News Release

ARTIZON MUSEUM | ISHIBASHI FOUNDATION

September 17, 2026
Artizon Museum, Ishibashi Foundation

The Strangers' Gaze—Japanese Artists in Europe

October 24 [Sat], 2026 - January 31 [Sun], 2027

Chapter titles were revised.

KURODA Seiki, *Woman Sewing*, 1890, Artizon Museum, Ishibashi Foundation

The Artizon Museum, Ishibashi Foundation (Director: ISHIBASHI Hiroshi), presents *The Strangers' Gaze— Japanese Artists in Europe*.

Since the Meiji Restoration of 1868, many people from Japan have traveled to Europe to acquire knowledge of Western culture. Those studying abroad included artists who encountered both classic painting and the latest art trends and avidly absorbed them. Through their experiences in Europe, including painting the human figure using a model, sketching the nude in art school classes, copying famous works in museums, and portraying scenes en plein air, these étrangers (aliens, strangers) created a truly vast array of works. The works they produced during their European sojourns eloquently tell us what they saw and what they learned and, at the same time, are critically important guides for understanding how their experiences in Europe inspired them in creating their own new painting styles and what stimuli they brought back to the art world in Japan.

This exhibition presents over a hundred vibrant paintings from the Ishibashi Foundation Collection that artists, including Kuroda Seiki, Fujishima Takeji, Yasui Sotaro, and Fujita Tsuguharu, created while in Europe. Special Selections from the Collection will also be on view in the exhibition area.

Highlights

1. All Created in Europe: The Fascination of Japanese Western-style Painting, Interpreted Through Works Created While in Europe

This exhibition is composed entirely of works created by Japanese artists in Europe, while they were studying there. Hyakutake Kaneyuki's *Reclining Nude*, a landmark painting, is from the earliest period in which Japanese artists painted nudes in oils. It also demonstrates the high level of technical mastery he had acquired. In Kuroda Seiki's *Woman Sewing*, the model is a woman that the artist became close to while in France. The luminous *plein-air* style, filled with light and color, that Kuroda mastered in France exerted so much influence that it inspired what was called the New School and split the field of Western-style painting in Japan. These works from their European sojourns not only represent an aspect of the development of Japanese Western-style painting but are also filled with the fresh appeal of artists still in training.

Left: HYAKUTAKE Kaneyuki, *Reclining Nude*, c.1881, Artizon Museum, Ishibashi Foundation
Right: KURODA Seiki, *Woman Sewing*, 1890, Artizon Museum, Ishibashi Foundation

2. Not Just Paris! Pilgrimages to Sacred Places, Artists' Colonies, Travels to Ancient Sites

Most of the Western-style artists who went to Europe headed for Paris, where they painted its beautiful urban landscapes. They made pilgrimages to "sacred terrain," including the ateliers of artists they admired and famous places depicted in acclaimed works. They also set out together on sketching trips to areas on the outskirts of Paris, where life was less expensive than in the city and magnificent scenes unfolded. For example, they set off for Aix-en-Provence, Cézanne's home, or converged on the artist colony at Grez-sur-Loing, where Kuroda Seiki and many other artists from foreign lands gathered. They also went further, visiting ancient sites in Italy and Greece in search of the origins of Western art. This exhibition introduces stories of the places that captivated them.

HAYASHI Shizue, *Mont Sainte-Victoire*, c.1925-29, Artizon Museum, Ishibashi Foundation

ASAI Chu, *Washing Place in Grez-sur-Loing*, 1901, Artizon Museum, Ishibashi Foundation

3. A Large Exhibition—More Than a Hundred Western Paintings from the Ishibashi Foundation Collection

Fujishima Takeji's *Black Fan*, widely celebrated as a masterpiece of the female figure, is a work that Fujishima cherished above all others in his later years. It entered our collection thanks to his deep relationship of trust with our founder, Ishibashi Shojiro. It is also said that Shojiro once entertained the idea of creating a "museum of copies," and, on the occasion of Takata Rikizo's going to Europe, commissioned him to make copies of old master paintings, which Shojiro then added to his collection. The Ishibashi Foundation also owns many other signature works, created during artists' stays in Europe, including Asai Chu's *Washing Place in Grez-sur-Loing* and Sakamoto Hanjiro's *Woman with a Hat*. This exhibition also marks the first public showing of our new acquisitions, including Masamune Tokusaburo's *Fresh Verdure*, Hazama Inosuke's *Approach to the Village (View of Besançon)* and *Seafront Road in Nice*, and Takashima Yajuro's *Foggy Day*. This large-scale exhibition presents, on two floors, more than a hundred Western-style paintings from the collection.

FUJISHIMA Takeji, *Black Fan*, 1908-09, Artizon Museum, Ishibashi Foundation

【New Acquisitions】HAZAMA Inosuke, *Seafront Road in Nice*, 1935, Artizon Museum, Ishibashi Foundation

【New Acquisitions】TAKASHIMA Yajuro, *Foggy Day*, 1930-33, Artizon Museum, Ishibashi Foundation

Composition of Exhibition

Chapter 1　Figure Painting

KURODA Seiki, *Girl of Bréhat*, 1891, Artizon Museum, Ishibashi Foundation

YAMASHITA Shintaro, *Woman Reading*, 1908, Artizon Museum, Ishibashi Foundation

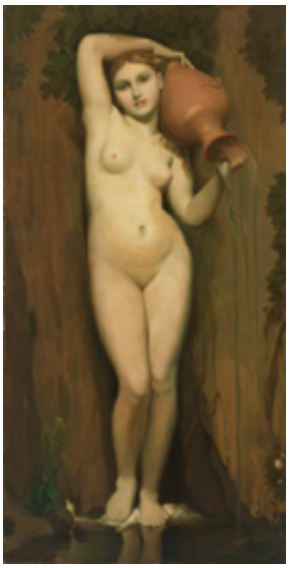
SAKAMOTO Hanjiro, *Woman with a Hat* 1923, Artizon Museum, Ishibashi Foundation ★

Chapter 2 The Nudes

YASUI Sotaro, *Bathers*, 1914, Artizon Museum, Ishibashi Foundation

FUJISHIMA Takeji, *Nude*, 1906-07, Artizon Museum, Ishibashi Foundation

Chapter 3　Copying



Left: WADA Eisaku, *Copy after Reminiscence of Castel Gandolfo by Camille Corot,* 1903, Artizon Museum, Ishibashi Foundation
Middle: YAMASHITA Shintaro, *Copy after Bust of Mariana de Austria by Diego Velázquez(?)*, c.1907, Artizon Museum, Ishibashi Foundation
Right: TAKATA Rikizo, *Copy after Fountain by Jean-Auguste-Dominique Ingres*, 1938, Artizon Museum, Ishibashi Foundation★

Chapter 4　Paris, Capital of the Arts

【New Acquisitions】MASAMUNE Tokusaburo, *Fresh Verdure*, 1915, Artizon Museum, Ishibashi Foundation

FUJITA *Tsuguharu, Paris Street Scene* 1918, Artizon Museum, Ishibashi Foundation © Fondation Foujita / ADAGP, Paris & JASPAR, Tokyo, 2026 C5471★

SAEKI Yuzo, *Café Terrace with Posters*, 1927 Artizon Museum, Ishibashi Foundation

Chapter 5　Sketching Trips—in France

MITSUTANI Kunishiro, *Landscape in Brittany*, c.1913, Artizon Museum, Ishibashi Foundation

IHARA Usaburo, *Landscape, Arles*, 1925, Artizon Museum, Ishibashi Foundation★

Chapter 6　Longing for Ancient Times—Italy, Greece, and More

FUJISHIMA Takeji, *Ruins in Rome*, 1908-09, Artizon Museum, Ishibashi Foundation

KOJIMA Zenzaburo, *Landscape in Toledo*, c.1928, Artizon Museum, Ishibashi Foundation

Exhibition Overview

Exhibition title:	The Strangers' Gaze—Japanese Artists in Europe
Exhibition period:	October 24 [Sat], 2026 - January 31 [Sun], 2027
Opening hours:	10:00 - 18:00 (until 20:00 on Fridays) ＊Last entry 30 minutes before closing.
Closed:	Mondays (except November 23, January 11), November 24, December 29–January 3, January 12
Organized by:	Artizon Museum, Ishibashi Foundation
Venue:	Artizon Museum, 5F, 4F Galleries
Admission (incl. tax):	Timed entry system (Online booking starts from September 24, 2026) Online ticket: 1,200 yen In-Person ticket (purchase at museum): 1,500 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 exhibition.
Curator:	TADOKORO Natsuko, ITO Eriko, HARA Sayuri

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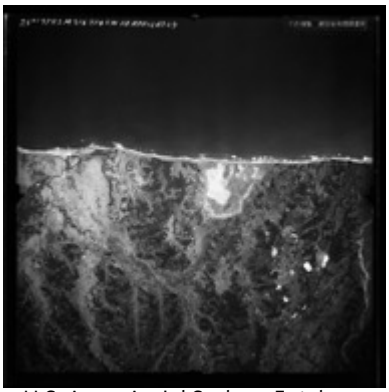
https://www.artizon.museum/en/
Directions: 5 minutes on foot from JR Tokyo Station (Yaesu Central Exit); Tokyo Metro Ginza Line Kyobashi Station (No.6, 7 Exit); Tokyo Metro Ginza Line, Tozai Line, Toei Asakusa Line Nihombashi Station (B1 Exit)

Concurrent exhibition

Jam Session: The Ishibashi Foundation Collection × FUJII Hikaru WHOSE LIGHT?


U.S. Army Aerial Surbey, Futaba, Fukushima, 1947

Since its opening, the Artizon Museum has held its annual Jam Session, a collaborative exhibition that combines works from the Ishibashi Foundation Collection with those of a contemporary artist. For the seventh Jam Session, we welcome Fujii Hikaru, who has studied the close relationship between the arts, society, and history through detailed research and fieldwork.
In this exhibition, Fujii focuses on the central theme of "light = truth," from Plato's "Allegory of the Cave," in Book VII of The Republic. Rather than focusing on what the light illuminates, he inverts the question to "Who is shining that light?" and critically reexamines the very structure of truth itself. In response to that query, this exhibition displays works from the Ishibashi Foundation Collection, following a timeline from ancient times, the middle ages, the modern period, and the postwar period, along with work by Fujii, including new work by the artist.

Venue: Artizon Museum, 6F Gallery
Organized by Artizon Museum, Ishibashi Foundation

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