: March 1 [Sat.]–June 1 [Sun.], 2025

Opening hours: 10:00–18:00 (until 20:00 on Fridays)
*Last entry 30 minutes before closing.

Closed: Mondays (except May 5), May 7

The Ishibashi Foundation Collection Highlights



This exhibition showcases masterpieces from the Ishibashi Foundation Collection, including nineteenth- and twentieth-century modern Western art, art from the early twentieth century to the present day with a focus on Abstract Expressionism, and Japanese modern and contemporary art.

Alfred SISLEY, *June Morning in Saint-Mammès*, 1884,
Artizon Museum, Ishibashi Foundation

Venue: Artizon Museum, 4F Gallery

Exhibition period: March 1 [Sat.]–June 1 [Sun.], June 10 [Tue.]–September 21 [Sun.], 2025

Opening hours: 10:00–18:00 (until 20:00 on Fridays)
*Last entry 30 minutes before closing.

Closed: Mondays (except May 5, July 21, August 11, September 15), May 7, June 3–8,
July 22, August 12, September 16

Admission (incl. tax): Timed entry system

*In-Person ticket may be purchased at the museum, if the time slot is not full.

*Advance booking is not required for children up to junior high school age.

*The admission fee varies depending on the period.

■ Online ticket: 1,800 yen; In-Person ticket (purchase at museum): 2,000 yen;

Students: Free entry (Advance online booking required.)

The above admission fee includes admission to concurrent exhibits:

March 1 [Sat.]–June 1 [Sun.] *Sophie Taeuber-Arp and Jean Arp* and *HAZAMA Inosuke*

June 24 [Tue.]–September 21 [Sun.] *Echoes Unveiled: Art by First Nations Women from Australia*

■ Online ticket: 500 yen; In-Person ticket (purchase at museum): 500 yen;

Students: Free entry (Advance online booking required.)

From June 10 [Tue.]–June 22 [Sun.], only the 4F exhibition gallery will be open; the 5F and 6F galleries will be closed. The above admission fee provides entry only to *The Ishibashi Foundation Collection Highlight*.

*Some exhibits will be changed during the museum's June 2–9 closure.

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<https://www.artizon.museum/en/>

Directions: 5 minutes on foot from JR Tokyo Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (No.6, 7 Exit); Tokyo Metro Ginza Line, Tozai Line, Toei Asakusa Line Nihombashi Station (B1 Exit)

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