

## 編集後記

堀 良 慶

『コレクターズ・コレクション』として四五名、一七〇点の作品を集めた「わの会」会員によるコレクターの蒐集記の第二弾が、『わの会の眼Ⅱ』として発刊の運びとなりました。

コレクションが本に掲載されることは、

- (1) 出品者にとっては自己表現、自己実現であります。
- (2) 多くの作品の中にコレクションを置くことは、コレクターにとって他流試合でもありません。
- (3) コレクションの画像とコメント、略歴による表現は、出品者の人格をも表しています。
- (4) 画像とコメントが主役のこの本を手にとって鑑賞いただくことは、美術の普及につながる地に足の着いた活動となります。

それゆえ、出品者はプライドを持って作品を選抜しますし、コメントにも思いが込められています。そのように選ばれた絵や彫刻を媒介として会員同士がコミュニケーションをとり、一冊の本を編むために合意をはかり、さらに会員のボランティア活動というプロセスをとることによって、この蒐集記は生み出されました。主役はあくまで絵や彫刻、コメントはコレクターの表現手段ですが、四五名にも及ぶ多くの会員がこれぞという作品を出品し、その作品にまつわる心のもった文章を寄せることによって、蒐集という行為や美術の普及をめぐる価値観を共有することにもつながりました。

## NPO 法人あーと・わの会のご案内

### I 設立の趣旨（設立趣意書より）

この法人は、主に美術コレクターとわたくし美術館の共同作業により、一般社会に対して、美術品の公開、美術品の有効活用、埋もれた美術品の発掘顕彰に関する推進とその支援事業を行い、美術普及の実現に寄与することを目的とする。

### II 具体的な活動内容

- 1) 質の高いコレクションの公開、美術普及活動の推進及び表彰  
年1回の巡回展、年1人の表彰。
- 2) 講演会の開催  
年1～2回開催。
- 3) 埋もれた作家の発掘、顕彰、普及  
コレクター、わたくし美術館が実施。
- 4) ホームページ（HP）による活動状況の公開  
1～2か月に1回更新。
- 5) 作品持ち寄り放談会の開催  
年4回実施。楽しい会です。
- 6) 会誌・図書発行  
会誌／年4回発行。図書／2012年『わの会の眼』発刊。
- 7) 上記の目的を達成するために必要な事業の実施  
会報／毎月発行。

### III 設立：2010年8月17日 法人登録

（\*前身の「わたくし美術館の会」は、2003年5月設立。通算14年目）

- ### IV
- 1) 会員数：73名、15美術館（2017年1月現在）
  - 2) 会員の構成：わたくし美術館15館、コレクター50名、作家、画廊、美術愛好家、美術研究者、修復家、額縁製作者、美術普及家、美術館設立準備者3名

### V 入会

入会の条件：入会申込書を提出いただきます。

\*詳細については事務局宛に手紙、電話かメールでお問い合わせください。  
HPも参考にしてください。

事務局：〒277-0871 千葉県柏市若柴1-358 柏わたくし美術館内  
TEL：04-7134-8293  
メールアドレス：ryokeihori@yahoo.co.jp

### VI 会費

入会金：10,000円  
年会費：10,000円（11月以降入会の場合、初年度は半期分として5,000円）

二〇一二年に発刊しました初版の『わの会の眼』は、お陰様でマスコミ、読者の皆様、関係者の皆様からも高い評価を受け、会員からも喜ばれました。とはいえ、上手くいって当たり前の作業です。今回の掲載作品の募集にあたっては、出品数と質がとても気になっておりました。結果としては、初版の出品者三五名の内、三〇名の方がこの続編にも出品され、さらに新たな一五名の会員からも出品を得て、作品数は一七〇点に及びました。作品の質について申せば、流行に左右されぬ、時の試練に耐え抜いた作品が集まりました。知る人ぞ知る作家が多く、埋もれた作家、知られざる作家も多く、また、名品、珍品も数多く出品されております。秘蔵のコレクションを出された方も見えます。ここに掲載されている作品群は、コレクターに強く求められ、大切に手入れ、修復、保管、研究され、また展示され、愛でられてきたものです。コレクターのコレクションに対する愛情や思いを読者の皆様にも届けられたらと願いながら、編集のお手伝いをさせていただきました。

美術評論家であり、また平塚市美術館館長代理を務められる土方明司さんに玉稿を賜り、さらに東御市梅野記念絵画館館長の佐藤修さんと丸山治郎さんからは、コレクションの代表的な作品をお寄せいただきました。この場をお借りして心からお礼を申し上げます。

（ほり・りょうけい／書籍プロジェクト事務局）

## Foreword

Nohara Hiroshi

The book entitled *Wa-no-kai no me (Eyes of the Wa-no-kai Association) -The Quiet Passion of Collectors* was published in June 2012 as one of the tenth anniversary memorial projects of the Art Wa-no-kai Association (“Wa” in Japanese has various meanings such as a circle, harmony and peace, and “Wa-no-kai” was established as an association with the aim of achieving a harmonious collaboration among art collectors and their private museums). The present volume *Wa-no-kai no me II (Eyes of the Wa-no-kai Association II) – Works of Art to Capture Your Heart* is its sequel edition. A non-profit organization, Art Wa-no-kai consists of a group of small collectors and it was originally established as a group called “The Collectors Create ‘My Museums’!” At the present time, our association consists of approximately 73 members who mainly collect works executed by deceased Japanese painters of Western-style art. We are promoting activities that are aimed at popularizing art by exhibiting artistic works and by excavating and honoring relatively unknown artists. As you can see by browsing this book, the works introduced in its pages are, despite being neither famous nor expensive, in many instances perfect gems. Our members from all over the country have expended their best efforts over many years to collect these works. The works appearing here comprise 170 pieces by 145 artists and they were produced over a period of 133 years from 1881 to 2014. The vast majority are oil paintings but the collection also includes watercolors, prints, Japanese traditional paintings and three-dimensional works.

From 2015 to 2016, most of the works published in the previous volume were exhibited at the Hiratsuka Museum of Art and at the Umeno Memorial Picture Gallery in Tomi City, where they proved extremely popular with the visitors. It was quite a rare event for the collections of small private collectors to be exhibited together as an official exhibition in a serious manner at two public museums, and it was also an immense pleasure for us as art collectors. These works, which we are used to seeing in the familiar surroundings of our own homes, took on a remarkable new attractiveness thanks to the use of full-scale lighting technology and we were deeply moved as if we were watching the proudest moment in the lives of our own children. It is our sincere hope that the works included in the present volume will likewise experience their proudest moment if the opportunity for a similar exhibition arises.

Please look through the collection for your favorite pieces. I’m sure you can find at least one. And please take your time to enjoy viewing and appreciate the beauty of these art works. We welcome you all as friends and fellow art enthusiasts.

Nohara Hiroshi

Director of NPO Art Wa-no-kai Association

## Information on NPO Art Wa-no-kai Association

### I. Objectives of Establishment (Prospectus)

The main objectives of this organization are to promote and support activities related to the exhibition and effective utilization of works of art for the benefit of the general public as well to promote the discovery and recognition of hitherto unknown works of art based on collaboration with art collectors and their watakushi museums (“watakushi” in Japanese means “I” or “my”, and the term “watakushi museums” refers to private museums personally organized by Art Wa-no-kai members, usually at home), and through these activities to contribute to the further popularization of art.

### II. The Content of Specific Activities

- 1) Exhibiting high-quality collections, and promoting and commending activities aimed at the popularization of art:  
We organize one circulating exhibition each year, and we present an award to one individual each year.
- 2) Holding lectures:  
We organize one or two lectures each year.
- 3) Discovering, honoring and popularizing unknown artists:  
Each collector and his/her watakushi museum practice these activities.
- 4) Publicizing these activities through our homepage:  
We update our homepage with the latest information once or twice a month.
- 5) Holding meeting parties to show our members’ works and facilitate communication:  
We organize a meeting four times each year. This is a fun event for the members.
- 6) Publishing the organization’s Bulletin and books:  
We publish four issues of the Bulletin each year and our first book, *Wa-no-kai no Me (Eyes of Wa-no-kai Association)*, was published in 2012.
- 7) Projects necessary to achieve the objectives stated above:  
We provide our members with a report once each month.

### III. Establishment: The organization was registered on August 17, 2010.

(\*Its forerunner, the Association of Watakushi Museums was founded in May 2003. So, the organization’s history comprises 14 years in total.)

### IV. Members

- 1) Number of members: 73 people and 15 watakushi museums (as of January 2017).
- 2) Membership composition: The membership comprises 15 watakushi museums and 50 collectors, as well as artists, art galleries, art lovers, art researchers, restorers, people attempting to popularize art, and 3 people preparing to establish their own watakushi museums.

### V. Enrollment

Conditions of enrollment: The submission of a membership application form is required.

\*For details, please contact us by letter or email. Please refer to our homepage (only in Japanese) as well.

The secretariat: c/o Kashiwa Watakushi Museum  
1-358 Wakashiba, Kashiwa-shi, Chiba 277-0871 Japan  
E-mail: ryokeihori@yahoo.co.jp

### VI. Fee

Enrollment fee: 10,000 yen

Annual fee: 10,000 yen (In the case that enrollment commences in or after November, the annual fee for the first year is to be 5,000 yen as a half term fee.)

For the publication of the art book *Wa-no-kai no me II*  
(*Eyes of the Wa-no-kai Association II*)

Hijikata Meiji

In 2015, an exhibition featuring the collections of the members of the Art Wa-no-kai Association was held at the Hiratsuka Museum of Art. The subtitle of the exhibition was “Unknown perfect gems collected by the salaried worker collectors”. Art Wa-no-kai is a friendly association bringing together art collectors working in various professions including office workers, public employees, doctors and others. The items in their collections are the very opposite of ostentatious things, but each one is a hidden perfect gem that embodies a discrete charm like that of oxidized silver. Overall, the 146 works exhibited at the museum revealed the personalities and attractiveness of their respective painters and sculptors to perfection, and each one exuded an unforgettable impression although they are relatively small works. The reason why such splendid works have been collected can only be because this group of collectors have poured their passion and tenderness into art and hunted around for these works while gathering related information without sparing effort or time.

In previous ages, works of art were collected by the rich and powerful, and it was mainly after the advent of the modern era that they became objects of collection by ordinary people. In Japan, the well-known collectors were capitalists affiliated with financial combines. These individuals built up luxurious collections based on their abundant funds. Many of their collections are now housed in nationally important private museums where the general public can view them. The main private museums are Sankeien founded by Hara Zenzaburo and Hara Sankei, Okura Shukokan (the Okura Museum of Art) founded by Okura Kihachiro, the Nezu Museum housing the collection of Nezu Kaichiro, Seikado Bunko Art Museum founded by Iwasaki Yanosuke and Koyata, the Ohara Museum of Art housing the collection of Ohara Magosaburo, the Bridgestone Museum of Art founded by Ishibashi Shojiro, the Gotoh Museum housing the collection of Gotoh Keita and the Idemitsu Museum of Art founded by Idemitsu Sazo. Among the museums of contemporary art, the Hara Museum founded by the banker Hara Rokuro is well known. Also, the billionaire art lover Fukutake Soichiro has transformed the small island of Naoshima in the Seto Inland Sea into an internationally famous “art island”. The above-mentioned art museums are well known both inside and outside of the country and they house rich collections in comparison with which the poor local public museums cannot compete. On the other hand, there have been other less wealthy collectors who have gathered their collections step by step by making superb use of their limited funds, their exceptional eye for quality and their intuition to finally establish notable collections. Art dealer Sunouchi Toru and collector Umeno Takashi stand out as representatives of this keen-eyed group. These two men influenced me personally. From them, I learned to earnestly play serious games with works of art using only my own eyes and brain, and this is something one cannot learn through academic study alone.

Sunouchi Toru was running Gendai Gallery, which has become a legendary gallery since that time, and was supporting nameless but promising painters. There

are many painters who made their names by taking advantage of opportunities to hold exhibitions at his gallery. Sunouchi was also known as a fine writer, and his series of essays *Kimagure bijutsukan* (literally meaning “Capricious Museum”) have become a must-read for art fans. He was also known by the nickname of “the art dealer who would not sell” and he kept many important favorite works on hand. These works are now permanently exhibited as the Sunouchi Collection at the Miyagi Museum of Art, and enthusiastic fans from all over the country enjoy visiting this collection.

The former office worker and art collector Umeno Takashi ran an art research institute named Geirin in Tokyo's Kyobashi district after his retirement. Umeno's father was Umeno Mitsuo, who had been a friend of the famous painter Aoki Shigeru and came into the possession of most of his works after Aoki's early death. During his time at Geirin, Umeno brought to public attention a number of forgotten painters and broadly pointed out their value regardless of profit. The reevaluation of such able painters as Imanishi Chutsu, Ito Kyuzaburo, Sugano Keisuke, Yoshida Takashi and others, who were seldom subjects of discussion in the art world at that time, might never have happened without Umeno's efforts. His collection is now exhibited at the Umeno Memorial Picture Gallery in Tomi City of Nagano Prefecture.

My first impression upon viewing the Sunouchi Collection and the Umeno Collection was of the strong passion and love that these two men must have felt towards the art they collected. The scale of both collections is extremely modest when compared to the above-mentioned great collections. However, while the individual works in their collections are restrained, they each have the power to gradually affect the hearts of their viewers. These collections also suggest a real notation that art is a mental activity after all. Whenever I visit either collection, I somehow gain confirmation of the important basics of art.

Many of the members of Art Wa-no-kai have been instructed and influenced by both Sunouchi and Umeno. The spirit and attitude of both of these men toward art has directly contributed to the atmosphere of this group. This can be easily realized by browsing this book, which is the second volume in the *Wa-no-kai no me* (*Eyes of the Wa-no-kai Association*) series. Here we cannot view any of the great master works that grand collectors often have. Also there are no works exclusively intended for sale by popular artists. All the works are gems brought to fruition by their respective creators only with a great deal of effort. Moreover, the comments the collectors have written about their beloved art pieces, of which they can be justly proud, are things that neither critics nor museum curators could have possibly written. All the comments are literally bursting with affection for the works.

I sincerely hope that the publication of this book, which has been long awaited, will broaden the circle of ordinary collectors who love art.

Hijikata Meiji

Art Critic and Vice Director of the Hiratsuka Museum of Art







\*\*\* 所蔵家・執筆者一覧 \*\*\*

【な】	森清治郎《サンクールの眺め(セーヌ河)》 234	荒井陸男《M氏の肖像》 94	中村正義《おとこ》 286
中井嘉文(なかいよしふみ)	森田信夫《アムール河の初雪》 232	栗原忠二《大運河の夕暮れ》 104	
今井ロゼン《バラと花瓶》 160	野原 宏(のはらひろし)	清水良雄《一本松夕景》 110	【み】
大貫松三《柿と栗》 152	饅嘔《レインボー北斎》 190	古嶋松之助《雪の日本橋》 102	三浦 徹(みうらとおる)
荻須高德《赤いひさしのある家》 162	荒井龍男《ボードレールの碑》 186	松山忠三《お城の花屋》 98	タカハシ・ノブオ《人形》 340
児玉幸雄《モンマルトル》 164	荒井龍男《静寂》 198	三迫星洲《北京の角楼》 100	西村宣造《阿吽》 344
桜井浜江《花瓶》 154	安藤信哉《静物》 194	山崎、ヴィンセンシオ《城壁のある町》 106	松田正平《自画像》 346
鶴田吾郎《層雲峡》 150	瑛九《(仮)花束》 196	龍 駿介《海内第一の山》 96	松村光秀《黙唄》 342
寺田政明《むくげ》 158	北岡文雄《漁夫と烏と白い船》 188	福田豊万(ふくだとよかず)	
三岸節子《花》 166	古茂田守介《小児像》 202	長谷川潔《花》 132	【や】
森 芳雄《母子像》 156	津高和一《作品》 192		山瀬一洋(やませかずひろ)
中村儀介(なかむらぎすけ)	野口彌太郎《セビラの行列》 200		オチ・オサム《フォンタナに捧ぐ》 248
上野山清貢《鮭》 262		【ほ】	山下 清《ちぎり絵「富士さん」》 250
木村忠太《初夏B》 260	【は】	堀 良慶(ほりりょうけい)	
野見山暁治《ほほづえ》 258	橋本昌也(はしもとまさや)	内田 巖《風景》 222	
中村 徹(なかむらとおる)	甲斐庄楠音《太夫道中図》 90	加賀孝一郎《伊良湖の海》 224	【よ】
安藤義茂《白いリボンの少女》 136	菅 楯彦《高士観梅図》 92	草光信成《西の空》 226	横山俊樹(よこやまとしき)
津高和一《公園風景》 138		鞍掛徳磨《老母》 230	青木 繁《桜》 24
山口長男《富士山麓》 134	【ひ】	菅野圭介《秋》 214	
中山真一(なかやましんいち)	平園賢一(ひらぞのけんいち)	仲田菊代《帽子の女》 216	【わ】
山田彊一《婆羅門シリーズ No. 7	阿部金剛《郷愁》 62	野田哲也《日記1976年8月19日》 218	和田孝明(わだたかあき)
アジャンタ No. 1》 276	植木 茂《合》 74	水野 朝《ゆうちゃん》 228	伊原宇三郎《ロシア貴族ガロチェンコ夫人》 82
山田彊一《現代餓鬼草子シリーズ	川上邦世《春風駘蕩》 72	村上肥出夫《パリの街角》 220	岩崎勝平《ひじつく》 80
太郎と花子(No. 11)》 278	澤部清五郎《座せるシュザンヌ》 66		桂 ゆき《身辺雑記》 76
	土方久功《孤島》 68	【ま】	北川民次《仲間の画家たち》 78
【に】	広幡 憲《浮標》 58	松尾陽作(まつおようさく)	
西澤賢史(にしざわけんし)	普門 暁《アンナ・パヴロヴァ	浅井 忠《さくら》 14	
篠原新三《収穫(仮題)》 130	(瀕死の白鳥印象)》 64	岡村政子《木靴を履いた西洋婦人》 12	
松村綾子《紫陽花》 126	堀 進二《老婆の肖像》 70	金山平三《樹》 16	
万羽 章《1950年夏の女(仮題)》 128	吉岡 憲《煮もの》 60	後藤工志《柿日和》 18	
		小山周次《井之頭池》 22	
【の】	【ふ】	三宅克己《湯ヶ島》 20	
野口 勉(のぐちつとむ)	福井 豊(ふくいゆたか)	丸山治郎(まるやまじろう)	
中村研一《風景》 236	相田直彦《磐梯山の景》 108	井上長三郎《猫》 290	
		小山田二郎《幻の鳩》 288	





『わの会の眼II 心を射抜く作品たち』

発行 NPO 法人あーと・わの会  
企画編集 NPO 法人あーと・わの会 書籍プロジェクト  
野原 宏 理事長  
平園賢一 プロジェクト・リーダー  
堀 良慶 企画  
鈴木正道 会計  
中山ゆかり 編集  
斉藤博美 編集デザイン  
ティム・グロヴズ 翻訳  
校正 佐々木征 鈴木正道 野口 勉 和田孝明  
発行日 2017年6月25日  
連絡先 NPO 法人あーと・わの会 書籍プロジェクト事務局  
〒277-0871 千葉県柏市若柴 1-358 柏わたくし美術館内  
Tel : 04-7134-8293 E-mail : ryokeihori@yahoo.co.jp  
印刷 株式会社 総北海  
写真撮影 MGM 橋正人 富野事務所  
表紙 広幡 憲 《浮標》1948年  
裏表紙 鬨嘔 《ハート》1976年

© NPO 法人あーと・わの会 2017

(\*作家、遺族等著作権者の方々には、極力作品掲載のご許諾をいただくよう努めました、一部ご連絡先の不明な作品がありました。お心あたりの方は「わの会」事務局にお知らせください。)

*Wa-no-kai no Me II (Eyes of Wa-no-kai Association II)*

*– Works of Art to Capture Your Heart*

Publisher NPO Art Wa-no-kai Association  
Planning & editing NPO Art Wa-no-kai Association Book Project  
Nohara Hiroshi, Director  
Hirazono Kenichi, Project Leader  
Hori Ryokei, Administrator  
Suzuki Masamichi, Treasurer  
Nakayama Yukari, Editor  
Saito Hiromi, Editor & Designer  
Tim Groves, Translator  
Proofreading Sasaki Sei, Suzuki Masamichi, Noguchi Tsutomu, Wada Takaaki  
Publishing date June 25, 2017  
Contact The Secretariat of NPO Art Wa-no-kai Association Book Project  
c/o Kashiwa Watakushi Museum  
1-358 Wakashiba, Kashiwa-shi, Chiba 277-0871 Japan  
Printing Sohokkai Co., Ltd.  
Photography MGM, Tachibana Masato, Tomino Office  
Cover design Hirohata Ken, *A Buoy*, 1948 / *Ay-O*, *Hearts*, 1976

© NPO Art Wa-no-kai Association 2017

(\*The publishers have attempted to obtain the approval of the artists and/or the owners of the reproduction rights to the works reproduced in this volume. However, in some instances, we have been unable to contact the individuals concerned. Please contact us if you have any information concerning the holders of rights to these published images.)