

A-bomb Drawings by Survivors [pp. 34–41]

In 1974, Kobayashi Iwakichi, then 77 years old, visited NHK Hiroshima Broadcasting Station with a drawing rendered from memory of the scene at Yorozyo Bridge after the atomic blast. His visit triggered a campaign by NHK asking people in Hiroshima to draw their memories of the A-bombing, and the broadcaster set about actively collecting drawings of circumstances in and around Hiroshima after the bombing. In the campaign's first two years, over 2,200 drawings by 750 people were collected. A portion of these drew a strong public response when public displayed in a six-city touring exhibition that included the Hiroshima Peace Memorial Museum. The drawings were all later donated to the Hiroshima Peace Culture Center for storage at the Hiroshima Peace Memorial Museum. Drawings have since continually been collected, and they currently number more than 4,000.

These "A-bomb drawings" show, with startling realism, the horror of the atomic blast through the eyes of people actually there—scenes not captured in documentary photos or film. The drawings also contain non-documentary elements, such as words of condolence for people who died, antiwar sentiments, and even depictions that deviate from the truth out of consideration for the dead. The drawings are thus not only valuable testimony and documentation able to convey the A-bomb's horror to future generations; they are also artworks inspired by memories and motivated by thirty or more years of painful soul-searching after experiencing the atomic blast. (M.T.)

Kazuki Yasuo (1911–1974) [pp. 42–49]

Born in Misumi, Otsu District (now Nagato City), Yamaguchi prefecture.

Kazuki Yasuo was first accepted in the Kokuga Sosaku Kyokai (National Creative Painting Association) Exhibition in 1934 when enrolled at the Tokyo School of Fine Arts (now Tokyo University of the Arts). Kazuki thereafter exhibited and won awards on several occasions, but in 1943, he was conscripted into the military, and in 1945 when the war ended, he was interned by the Soviets in a Siberian labor camp for two years.

Kazuki's *Siberia Series* consists of 57 pieces painted during a quarter century of digesting and seeking methods to express the cruel experiences of his interment. After his repatriation to Japan, he was unable to paint his Siberian experiences for nearly ten years, aside from one work painted in the year of his return and one the following year. It was his discovery of a new *matière* (texture) that finally

enabled him to commit himself to a style of painting. This *matière* he obtained by mixing calcite into an ocher ground and painting on this ground using black oil paint and powdered charcoal. This technique he derived from his experiences in Siberia of painting stucco walls and dissolving soot to paint monotone black pictures. Even in the extreme Siberian cold, he continued to see and respond to the world as an artist. He painted portraits of companions who died from starvation or overwork, for giving to their families, and mailed postcards illustrated with paintings to his own family. On the paint box he always kept he brushed twelve characters, including those for "burial" and "moon," and he engraved sketches in the lid and bottom of his mess tin. Some of these became motifs for later artwork series. In "*My Earth*," he depicts his hometown of Misumi encompassed by the names of places associated with the war. Misumi—where he could paint freely and be with his beloved family—was truly his "earth," he said, and he pursued a great variety of creative activities there, painting his wife and children and the lushness of nature, producing lithographs and ceramic art, and creating toys from discarded materials. Right up until his death, he continued to live in Misumi and depict his Siberian memories. (K.H.)

Miyazaki Shin (1922–) [pp. 50–57]

Born in Tokuyama, (now Shunan City), Yamaguchi prefecture.

Miyazaki Shin studied at the Japan Art Academy (now Nippon Art College), but at the age of 20, he skipped a grade and graduated early, and was conscripted in the military. Miyazaki was in former Manchuria when the war ended, at which time he was interned as a POW at a remote Siberian labor camp for four years. On his repatriation to Japan, he embarked on a career as an artist. He eventually garnered attention with his *Traveling Performer* series of works created on the basis of his travels and experiences with itinerant performers, and in 1967, he won the 10th Yasui Sotaro award for his painting, *Show Booth*. Miyazaki gradually distanced himself from the art establishment, however, and chose to go to Europe in 1972. Making Paris his production base, he traveled throughout Europe. On his return to Japan in 1974, he established a studio in Kamakura and entered a long period of prolific activity.

Already in 1951, after his repatriation from Siberia, Miyazaki had painted *Yablonovyi*, *Tragic History* and other works taking Siberia as a subject. In that early period, he had resorted to raw realism using figurative expression to depict his harsh experiences. This he followed by decades of relentless experimentation—in pursuit of an expressive

method other than realism—and in the 1980s, after his return from Europe, he achieved a major transformation characterized by powerful abstract expression using burlap fabric. He had previously tried gluing fabric to his canvas in the 1950s, but burlap turned out to be the crucial element. This is because he felt human warmth in burlap and even special affection for it owing to his experience in Siberia, where in desperation, having nothing else, he had employed coarse burlap bags used for transporting grain as his canvas to paint on.

With the changing times, Miyazaki has continually experimented and evolved his style, moving toward large-scale works of abstract expression. Meanwhile, his strong feeling for human life and the weight of human existence—fostered in conditions of extreme hardship—has never changed. (K.H.)

Shikoku Goro (1924–2014) [pp. 58–63]

Born in Kuwanashi, Toyota District (now Mihara), Hiroshima prefecture.

Shikoku Goro was drafted in 1944 and sent to Manchuria (now Northeast China). In the following year, he was taken prisoner by the Soviet Union after a battle near the Chinese-Soviet border and spent about three years in a Siberian labor camp. After being repatriated to Japan in 1948, he worked at Hiroshima City Hall and, on the side, developed friendships with numerous artists and poets and began to advocate peace through art activities. His collaboration with the poet and atomic bomb survivor, Toge Sankichi, for whose poems he created book covers and illustrations, is especially well known. As an antiwar activist, he furthermore engaged in guerrilla-like activities of pasting up "street poems" (combining his pictures and Toge's poems) on city streets. Shikoku also created illustrations for numerous picture books including *The Angry Jizo (Okori-jizo)* and became known for his landscapes of reconstructed Hiroshima and "mother and child" paintings symbolic of peace.

While interned in Siberia, Shikoku made detailed notes of his circumstances in a small memo book, which he brought back to Japan hidden in his boot. Later, after his return, he added illustrations, relying on his notes and memory, and created a picture diary which then became a source for his creative endeavors in the postwar period.

On returning to Hiroshima, Shikoku beheld the scene of Hiroshima's devastation and learned of his younger brother's death from atomic radiation. He decided then to remain in Hiroshima and work for peace. This brother often appears in Shikoku's poems and paintings. In *My Brother's Diary*,

Shikoku has copied his brother's diary and added illustrations, thereby composing a work that traces his brother's days, scroll-like, from routine life before the bombing to his death from radiation and his funeral. (M.T.)

Daido Aya (1909–2010) [pp. 64–65]

Born in Imuro, Asa District (now Hiroshima City), Hiroshima prefecture. After graduating from Yasuda Girls School (now Yasuda Girls High School), Daido Aya married and worked as a beautician in Hiroshima. In 1945, the city was destroyed by an atomic blast. After the war, Daido worked at her family's fireworks factory, helping to make and launch fireworks. In 1969, she took up painting at the age of 60. With the aid of her brother, the Nihonga painter Maruki Iri, she moved the following year to the Maruki Gallery For the Hiroshima Panels (Saitama prefecture) and began painting in earnest.

After showing frequently in the Japan Women Artists Association Exhibition and Inten Exhibition, Daido in 1975 began creating picture books and, in 1976, won the best award for *Koedo Matsuri* at the 6th Bratislava Picture Book Exhibition. In 1987, she opened the Oppe Art Museum to display her own works and those of her mother, Maruki Suma. In this period, while growing vegetables, she painted pictures of flowers and animals that seemingly overflow with vitality.

Daido's painting *Set Pieces of Fireworks* takes the family fireworks business as its subject. Her husband had begun producing fireworks in 1949, and though a busy, hard way of life, she and her husband knew many happy years working together. In 1967, however, an explosion at the fireworks factory nearly killed her oldest son and left him disabled, and in the following year, her husband died in a fireworks accident. In the subsequent year, then, Daido began painting. For her, fireworks evoked fond memories of her whole family working together each day, but they also meant the successive tragedies of her son's injury and husband's death—tragedies that cast her into despair so that she turned to painting for solace. In this work, a scene festive yet harboring emotions of loss and grief, the artist's expression of her thoughts for her loved ones is lofty and beautiful like fireworks themselves. (M.T.)

Tonoshiki Tadashi (1942–1992) [pp. 66–71]

Born in Hiroshima City.

Tonoshiki Tadashi suffered secondary radiation expo-

sure with his mother when they entered the atomic blast area directly from their place of evacuation, two days after the atomic bombing. They searched without success for his father around the site of the Hiroshima Post Office where he worked, near ground zero, and his mother died five years later from radiation sickness.

Although Tonoshiki found employment at Japan's national railways (now JR) after high school, he was hospitalized for a long period with a liver illness, during which time he joined a hospital painting circle and took up painting. At the age of 26, he quit the national railways to become an artist, thereafter devoting himself fulltime to production. Tonoshiki won acclaim with works depicting in precise pointillism his deceased parents' belongings and other articles from the atomic blast, as well as everyday motifs. *Shakukanryoshinshi* shows an iron helmet that he retrieved from the Hiroshima Post Office site near ground zero. Like his motif of bricks from the Atomic Dome, the iron helmet is an object Tonoshiki viewed as a keepsake of his father. Along with *Shakumyoshoshin-nyo*, which depicts his mother's belongings, these works express Tonoshiki's mourning for his parents, whom he lost to the atomic bomb. They are representative works of his early period, when he poured his grief into extremely precise pointillism, endeavoring to give his medium an eloquence worthy of his feelings. The finger-nail shape depicted in *Shakukanryoshinshi* is a frequent motif in Tonoshiki's works thereafter. In *Sacred Ground*, what appear like a condensation of dots are in fact nail shapes repeated, icon-like, to form the picture.

Tonoshiki later came to produce large-scale installation works using discarded materials. Then, just when his works of environmental theme began to receive international attention, he developed liver cancer and died at the age of 50.

(M.T.)

Ishiuchi Miyako (1947–) [pp. 72–79]

Born in Kiryu, Gunma prefecture.

Ishiuchi Miyako started her career as a photographer after studying dyeing and weaving design at Tama Art University. Ishiuchi first drew attention with her *Yokosuka Story* series, depicting the small city where she grew up, and other photographic series capturing the distinctive mood and memory of places, and in 1979, she received the 4th Kimura Ihei Award. Somewhat later, she looked at bodily scars in her *1-9-4-7* series of photographs of women born in the same year as her. In 2005, as Japan's representative at the 51st Venice Biennale, Ishiuchi exhibited a series of portraits of her mother's belongings, entitled *Mother's*. Since 2007, she has continuously photographed the belongings of

hibakusha from the collection of the Peace Memorial Museum for her series, *ひろしま/hiroshima*.

Mother's is a photographic series rooted in Ishiuchi's own relationship with her mother. Her creation of the series, after her mother's death, gave her occasion to reexamine a relationship that had always been troubled by discord. Similarly, in her *ひろしま/hiroshima* series, we are not simply shown objects that convey, as historical materials, the reality of the atomic blast; we also feel the artist's emotional response to the clothing pieces with their bright colors and delicate lightness. In these photos, Ishiuchi, someone with no experience of the atomic blast, encounters clothing articles collected to document its unspeakable horror. And she—viewing these “objects” unflinchingly and praying they will even then appear beautiful—shows us the richness of life in Hiroshima before the bombing and awakens memory of the hibakusha's happier days. (M.T.)

Goto Yasuka (1982–) [pp. 80–85]

Born in Hiroshima prefecture.

After studying painting at Kyoto Seika University, Goto Yasuka made Kyoto her creative base. In 2010 she relocated to Kitahiroshima, Hiroshima. Based on her grandmother's stories concerning her great uncle, who went to war and died of starvation, and her grandfather, who also experienced war as a soldier, she in 2008 began producing works modeled on their experiences and, at times, their belongings. Goto first garnered attention with her dynamic sumi-ink drawings of manga-style figures on large canvases. She thereafter branched into drawings based on researching young people who went to war. In recent years, she has also investigated the history and memory of the location where the exhibition is held and given its connection in her works. Goto has received the 4th Koji Kinutani Prize (2012) and other awards, and her reputation is steadily growing.

Imoarai is an early example of her current production style. It depicts the scene inside a military transport ship, something her grandfather experienced when sent to join a special attack unit. *Ippitsu-soujou* takes as its motif Koiso Ryohei and other artists who drew and painted at the front lines, while *Fukuromachi Campanella* depicts children of the *shizoku* (former samurai) class gathering around a letterpress at a vocational training center. All, while taking the harshness of war as their subject, portray the figures appearing in them with comely faces, a trait acquired from the manga she grew up with. The research report she displays with the artwork, while conveying details on the experiences of the figures represented, also expresses Goto's own feelings of yearning, sympathy, and affection

for her figures and, thus, becomes an element that supplements the picture. (M.T.)

Irino Tadayoshi (1939–2013) [pp. 86–91]

Born in Hiroshima City.

In 1945, Irino Tadayoshi lost his left arm in a train accident, and in the same year, his city Hiroshima was destroyed by an atomic bomb. After graduating from Tokyo's Musashino Art University in 1962, Irino reestablished himself in Hiroshima and began painting in earnest. After much research and experimentation, he developed his own approach to painting, in which he wiped the wet paint with newspaper or blew it with an airbrush to impart movement to the picture and engender an impression of fluidity. Although never directly depicting the horror of the atomic bomb blast, he ceaselessly explored the theme of “destruction” from war and nuclear weapons and the subsequent “regeneration.”

Irino painted a mural on a concrete wall some 190 meters long around the Hiroshima Detention Center in the heart of the city. The work—composed after the 18th-century Hiroshima landscape painting, *Kozan Ichiran-zu*—depicts in a realistic way the way of life at the waterfront when Hiroshima was a castle town. Completed in 1989, the mural deteriorated substantially over the years, so from 2009 to '13, Irino gave time to repainting it and revising its composition. From 2007, he also took trees as a motif for oil paintings and ink paintings. He felt fascinated by the vitality of trees that had continued to grow despite scars from the atomic blast, perhaps seeing his own figure in them. In 2012, he set out to document all the trees that survived the atomic blast but died in 2013 before he could complete his mission.

Irino is primarily known for experimental paintings of abstract character. His Detention Center mural and documentation of a-bombed trees, while deviating in character from his usual work, were nevertheless earnest, heartfelt undertakings, we can say, rooted deeply in his upbringing in Hiroshima. (M.T.)

Egami Shigeo (1912–2014) [pp. 92–95]

Born in Setaka, Yamato District (now Miyama City), Fukuoka prefecture, and raised in Omuta.

On graduating from higher elementary school in 1927, Egami Shigeo entered the Construction Division of the Mitsui Miike coal mining company. For the next 45 years, while employed at Mitsui Miike, Egami ceaselessly sketched local landscapes and events using pastel crayons. Upon retiring

in 1972 at the age of 60, he moved to Arao, Kumamoto prefecture and began painting with water colors out of doors. Thereafter, he went out to paint every day, completed one landscape and returned home, and never deviated from this routine for 30 years (except on New Year's Day and during typhoons). He subsequently became locally known as “the roadside painter.” On reaching 97, his weakened condition no longer allowed him to work outside, so he continued painting indoors at home.

My Requiem Florilegium is a large collection of pictures Egami rendered in pencil or watercolors of flowers and plants he picked at the roadside and brought home. A total 240 pictures have been confirmed to belong to the collection. These the artist kept in three A4-size files. In every case, he depicts his subject without a background, expressing in precise detail each vein of each leaf, each flower petal, and each wrinkle on each stem. Although he created the series for about 30 years, from around 1938 to around '68, the pieces themselves reveal almost no change or evolution in style apart from his occasional shifts to watercolor. As such, his efforts do not appear to have been aimed at greater technical proficiency or expressive innovation, nor premised on being exhibited. It is a collection of works speaking of his extraordinary character as a painter who devoted his entire life to depicting common subjects using ordinary methods. (M.T.)

Yoshimura Yoshio (1950–2013) [pp. 96–99]

Born in Hofu, Yamaguchi prefecture.

After graduating from Yamaguchi College of Arts, Yoshimura Yoshio worked as a designer in a local advertising company. Five years later in 1976, he left his job to study printmaking at Sokei Academy of Fine Art and Design. Yoshimura's monochrome pictures and prints of photographs and newspapers, depicted in pencil so faithfully they are easily mistaken for the real thing, brought him numerous awards in public entry exhibitions in Japan and internationally. After returning to Yamaguchi prefecture and taking up residence in Tokuji, Yamaguchi in 1985, he began to produce vivid portraits of flowers in the rich natural surroundings there, using colored pencils. In 2007, he received the Grand Prix in the Yamaguchi Prefectural Art Awards exhibition and, in the same year, his early works were displayed prominently in the “Roppongi Crossing 2007” exhibition (Mori Art Museum). He has since drawn increasing attention, especially in recent years.

Yoshimura's production technique was always the same. Printing out an enlarged image of a photo on printing paper, he would draw a millimeter-scale grid on it. He would

then enlarge that onto graphed paper and fill in the squares, shading them one by one according to pre-determined degrees of darkness. It is a procedure closer to “copying” than to “drawing,” but Yoshimura established a unique world of pencil pictures using superior depictive and investigative powers, backed by extraordinary perseverance. His *Viewpoint from an Unknown World* portrays rapeseed flowers blooming along a shore and their reflections on the water surface. Although an ordinary landscape at first glance, the perspective is in fact turned upside down. The upper image is the reflection, and the artist, by darkening the background of the real image below, has further reinforced the deception.

Yoshimura spent three years producing *Homage to Countless Brilliant Lives*, including brief periods when it sat unfinished, such as after the 2011 Tohoku earthquake and tsunami and during a year he spent studying in Paris. He never painted a background, and the work was exhibited with its background blank in 2013, the year of his death.

(K.H.)

Murakami Tomoharu (1938–) [pp. 100–103]

Born in Miharu, Tamura District, Fukushima prefecture.

Murakami Tomoharu graduated from the Nihonga (Japanese Painting) department at Tokyo University of the Fine Arts and Music in 1961. Murakami thereafter moved away from tradition-based Japanese painting, choosing instead to create abstract monochrome oil paintings in black. Invited to show work in the 1964 Guggenheim International Award Exhibition, he visited the United States and was overwhelmed by the power and profundity of large-scale works of American abstract expressionism by such artists as Mark Rothko and Ad Reinhardt. Sensing a weakness in his own artworks, he endeavored, working trial and error, to develop a personal style of “black painting” able to stand up to works by the abstract expressionists. The result was a ten-year slump when he was unable to show any work.

It was an encounter with monks living remote from society at a Trappist monastery in Hokkaido that led to a breakthrough. Murakami was struck by their ascetic lives of work and prayer, and felt moved by their piety. With time he came to believe in Christianity, and in 1979, he underwent a baptism and formally became a Catholic.

Prior to his baptism, he had arrived at a method of applying charcoal powder and black paint in small amounts, with a pallet knife, to a canvas painted with a black foundation. After his baptism, then, the action of painting, itself, took on a stronger religious meaning for him. In some cases, he invests considerable time, even years, in producing a

painting. Such works can be seen to express not only the time Murakami spends in production but also the condensation of his thoughts and actions. His black paintings, which emerge from creative actions motivated by the discipline of “prayer” rather than self-expression, are filled with solemn quietude and deep spirituality. (K.H.)

Tomoya (1976–) [pp. 104–107]

Born in Nagoya, Aichi prefecture.

Tomoya has enjoyed drawing mazes since elementary school. When feeling lost and directionless after graduating from Meinan Technical High School, he took to drawing mazes again. Finally, after working in an architectural design office, he went independent in 2008 and, from 2010, began actively creating mazes for exhibiting. In 2014, he was selected to show in the 5th “What is Drawing” public entry exhibition.

His *Maze that Looks Like an Animal's Profile*, created at the time of his graduation from elementary school, *Untitled*, which he drew when living aimlessly after high school, and *Maze*, which he started in 2010 and completed in 2013, show a progression toward mazes of larger scale rendered in finer lines and greater detail. In *Maze*, the lines representing the walls of the maze wind about while widening and narrowing, like altitude lines on a map, thereby producing areas of lightness and darkness suggestive of organic form. So intricate is its pattern of curving lines, the maze appears like a natural formation, such as mountains viewed from directly overhead.

Because of the complexity and detail of his mazes, one might think them impossible to navigate, but Tomoya in fact provides each with a starting entry and final exit and, continually during its production, confirms its integrity as a maze. For Tomoya, a maze symbolizes the difficulties and loss of direction one experiences in life. It also offers the hope one will find a way out. Then, each little twist and turn of the path is elemental in forming the detailed overall composition, so beauty can be found in the process itself of getting lost and experiencing difficulty. (M.T.)

Oki Hiroyuki (1964–) [pp. 108–112]

Born in Tokyo.

Oki Hiroyuki began producing films while an architecture student at Tokyo University. In 1989 he embarked on his “Matsumae-kun” series. Then, in 1991, after relocating his production base to Kochi City, Oki began filming in loca-

tions throughout Japan and giving frequent showings. He has furthermore drawn attention as an artist with installation works combining his films with items related to their production or taken from his own everyday life. As of 2000, he has also led a dance team, TEAM “M-I,” which performs at the annual Yosakoi Festival in Kochi. Oki’s films have been shown at the Sundance Film Festival and other international film festivals. He received the 46th Berlin International Film Festival’s NETPACK award, and his activities have won international acclaim.

Yusho-Renaissance, which debuted in 1995, the year of the Hanshin Earthquake and Tokyo sarin subway attack, imagines “pilgrims of the future” in a future world based on the historical past and takes rebirth as a theme. Oki’s new installation work for this exhibition, then, incorporates three film undertakings from throughout his career (his early “Matsumae-kun Series” films, the film *Umu / Omu1* he spent 7 years producing from 2005, and his newest work begun in 2011, *Mitsumetsutsu-Yumi*) with drawings and various objects in an endeavor to produce a correlation chart of his oeuvre. The film imagery, continually revised through the years with repeated filmings and re-editions, has furthermore been re-structured for the installation context. The result shows the true essence of Oki’s work. (M.T.)

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