

# Rantokaku Art Museum Annex

## ◆Exhibition Title

Manjiro Terauchi 60 years after his death and Seijiro Mori 20 years after his death  
Period: June 17th

## ◆Exhibition Overview

Two painters, "Terauchi of Naked women" and "Mori of Landscapes," each with a different theme.

This exhibition focuses on the encounter between the two artists and their postwar activities and introduces the creative paths of Manjiro Terauchi, who pursued nude painting, and Seijiro Mori, who pursued landscape painting.

Manjiro Terauchi (1890-1964) taught at the Tokyo School of the Arts for seven years from 1943 and trained the next generation.

One of the students he taught during this period was Seijiro Mori (1921-2004).

Seijiro Mori went to Terauchi every day and looked up to Terauchi's sincerity as his teacher for the rest of his life, and their teacher-student relationship continued throughout his life.

## ◆View point

The two painters, who were masters and apprentices, had much in common in their sincerity in painting but pursued different themes: nudes and landscapes.

This is an excellent opportunity to view works painted by two artists who pursued different themes while being masters and apprentices at the same time.

## ◆Profile

**Manjiro Terauchi** was born in 1890.

He passed away in Tokyo in 1964.

Graduated Tokyo School of the Arts, Major: Western Painting

He was active in the Imperial Art Exhibition and Literature Exhibitions before World War II. After the war, he exhibited many works at Japan Art and Kofukai.

He is a member of the Japan Art Academy.

**Seijiro Mori** was born in Aichi Prefecture in 1921

Graduated Tokyo School of the Arts, Major: Instructor in drawing and manual arts  
In January 1957, he went to France by sea, where he spent 20 months traveling freely throughout Europe. After returning to Japan, his paintings of European landscapes were highly acclaimed and established his reputation as a "Mori of Landscapes."

He passed away in Tokyo in 2004.

◆Recommended works

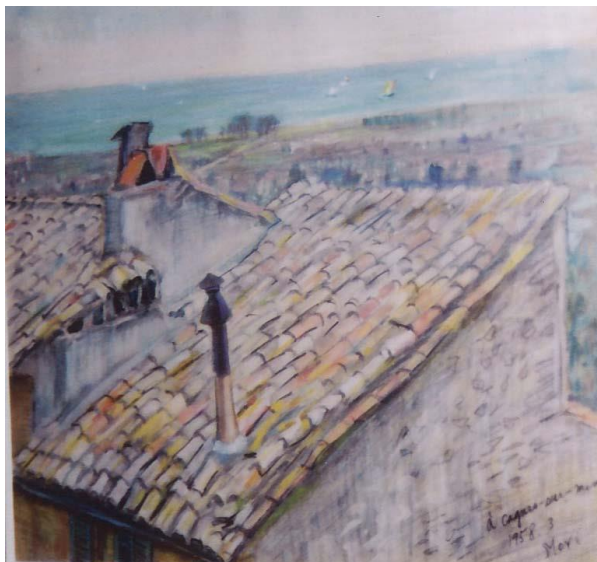


Manjiro Terauchi "Naked Woman" 1960, Canvas/Oil Painting

Manjiro Terauchi studied under Seiki Kuroda and observed the tradition of Western-style painting. The beauty of women that Terauchi pursued can be described as "Japanese beauty" that does not conform to Western norms.

Her skin is not a translucent purple-white, but a golden wheat color. The body is solid and rich. Her strong eyes are firmly focused.

The honest and sincere Manjiro Terauchi's "Naked Woman" seems to be alive with the artist's rebellious spirit to pursue his own personal beauty without being misled.



"From a window in Cannes" 1958, Paper/Pencil, watercolor, pastel

There is an anecdote that Seijiro Mori treasured one of the reproductions of Maurice Utrillo's paintings as a young man.

In his mid-thirties, Mori experienced a period of free sketching in European countries. His vision of painting historic structures was solidified in the face of the stone landscapes of Western Europe.

In his late 40s, he traveled throughout Japan and established a unique style of painting that depicts the unique lifestyle rooted in each region from a warm perspective.

Mori says of his own work that he wants to depict landscapes in which he can feel "the pride and joy of a continuous history."

In 1994, Seijiro Mori stayed and painted in Shimokamagari-cho, Kure City, Hiroshima Prefecture.

Mori is reported to have considered this stay an oddity, as his teacher, the Western-style painter Manjiro Terauchi, had a father from Kamagari-cho, Kure City, and he was enthusiastic about creating his work.

Two oil paintings, "The True View of Tenjinbana" and "Sannose Landscape," were painted during his stay.

The composition of the painting is based on the area from the Sannose district to the Shimojima district on Shimo-Kamagari Island. The Sannose district is a fast-flowing rapid and has had a harbor since the Edo era, when ships of the Korean mission used to visit the area.

"The True View of Tenjinbana" depicts the location of Tenjinbana, where a naval castle was located in the Edo era, as seen from a hill in the Shimojima district. It is a place with a peculiar topography that juts out like a natural jetty.