
Regarding the Paintings of Shimizu Takashi

—From his Early Years to his Studies in Europe

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Introduction

Shimizu Takashi (1897–1981) was the second son of a wealthy farmer who dealt in silkworm eggs and lived in Hara Village in the Suwa district of Nagano Prefecture. He traveled to France in 1923 with the intention of becoming a painter but seeing Emile-Antoine Bourdelle's (1861–1929) large-scale statue, *Monument to General Alvear*, at the Salon des Tuileries, he experienced a shock that awakened his interest in sculpture. Bourdelle had worked as an assistant to Auguste Rodin (1840–1917) during which time he developed his skills, simplifying forms to create monumental, architectural works and becoming the leading sculptor of twentieth century France. Shimizu continued to study painting, but also began to work in sculpture under Bourdelle's tutelage at the Académie de la Grande Chaumière. At that time, he lived at number 14, Cité Falguière in the Montparnasse district of Paris, where budding artists from Japan and around the world congregated to study, and where he became acquainted with Alberto Giacometti (1901–1966), Ossip Zadkine (1890–1967), and others. While studying in Paris, he became the first Japanese to have both paintings and a sculpture selected simultaneously for exhibit in the Salon d'Automne. After returning to Japan, he participated in the founding of the Teikoku Bijutsu Gakkō [Imperial Art School, now known as Musashino Art University], where he taught Western painting and sculpture until 1935, when he was appointed head of the sculpture department. He published two books, both entitled, *Shimizu Takashi sakuinshū* [The Works of Shimizu Takashi], during his lifetime, one from Mokuseisha (1930) and the other from Korinsha, (1974), which featured both painting and sculpture. Likewise, the solo exhibition he held in the art gallery of the Mitsukoshi Department Store in 1971, entitled "Shimizu Takashi Sculptures and Paintings Selected by the Artist," presented both paintings and sculptures. From this we can surmise that for Shimizu, painting was of equal importance to sculpture and should therefore not be overlooked.

In 2022, the Shimizu family donated seventeen of his works to the Artizon Museum, Ishibashi Foundation. These consisted of nine oil paintings, six sketches and two plaster models. *Self-Portrait* (Artizon Museum, Ishibashi Foundation, fig. 1) is undated, but it displays the influence of Nakamura Tsune (1887–1924), who Shimizu had admired before he traveled to Paris, and therefore provides an important glimpse of his early career as a painter. Again, his *Relaxing Reading* (1928, Artizon Museum, Ishibashi Foundation, fig. 2) is an important work that was painted during the final year of his sojourn in France and

was submitted in the 10th Teiten [Exhibition of the Imperial Academy of Fine Arts] the following year. In this essay, we will focus on Shimizu's painting, from his early works, centered around *Self-Portrait*, to *Relaxing Reading*, which can be said to represent the culmination of his European studies, thereby presenting an overview of the changes that occurred in his style during this period.¹

1. The Beginning of his Painting Career —Nakamura Tsune and Nakagawa Kigen

Shimizu displayed a talent for painting from an early age and from his junior high school years onwards he frequently traveled to Tokyo to visit the Bunten exhibition, (an exhibition sponsored by the Ministry of Education) as well as other events, but was largely self-taught in painting. He continued his studies while working as a substitute teacher in a local elementary school, but one of his colleagues suggested that if he was serious about becoming an artist, he needed to study properly in Tokyo, so in 1917, he moved to the capital. He attended Hongo Western Painting Institute, that was run by Okada Saburosuke and popular among people who wished to enter the Tokyo Fine Arts School, but was disappointed by its conventional teaching methods and after three months he left to return home, having finished only a single sketch.² The person who Shimizu most admired and respected at this time was Nakamura Tsune. There is a report that he had been so impressed by Nakamura's *Portrait of Dr. Tanakadate* (1916, The National Museum of Modern Art, Tokyo) that won first prize in the 10th Bunten Exhibition in 1916, that in August of the same year he went and visited Nakamura at his newly-built studio in Shimo-ochiai.³ Later, in August of 1919, he traveled to Tokyo again to visit Nakamura, this time taking his own work to show him. He was later to reminisce of this event as follows:

There are probably not many young people now who know the name Nakamura Tsune, but at the time he dominated the field and was the artist I most respected. In fact, I respected him so much that despite being a country person, I traveled to Tokyo to see him with two of my oil paintings. Unfortunately, he was convalescing and was not at his studio so I then traveled to Hiraiso where he was staying and spent the night in his house there. He looked at my paintings and said, 'They are very interesting.' I stopped off in Tokyo on my way home and discovered that it was the day for entries to the Nikaten exhibition, so I decided to enter the paintings I

had with me and they were both selected.⁴

The two paintings that he had taken to show Nakamura and then later entered in the Nikaten Exhibition were, *Karuta* [Playing Cards] (1919, Yatsugatake Museum of Art) and *Fūkei* [Landscape] (1919). *Karuta*, that was shown in the 6th Nikaten Exhibition, used his students as models and depicted two women students wearing kimono and playing cards. They are sitting at a table covered in a white tablecloth with a white dish of fruit on it, the work being reminiscent of Paul Cézanne's *The Card Players* (1994–5, Musée d'Orsay) and other works by him. Shimizu had received virtually no academic education, but it is thought that as a result of his interaction with other artists, and his visits to exhibitions such as the Bunten and Nikaten, he had a knowledge of Cézanne and Western art in general.

The date of Shimizu's *Self-portrait* remains unknown, but it was painted before he grew a mustache and it presents the image of the artist as a young man. A bright light shines on the artist's forehead from the upper left, creating a strong contrast between the white collar of his shirt and the dark brown of his jacket and demonstrating the results of his study of the bright light and dark shadows of baroque painting. An object resembling the bottom of the artist's palette has been painted in the lower part of the picture, hinting at the fact that it is a self-portrait of the artist himself. The background shows shelves holding books and cups together with a painting within the painting, all of which have been carefully depicted. The details of this painting within the painting are not clear, but what appears to be part of a person's arm, the shape of a bulging sleeve near the shoulder, can be made out.

This work is reminiscent of Nakamura Tsune's early *Self-portrait* (1909–10, Artizon Museum, Ishibashi Foundation, fig. 3) or *Portrait of Mr. Sunosaki Giro* (1919, The Niigata Prefectural Museum of Modern Art / The Niigata Bandaijima Art Museum, fig. 4). The *Self-portrait* by Nakamura Tsune was shown in the 4th Bunten Exhibition in 1910, and is one of his most famous early works, showing a strong influence of the 17th century Dutch artist, Rembrandt van Rijn (1606–1669). Nakamura was proud of this work saying, 'It is one of my best works to date.'⁵ There is also a statement from another person, saying 'It hung on the wall of your studio to the end,⁶ and it is a fact that there is a photograph of this work hanging on the wall of the studio after his death. Recent research has revealed that although there is a possibility that this work was acquired by somebody else in September 1915,⁷ however, two years later when faced by financial difficulties, he asked one of his patrons, a banker named Imamura Shigezo for assistance and gave him the work in return, so it would appear that it was still in his possession in 1917.⁸ Either way, it is safe to assume that the work was in Nakamura's studio when Shimizu visited him in 1919.⁹ If we compare the two works, we see that in both the paint has been applied thickly to the forehead and the tip of the nose and they both employ a dramatic expression of light and shadow. His *Portrait of Mr. Sunosaki Giro* also features one of his patrons as its model. Mayor of Hisumi Village in Kashiwazaki, Niigata Prefecture, and later becoming mayor of Kashiwazaki City, Sunosaki Giro was one year younger than Nakamura but having been born into a wealthy family, he was able to provide Nakamura both moral and material support. Their acquaintance

began in late autumn of 1914 and it is thought that Nakamura first began to plan the portrait of Sunosaki in around 1916. He finally painted it over a period of about twenty days in around November 1919. The work has been likened to Rembrandt's *Portrait of Jan Six* (1654, Six Collection),¹⁰ which is interesting as the relationship between both pairs of men is also similar, Jan Six having been Mayor of Amsterdam as well as a close friend and patron of Rembrandt. Nakamura wrote, 'I cannot help but feel that your portrait has definitely provided me with a new direction and a ray of light and hope for the future,'¹¹ so it would appear that this work meant something special to him. If we compare Nakamura's *Portrait of Sunosaki Giro* with Shimizu's *Self-portrait*, we find that they share several elements in common, such as the shelves the background and the appearance of the clothing around the collar. Shimizu visited Nakamura's studio in Shimo-ochiai numerous times subsequent to August 1918, where he enlarged his circle of artist friends¹² and it cannot be denied that it is quite possible that Shimizu saw Nakamura's completed *Self-portrait* and *Portrait of Mr. Sunosaki Giro* there. His *Self-portrait* appears to pay homage to these to works by Nakamura in its expression of light and shade as well as the overall composition of the painting. *Portrait of Mr. Sunosaki Giro* was completed in around the autumn of 1919 and so Shimizu's *Self-portrait* is likely to have been painted soon after that as a result of this interaction between the two artists.

After Nakamura, the second strongest influence on Shimizu's work in his early days was Nakagawa Kigen (1892–1962), an artist who lived in the same area as him. Born in Tatsuno Town in Nagano Prefecture, Nakagawa was four years Nakamura's senior at the Suwa Junior High School. After graduating, he attended the Tokyo Fine Arts School (now the Tokyo University of the Arts) where he studied sculpture until ill health forced him to leave and upon returning home he taught drawing as a substitute teacher at the local elementary school. He later returned to Tokyo where he studied painting at the Hongo Western Painting Institute, the Taiheiyo Gakai Kenkyujo, etc. He studied under Ishii Hakutei (1882–1958) and Masamune Tokusaburo (1883–1962) and succeeded having his first work accepted at the 2nd Nikaten Exhibition in 1915. In 1916 submitted a painting entitled *Portrait of Seigo* (1916, Musashino Art University), featuring a local man, Kinbara Seigo (1888–1958), who later went on to become an art historian and entered this in the 3rd Nikaten, then in 1919 he traveled to France to study. When Shimizu visited Tokyo in 1916, he was greatly impressed by Nakamura Tsune's *Portrait of Dr. Tanakadate* that he saw at the 10th Bunten Exhibition as well as by the *Portrait of Mr. Seigo* that he saw at the 3rd Nikaten Exhibition, remarking that he wished he could soon learn to paint like his senior from the local school.¹³ While Nakagawa was studying in France, he entered four works, including *Rodin's House* in the 7th Nikaten Exhibition in 1920, for which he received the Chogyu Award. He returned to Japan in June the following year, 1921, and entered seven works he had produced while studying in France in the 8th Nikaten Exhibition for which he received the Nika Award. It was this that motivated Shimizu to travel to France himself and in March 1923 he sailed on the Suwamaru from Kobe to Marseille.

2. Painting During his Europe Period — Acceptance from Cézanne and Matisse

Upon arriving in Paris, Shimizu immediately enrolled at the Académie Colarossi where he studied under Charles Guérin (1875–1939), then one month later, he also enrolled with the Académie de la Grande Chaumière where he started to study sculpture under Bourdelle. Although he had initially only aspired to become a painter, the main reason why he suddenly developed an interest sculpture was the sight of Bourdelle's, *Monument to General Arveal* that he had seen at the Salon des Tuileries. Shimizu described this experience as follows:

I traveled to Europe in order to study to become a painter, but when I saw this monument, I discovered an aspect of myself that had been lying dormant in my subconscious and felt, 'this is it!' That is what motivated me to turn my hand to sculpture, something I had never considered before, and one month after arriving in Paris, I became a pupil of Bourdelle's. I am pretty much a blank slate when it comes to both painting and sculpture so I am very lucky to have been suddenly exposed to such a high level of work. In art education I think it is ideal to be able to be exposed to the best from the outset.¹⁴

In this way, he ended up studying both painting and sculpture simultaneously. He was kept very busy, 'Every day at the Academy I study painting in the morning, sculpture in the afternoon then I visit a language teacher in the evenings.'¹⁵ He rented two studios at 14 Cité Falguière, Montparnasse, one was purely a sculpture studio and the other doubled as both his home and his painting studio. Friends spoke of his lifestyle, saying, 'He loves both sculpture and painting equally, devoting his enthusiasm to working in both simultaneously.'¹⁶

In the 'Shimizu Takashi Chronology' that appears in the second *The Works of Shimizu Takashi* that was published during his lifetime (Korinsha, 1974), the entry for 1923, the year he traveled to France, states: 'Selected for the Salon d'Automne (painting and sculpture)' but there is no mention of this in the salon's catalog of exhibits.¹⁷ In 1923, due to the efforts of Ishii Hakutei and others, there was an exchange of exhibits between the Salon d'Automne and the Nikaten exhibition, with a special display of the work by the Japanese artists, but Shimizu's name cannot be found among these either. However, the following year, 1924, two of his sculptures were selected for the Salon des Tuileries and he also became the first Japanese artist to have both a painting and a sculpture selected for the Salon d'Automne.¹⁸

In 1925, two paintings, including *Interior (Woman in Black Robe)* (1925, private collection, fig. 5), and two sculptures were selected for the Salon d'Automne. Again, in the following year, 1926, three of his paintings were selected by the Salon d'Automne,¹⁹ and of these, *Distant View of the Alps* (1926, The National Museum of Modern Art, Tokyo, fig. 6) and *Landscape at Le Canet* (1926) were displayed between works by two of the leading French painters of the time, Henri Matisse (1869–1954) and Maurice Asselin (1882–1947). This was a source of great pride for Shimizu, who wrote in a letter to his then fiancée and later wife, Imai Rin, as follows:

The enclosed photograph shows part of the exhibition in the second room of the Salon d'Automne [sic]. The two paintings on the right are by Matisse, then the next two are by me, followed by Aeseline [sic], the sculptures are a fur seal by Hernanies [sic] and two heads by Aportis. This year, the second room at the Salon d'Automne has the very best work and I don't know who made the mistake, but I was put in with them. Furthermore, the only works in the exhibition by a Japanese are these two and another of mine in a different room.²⁰

Distant View of the Alps presents the mountains in simplified forms, together with rows of houses that continue from the foreground into the distance, and the influence of Cézanne has been remarked upon.²¹ Cézanne's influence on his work had been noticeable even before he travelled to France, in works such as *Karuta* that he entered in the Nikaten exhibition, but even while studying in Paris, he wrote that 'Of the modern artists the one I most admire and who serves as a guide in my painting is Cézanne.'²² In October of the following year, 1927, Shimizu visited the village of Saint-Cirq-Lapopie in southern France and the reverse side of the *Gazing at the Heights* (1927, Artizon Museum, Ishibashi Foundation, fig.7) is inscribed, 'Saint-Cirq-Lapopie "Hill"' so it can be assumed that it was painted at this time. Although there is a clear difference in the methods of expression between this and the previous year's *Distant View of the Alps*, the large undulating tree branches in the foreground, the houses scattered in the distance and the rolling hills in the background, together with the fine, diagonal brushstrokes are all reminiscent of Cézanne's *Mount Sainte-Victoire with Large Pine* (c. 1887, Courtauld Institute collection) which depicts a view from his native Aix-en-Provence. It can be said that Shimizu's receptivity of Cézanne's work remained consistent from the period prior to him traveling to France to the end of his studies. Shimizu appears to have been very satisfied with the way this work turned out and it was reported that '*Gazing at the Heights* (1927), that hangs in his entrance hall, is reminiscent of the style of Cézanne, who was very influential in Japan at that time, its firm tone catching the eye.'²³ and from this statement, we can tell that he hung this work in the entrance to his home in his latter years.

Of course, Cézanne was not the only artist that Shimizu displayed an interest in. Works like *Girl with Guitar* (c. 1925, Artizon Museum, Ishibashi Foundation, fig. 8) demonstrate his affinity towards Matisse's images of women relaxing indoors during the 1920s. Matisse was first introduced in Japan in around 1909 by Saito Yori, Takamura Kotaro, and others, then in 1916 Matisse's sketches were exhibited at the 3rd Nikaten Exhibition by Masamune Tokusaburo after his return from France. Shimizu is known to have seen Nakagawa Kigen's *Portrait of Mr. Seigo* at the same exhibition which means he must have also seen Matisse's original work. He is also said to have visited an exhibition of the Ohara Magosaburo collection, entitled "The First Exhibition of Works by Contemporary French Master Painters," which was held at Kurashiki Elementary School in 1921.²⁴ This exhibition featured more than twenty contemporary works of French art, including Monet's *Waterlilies* and Matisse's *Portrait of Mademoiselle Matisse*. At that time, there were still no museums in Japan with permanent collections of Western art and exhibitions of contemporary artists from abroad were rare, so

many people like Shimizu traveled long distances to visit them. In addition, when Nakagawa Kigen returned from his studies in France in 1922, he published a book entitled *Machisu no hito to saku* [Matisse, the Man and his Work] (Selected Contemporary Artists of the World, Japan Art Institute, 1922), which must have also stimulated Shimizu. In this way, there were numerous elements that could have triggered Shimizu's interest in Matisse even prior to studies in France.

It is a fact that the day after Shimizu arrived in Paris, the first place he visited was the Bernheim-Jeune gallery where a Matisse exhibition was being held. According to Yanagi Ryo (1903–1978), who had been friends with Shimizu while studying in Paris, *Shimizu possessed a clear awareness of Matisse as being a painter of his own generation. He was influenced by Matisse, but at the same time he also felt a resistance to him.*²⁵ Although Shimizu himself did not say much about Matisse, it seems that he was very aware of Matisse as being a representative French painter of his time and it is thought that he learned a lot about color and composition from his work. Yanagi cites *Interior (Woman in Black Robe)* (fig. 5), which was exhibited at the Salon d'Automne in 1925, as an example of the results of Shimizu's study of Matisse. Also, during his stay in Europe, Shimizu traveled to Spain where he was attracted to the works of El Greco (1541–1614) that he saw at the Prado Museum, and enthusiastically copied paintings such as *The Holy Family* (1585, Prado Museum). Shimizu's interests ranged from contemporary works to the old masters, studying them all carefully and assimilating them into his own style.

3. Regarding the Culmination of his Studies in Europe and his Painting Subsequent to his Return to Japan

During the last year of his stay in France, 1928, immediately prior to his return to Japan, Shimizu painted *Relaxing Reading* (1928, Artizon Museum, Ishibashi Foundation). The image of a woman reading is a motif that Shimizu often used, but this painting presents a large figure, painted in an academic style, that represents a complete change from his previous work. He entered this work for the 10th Teiten exhibition in 1929 and was selected for the first time. Shimizu had often visited Tokyo to see the Bunten exhibitions since his junior high school days, and in 1917, he entered a work for the 11th Bunten exhibition, but it failed the selection and the following year he again failed to be selected. In the beginning, when Shimizu had decided to become a painter, selection to one of the government-sponsored exhibitions was must have been a major hurdle, so the selection of *Relaxing Reading* after his studies in France represented the achievement of his long-cherished dream.²⁶

The pose, in which the model crosses her legs and tilts her body at a slight angle, was one of Shimizu's favorites and can be seen in *Interior (Woman in Black Robe)* (fig. 5) and *Girl with Guitar* (fig. 9). Again, the light blue dress in an ancient style, knotted at the shoulder, that is worn by the model is probably the same as that worn in *Girl in Green Clothing* (1927) and other works. Compared to the other works he produced during his stay in Europe, this painting displays a stronger leaning towards Cézanne or Matisse, in fact the subject of a woman reading, her ancient-style costume and the composition with its gentle contraposto, from the head down through the arms, waist,

and legs, all show the artist consciously adopting academic techniques.

It is thought that the painting, *Sonia, Stancing Nude* (1927, The Museum of Modern Art, Kamakura & Hayama, fig. 9) by Kojima Zenzaburo (1893–1962), who was acquainted with Shimizu during his study in Paris, also depicts the same model (fig. 10).²⁷ Kojima exhibited his work at the 15th Nikaten Exhibition in 1928 after his return to Japan, it was an ambitious work that reflected his passion for classical studies and his study of André Derain's (1880–1954) voluminous nudes and other works. It is interesting to note that in their last year in Europe, both Shimizu and Kojima employed the same model and an academic style for these works, which can be considered the culmination of their studies in Europe. It can be said that the voluminous portrayal of model, the strong surface of the picture and the stable composition of *Relaxing Reading* demonstrate the result of Shimizu's studies of both sculpture and painting while in France.

It is a fact that at the time of the exhibition, this work was well received by the public, as it 'demonstrates the talent possessed by Shimizu, who is highly skilled in both sculpture and oil painting.'²⁸ It would appear that Shimizu was also confident in this work, as when he published his *The Works of Shimizu Takashi* in 1930 after his return to Japan, this was the first work to appear in color. This book, which contains about half of the works Shimizu produced in Europe, introduces fifty-eight paintings and twenty-seven sculptures. It is interesting to note there are more than double the number of paintings compared to sculptures, but this simply demonstrates that he produced numerous paintings during his stay in Europe. Shimizu himself had the following to say about his work in both painting and sculpture:

There are those in society who think that painting and sculpture are two completely different fields. I hear people who say, 'I understand painting, but I'm not so sure about sculpture,' and it leaves me at a loss. Needless to say, the plastic arts express their content through form. Therefore, in a work of art the form should not be the shape of the natural surface, but rather it must replace the body of the object with a precise shape. (Art cannot exist outside the spiritual world.) When someone says they only understand paintings, it means that they are deluded by the colors and do not really understand anything. In other words, although the materials differ, the elements are the same in both painting and sculpture. There is absolutely no difference between holding clay in one's hand and holding a paintbrush.²⁹

As far as Shimizu was concerned, painting and sculpture were fundamentally the same, the only difference being the materials employed. As he himself said, as he considered painting and sculpture as being the same, rather than separate entities, then it was not the landscapes he painted but the portraits that represented as the culmination of his studies in Europe, these being possessed of a universal subject and composition. In this sense, *Relaxing Reading* can be said to be the very embodiment of the figurative art that Shimizu strove to achieve.

After returning to Japan, Shimizu continued to exhibit his paintings at the Kokugakai and Shinbun-ten exhibitions. The reason why he decided to exhibit his works at the Kokugakai was because it allowed him to show both paintings and

sculptures at the same time, at the same venue, just as he did in France.³⁰ This shows how much Shimizu was also committed to the creation of paintings. However, at that time it was frowned upon in Japan to be active in both fields and it is said that after Umehara Ryuzaburo (1888–1986) told him to choose one or the other, he decided to be a ‘sculptor,’³¹ gradually moving the focus of his work away from painting to sculpture. Yanagi Ryo had the following to say about Shimizu’s paintings:

However, his masterpieces were all produced while he was in Europe, and when I think about it now, I am still amazed that he was able to create such outstanding paintings while simultaneously working on sculpture. I feel it is a shame that after returning to Japan, Shimizu’s focus gradually shifted to sculpture and he became increasingly detached from painting, as the outstanding skills he displayed in France in the field of painting have failed to be recognized in Japan.³²

4. Conclusion

During his lifetime, Shimizu produced at least five sculptures, including busts, standing figures and reliefs, of this museum’s founder, Ishibashi Shojiro (1889–1976).³³ The earliest of these was a relief created in 1956 to commemorate the 25th anniversary of Bridgestone Tire Co. Ltd. (now Bridgestone Corporation) and from 1968 onwards, he produced several full-length portraits and busts. Various other sculptors and metal casters, including Fujii Koyu (1882–1958), Asakura Fumio (1883–1964), and Toyoda Katsuaki (1897–1972) also produced portrait sculptures of Shojiro but Shimizu was the most prolific. In addition, when the Ishibashi Museum of Art (now Kurume City Art Museum) opened in Shojiro’s hometown of Kurume in Fukuoka Prefecture in 1956, Shimizu’s masterpiece, *Green Rhythm* (1951), that was created to commemorate the signing of the San Francisco Peace Treaty, was installed at the front gate of the Ishibashi Cultural Center. This fact suggests that Shojiro highly valued and trusted Shimizu’s work. The connection between the two men was not limited to portraiture; through his tireless efforts, Shimizu was instrumental in the realization of Ossip Zadkine’s first solo exhibition in Japan in 1954, entitled “Zadkine: Sculptures, Gouaches, and Drawings” and also the Sculptures and Paintings by Bourdelle from the Musée Antoine Bourdelle, Paris” in 1956. Shimizu is also an important role in the history of the museum, having taken the podium for the “Saturday Lecture Series,” which has continued for more than 70 years since the opening of the museum, and also appeared in the Bridgestone Museum of Art’s “Art Film Series.” To date, the museum collection has housed one of Shimizu’s paintings, “Dressing Room” (1926, exhibited at the Salon des Tuileries), while two of his sculptures, a bust and full-length portrait of Shojiro, have been on loan to the museum. This new donation of Shimizu’s works to the Ishibashi Foundation will allow us to present a clear view of his artistic career, from his early years to his studies in Europe, while simultaneously allowing us to fully convey the true appeal of this artist, which is not limited to sculpture alone.

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(Translated by Gavin Frew)

Notes

1. We thank Kurokawa Hirotake and Inoue Yuri for permission to view *Kyodo kenkyu Shimizu Takashi no bijutsu kyoiku ni tsuite* (*Shimizu Takashi shiryō/ronshū*) [Joint Research: Regarding the Art Education of Shimizu Takashi (Shimizu Takashi Materials/Collection of Essays 1–2)] (Musashino Art University, Sculpture Department Laboratory, 2009) and the catalogue raisonné of Shimizu Takashi’s works. We also thank Tsukazaki Miho (curator, Yatsugatake Museum of Art) for detailed information on his works.
2. Tajika Kenzo. “Shimizu Takashi hitori to geijutsu.” [Shimizu Takashi, One Person and his Art], *Shimizu Takashi sakuinshū* [The Works of Shimizu Takashi], Korinsha, 1974 [no page number assigned].
3. Miyake Shotaro. “E to chokoku no nitoryu jidai—Shimizu Takashi” [Painting and Sculpture, the Age of Two Skills—Shimizu Takashi], *Bijutsu Techo*, May, pp. 132–140.
4. Shimizu Takashi, “Pi-i-pu-ru — wasurenu tegami—Nakamura Tsune sensei no hagaki” [People —Unforgettable Letter — A Postcard from Nakamura Tsune], *Geijutsu Shincho*, September 1972 edition, p. 57.
5. Nakamura Tsune, “Ito Ryuzaburo ate shokan, Taisho 4 nen 9 gatsu 6 nichi” [Letter to Ito Ryuzaburo, September 6, 1915], *Geijutsu no mugenkan* [Infinite Sense of Art], Chuokoron Art Publishing, 1963, pp. 172–173.
6. Tobar Kogan, “Nippori jidai no Nakamura Tsune” [Nakamura in his Nippori-era], *Kisei*, Vol. 2, No. 2, Nakamura Tsune memorial issue, 1925, p.116.
7. Masubuchi Kyoko, “Daiissho, Nakamura Tsune to shirakawa nanko ni atsumatta geijutsukatachi” [Chapter 1: Nakamura Tsune and the Artists who Gathered at Shirakawa Nanko,] *Bunka no chikara — Fukushima to Kindaibijutsu* [The Power of Culture: Fukushima and Modern Art] [exh. cat.], Fukushima Prefectural Museum of Art, 2009; Also, Masubuchi Kyoko, *Rekishun fukushima bunko (70) Fukushima kindaibijutsu no butai —patoron/gaka/shizen* [Rekishun Fukushima Bunko (70) Fukushima Modern Art Stage: Patron/Artist/Nature], Rekishun Fukushima Bunko, 2012.
8. For details of Nakamura Tsune’s “Self-Portrait,” refer to: Tadokoro Natsuko, “Nakamura Tsune futatsu no jigazo—dainanakai taihei-yogakai ten shuppinsaku to daiyonkai bunten shuipin-saku” [Nakamura Tsune Two Self-Portraits: Works Exhibited at the 7th Pacific Art Society Exhibition and the 4th Bunten Exhibition,] *Kanpo No. 63*, Ishibashi Foundation Bridgestone Museum of Art, 2014, pp.82–88.
9. Sunosaki Giro, “Tsuito no ji, Taisho juyon nen ichigatsu nanoka” [Memorial Address: January 7, 1924,] *Nakamura Tsune san no hito to geijutsu tsuito no ji* [Nakamura Tsune, the Man and his Art: Mourning Address] private publication, 1971. Regarding the interaction between the two men, refer to: Matsuya Kuninori, “Nakamura Tsune ‘Sunosaki Giro no shozo’ no haikai—Sunosaki Giro ate shokan ni miru” [The Background of Tsune Nakamura’s ‘Portrait of Sunosaki Giro’: As Seen in a Letter to Sunosaki Giro,] *Nakamura Tsune ten—Shimo-ochiai no gashitsu* [Tsune Nakamura Exhibition: The Shimo-Ochiai Studio] [exh. cat.], Shinjuku Museum of History, The Shinjuku Foundation for Creation of Future, 2013, pp. 48–51; Fujimoto Yoko [ed.], “Nakamura Tsune Nenpu” [Nakamura Tsune Chronology], *Nakamura Tsune no zenbo* [The Complete Works of Tsune Nakamura] [exh. cat.], The Museum of Modern Art, Ibaraki, 2003, p.164.
10. Funaki Rikiei, “Nakamura Tsune to seiyo bijutsu” [Nakamura Tsune and Western Art], *Heisei 7 nendo, Ibaraki ken kindaibijutsukan kenkyu kiyō 4* [Research Bulletin of the Museum of Modern Art, Ibaraki, no. 4, 1996] pp. 28–30.
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12. Inoue Chieko, “Shimizu Takashi no Suwa jidai” [Shimizu Takashi’s Suwa Period], *Rokuzan Bijutsukan kanpo (19)* [Rokuzan Art Museum Bulletin No. 19], Rokuzan Art Museum Foundation, 1999, pp. 7–8.
13. Op. cit. 3.
14. Shimizu Takashi, “Daiissho Buruderu no geijutsu to seikatsu” [Chapter 1: Bourdelle’s Art and Life,] *Kyosho Buruderu* [Bourdelle the Great Master], Sogeisha, 1944, pp. 22.
15. Letter to Imai Rin, July 28, 1923, (Keiichi Chida [ed.], “Kenkyu shiryō —Shimizu Takashi taio shokan (1) [Research Material — Shimizu Takashi’s Letter to Europe (I)],” *Rokuzan Bijutsukan kanpo (19)* [Rokuzan Art Museum Bulletin No. 19], Rokuzan Art Museum Foundation,

- 1999, p.10).
16. Yanagi Ryo, "Shimizu Takashi no kaiga sakuhin" [The Painting Works of Shimizu Takashi], *Shimizu Takashi Sakuhinshu* [The Works of Shimizu Takashi], Korinsha, 1974 [no page number assigned].
 17. For a record of his entries to the Salon d'Automne, see: Pierre Sanchez; préface d'Olivier Meslay, *Dictionnaire du salon d'automne : 1903–1945. Répertoire des Répertoire des exposants et liste des oeuvres présentées*, Dijon: Echelle de Jacob, 2006, pp.1233, 1254. (For Shimizu Takashi, refer to the entries for SCHIMIDZU Takaji and SHIMIZU Takashi.). Again, refer to *Shimizu Takashi sakuhinshu* [The Works of Shimizu Takashi], Mokuseisha, 1930, and *Shimizu Takashi sakuhinshu* [The Works of Shimizu Takashi], Korinsha, 1974.
 18. The catalogue entry reads: "[painting] *Paysage* (1839), *Paysage* (1840) / [sculpture] *Tête de Mlle N. V.* (1841)." However, in a letter to Imai Rin, October 10, 1924 (Chida, Keiichi [ed.], "Kenkyu shiryō — Shimizu Takashi taio shokan (1) [Research Material — Shimizu Takashi's Letter to Europe (I)]," *Rokuzan Bijutsukan kanpo* (19) [Rokuzan Art Museum Museum Bulletin, No. 19], Rokuzan Art Museum Foundation, 1999, p.18), he wrote: "The other day I made a mistake when I told you about you about my works that had been accepted by the Salon d'Automne. The fact is one sculpture, *Tête de Mele_N.V.* and five paintings *Paysage* (1, 2, 3, 4, and 5) were selected. Of all the people who have had both sculptures and paintings selected at the same time, I am probably the only person who has had five paintings selected.
 19. In *Shimizu Takashi sakuhinshu* [The Works of Shimizu Takashi] (Mokuseisha, 1930), two paintings (*Distant View of the Alps* and *Landscape at Le Canet*) and two sculptures (*Mademoiselle Rhea* and *Face of a Portuguese Woman*) are listed. In addition, there are many other examples of differences between the book and the *Dictionnaire du salon d'automne: 1903–1945*, regarding the identity or number of works selected.
 20. Letter to Imai Rin, December 2, 1926 (Chida, Keiichi [ed.], "Kenkyu shiryō — Shimizu Takashi taio shokan (1) [Research Material — Shimizu Takashi's Letters from Europe [1]]," *Rokuzan Bijutsukan kanpo* (19) [Rokuzan Art Museum Museum Bulletin, No. 19], Rokuzan Art Museum Foundation, 1999, p.18.
 21. Shimbata Yasuhide, "Sakuhin kaisetsu, sezanushugi" [Commentary on the Works] *Homage to Cézanne* ex.cat., Yokohama Museum of Art, Hokkaido Museum of Modern Art, 2008, p.147.
 22. Op. cit. 16.
 23. Fujimoto Shozan, "Gashitsu homon — Shimizu Takashi" [Studio Visit— Shimizu Takashi], *Sansai*, No.292, September 1972, p.50.
 24. Inoue Yuri, *Seishun no monparnasse 1923–1928 Shimizu Takaishi taifutsuki* [Montparnasse of my Youth, 1923–1928, Shimizu Takashi's Diary of his Stay in France] Shinano Mainichi Shimbunsha, 2016, pp. 12–13.
 25. Op. cit. 16.
 26. Regarding sculpture, his work had already been accepted for the 11th Inten exhibition that was reestablished in 1924.
 27. Op. cit. 24, p. 49.
 28. (Bijutsu Shicho Dojin) Araki Sueo, Aoyagi Masahiro, Egawa Kazuhiko, Miwa Chikashi, Tanaka Taisuke, Usugane Kenjiro, *Binokuni*, November 1929.
 29. Op. cit. 14.
 30. Op. cit. 2.
 31. Op. cit. 24, p.37.
 32. Op. cit. 16.
 33. Fukumitsu, Yoko [ed.], "Ishibashi Shojiro shozoga/shozo chokoku katarogu" [Catalogue of Portraits and Portrait Sculptures of Ishibashi Shojiro], *Ishibashi Shojiro, Collector* [exh. cat.], Bridgestone Museum of Art, Ishibashi Museum of Art, 2002, pp.76–79.

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