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Ogata korin red and white plum blossoms

Ogata Korin (1658–1716) Plum blossoms Japan, edo period (1615–1868), about 1709–13 Fan image mounted as a hanging scroll; ink and paint on gold paper (3009.1) Son of businessman, famous Rinpa artist Ogata Kōrin, initially studied painting with Yamamoto Soken (d. 1706) of kano school, but originally never planned for art to make his career. His familiarity with textile design was partly based on his experience working with the kimono within the family business, who introduced him to important designers and artists such as Tawaraya Sōtatsu (from the beginning of the 17th century), Hon'ami Kōetsu (1558–1637) and Kitagawa Sōsetsu (active around 1639–1650), but was most inspired by Sotatsu. Kōrin is known to have created depictions of the famous Sotatsuan Windy God and the God of Thunder (Fūjin rajin zu byōbu) and Waves on Matsushima's screens as a way to learn from the late master. Like many Rinpa painters, Kōrin was known in part for his successful designs for painted fans, including both sensu (folding type) and uchiwa (non-folding type). This example featuring plum blossoms is of the second type. Plums were a favorite object of Kōrin, whose red and white Prunus, a pair of two-piece folding screens in the collection of the MOA Museum in Atami, is considered a masterpiece of the Rinpa movement. Kōrin painted plum motifs in various formats, including but not limited to hanging scrolls, fans and kimono books, and many were later converted into sample books, where they became a source of inspiration for other textile designers. The composition of plum flowers is arranged in a typical Rinpa way with an emphasis on asymmetry, but at the same time achieves compositional harmony by thoughtful arrangement of positive and negative space. The weight of the plum branch, which extends diagonally over the surface, is balanced by the inclusion of a flowering tendril that stretches in the opposite direction. As for the artistic technique, the lichen on the branch's cutaneous it first appears to have been rendered by the traditional tarashikomi technique, but closer observation shows that it was completed using a combination of pigment and gofun (ground musme powder). Ultimately, in an unusual decision, Kōrin uses thin lines of cut gold foil (kirikane) to give details of red plum blossoms, a technique more closely associated with Buddhist icon images than with rinpa painting. – Erika Enomoto Ogata Kōrin, circa 1710, Edo Period Pair of double-walled screens, colours on silver and gold sheet above paper Each screen: height 156.0 cm, width 172.2 cm. National treasure The work of Ogata Korin (1658 – 1716) was influenced by the work of Tawaraya Sotatsu (fl. early in the seventeenth century). Korin's original style is embodied in the composition of this pair of images of plum trees and a stream two times the screen. Most of the trunk of the white-plum tree on the left screen is hidden, unlike the full trunk of the red-plum tree on the right screen. The trees are separated by the current flowing between them, and Corin's composition completely fills the screens. Plum flowers drawn without contours in the petals were later referred to as Corinthian plums. Branches and tree trunks are carried out in a wet pigment technique called tarashikomi, and water is rendered in stylized loops with sharp forms. Korin's own style creates a harmonous rhythm with an elegant taste. This pair of screens is considered the height of his maturity as an artist. The screens used to belong to the Tsugaru family. In 1953, discussions began about the acquisition of Ogat's Kōrin's pair of two-screen Red and White Plum Flowers, a work that Master Jinsai had long sought to own. But the negotiations were shipwrecked over price. Yasunosuke Ogiwara, who was the negotiator, suggested that if Master Jinsai was willing to pay two or three million yen more, he could have screens. Commenting that he didn't think it would cripple the church to meet such a price, he called on Master Jinsai to make an offer. The advice was encouraging. Master Jinsai loved Kōrin's works dearly and had long dreamed of obtaining red and white plum blossoms – a work that the Japanese government called a national treasure – but he suddenly firmly replied that his church's funds were in donations from its members, and that he could not accidentally spend such a large sum of money. That was the end of the discussion. Next time it happened a year later. Ogiwara told Master Jinsai that the owner had no intention of lowering the price. He also said that once ownership changes, there will be no hope of getting screens. Undoubtedly, many thoughts passed through Jinsai's head, but he came to a decision. There was no alternative: the church

would buy screens at the owner's price. Master Jinsai thus added this world-famous work of art to the collection he was building for the church. Red and white plum flowers have long been recognized as a masterpiece of Japanese art. Before Master Jinsai stunned them, the pair of screens had a strange past. Until the end of World War II, they were in the collection of the Tsugaru family, which was once a daimyo – feudal masters. In an airraid during the war, an incendiary bomb fell on the family treasure in which the screens were stored, along with other legacies. The crates in which the screens were stored began to smolder. Just as the screens themselves seemed to burn out in flames, the family servant managed to put out the flames and the screens were saved. After the war, they went from hand to hand: they were kept in and were crammed into barracks as warehouses. The conditions were so dangerous that it's a miracle the screens survived. After this odyssey, the screens eventually got into the hands of Master Jinsai, who loved Kōrin's work so much. For Master Jinsai personally and from the point of view of God's work, the purchase of red and white plum flowers was of great importance. Then, too, Master Jinsai's connection to Kōrin began from birth. The fibers of his connection with Kōrin, which are sometimes obvious and sometimes slight, indicate the depth of the bond between him and Ogata Kōrin. Of all the Rimpa-style artists, Master Jinsai especially loved Kōrin. He named his first shop after Korin, and then, as he developed many new products and designs, his affection for the artist grew. This attachment is also clearly seen in his 1907 call for Kakuzo Okakura, when Master Jinsai was immersed in the discussion of art until late at night. After World War II, when the extensive construction of the Sacred Grounds began, Master Jinsai created gardens that embodied the beauty of rimpa style in the three-dimensional world in the Hakone area, in front of the Cottage overlooking the mountains and in the plum garden and on the Aami Hill. Throughout Master Jinsaya's life, he had a strong affinity for the art of rimpa school and especially for her central character Ogata Kōrinová. The acquisition of red and white plum flowers was such an important event both in The Life of Master Jinsai and in terms of the divine task of building the ideal world. Favorably, red and white plum screen flowers were delivered to Jinsai's Minaguchi-cho house, in Atami, on the morning of February 4, 1954, the first day of spring according to the traditional oriental calendar. It is the first day of spring when living things wake up and come back to life after a winter rest. Spiritually, it is a day of joy when God's power waxes. Master Jinsai immediately had screens erected in the living room. He looked at the screens many times that day with deep pleasure. Something wonderful happened today, he said in the forew word to his remarks at the service that followed the beginning of spring. I'll be able to talk about it later. It is part of God's prototype of the future and is indeed auspicious. Since red and white plum flowers have been designated as a national treasure, in accordance with the provisions of the Cultural Estates Act, its change of ownership could not be disclosed until certain formalities had been completed. But Master Jinsai's commentary alluded to the purchase of red and white plum blossoms and believed that the favorable delivery of this famous work on the first day of spring was a joyous event that pushed the continued growth of the church. Kōrin deeply admired the work painter who worked in the first half of the 17th century. Kōrin studied Sotats' style and later created his own style. This painting is one of his most famous works. The composition is rather surprising. The trunk of the white plum tree is mostly off-screen, and one main branch returns to the screen horizontally. The trunk of the red tree is almost completely inside the screen, and its young branches stretch upwards. The current in the center passes through a pair of screens and gives the impression of expansion. The elegant pattern of the stream symbolically expresses the rhythmic flow of water. Plum flowers are shown only with pigment, without contours. This technique became very popular and was known as Kōrin Plum Flowers. Buds are scattered back and forth among fully open flowers in a pleasant way. Another feature is the application of tarashikomi, a technique in which colors are mixed dripping over each other, which is still wet, which is used here to display tree trunks. All these elements are combined to bring a stunning decorative effect that makes this pair of screens one of the greatest masterpieces in the history of Japanese art. The work, which was considered one of Kōrin's last years, has long been held by the Tsugaru family. Family.

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