



# Minol Araki

NATURE IN INK

Erik Thomsen Gallery



*Minol Araki: Nature in Ink*

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Erik Thomsen Gallery

## Foreword and Acknowledgements

As exclusive representative of Minol Araki's estate, Erik Thomsen Gallery is proud and delighted to host a second exhibition of masterpieces by this remarkable artist who combined a successful public career—as an international industrial designer and producer—with a private passion for painting. In contrast to our 2012 solo show featuring Araki's landscape compositions, on this occasion we focus on his paintings of fish, fruit, and flowers, mostly dating from the second half of the 1970s, one of his most fertile creative periods. He had painted throughout his early life but it was not until 1973, when he was in his forties, that he first met Chang Dai-chien (1899-1983), charismatic itinerant master painter, master forger, and one of the most influential figures in the twentieth-century art of East Asia. Araki became friendly with the elderly genius and with Chang's encouragement intensified his efforts to carve out a distinctive individual style, expressed in this catalogue through a dynamic splashed-ink technique, occasionally enhanced by the addition of color, sometimes sparing, sometimes lavish and striking. Araki's mature work clearly reflects the influence of the painting manner that Chang had adopted from the late 1950s. It also achieves a creative fusion of elements from diverse historical periods and cultures, encompassing the intimate album painting of China's Song dynasty (960-1279); lively, eye-teasing twentieth-century French still lifes; American artists, especially Ben Shahn (1898-1969); and, above all, the scholar-amateur manner in Chinese and Japanese painting.

Even before his meeting with Chang, Araki was committed to his own private vision of the *wenren* (in Japanese, *bunjin*: "men of culture" or "literati") tradition, both in its original Chinese guise and as reinvigorated by Japanese painters of the Nanga school such as Ike Taiga (1723-1776). One facet of

this tradition was indifference to commercial gain through artistic production—an attitude that was not always entirely sincere in pre-modern China and Japan but was deeply and truly felt in the case of Araki, whose professional success as a designer enabled him to pursue brush painting solely as an essential aspect of a refined, fruitful, and complete life. Despite a hectic business schedule and frequent travel between Hong Kong, Taiwan, Japan, and the United States, Araki remained philosophically committed to the *wenren* tradition and prized individual expression above all else, seeking always to capture the rhythms of nature in his art. I hope very much that you will share my enthusiasm for this unique inheritor and interpreter of a treasured lode of Asian visual culture.

In conclusion, it is a pleasure to acknowledge my debt to David Frank and Kazukuni Sugiyama, close friends of the artist, who have done so much to promote appreciation of Araki's art in the United States, and to express my gratitude to Claudia Brown for allowing me to reprint her illuminating essay in abbreviated form. Once again I applaud the efforts of Joe Earle, who compiled the text of this publication, and of our long-term designer, Valentin Beinroth, who has overseen yet another elegant production. As always, I also wish to thank my wife Cornelia, whose constant encouragement and support have insured that our gallery continues to prosper and to present a wide range of fine exhibitions.

Erik Thomsen  
New York, September 2015

# Fruit from the Wild Tree: The Paintings of Araki Minol

Claudia Brown

Despite the adoption of oil painting and other Western art media, traditional painting, carried out with ink and colors on a paper or silk ground, has continued to flourish in China and Japan. The styles of painting associated in imperial times with China's scholar-officials, often called the "literati," had spread to Japan and continued to flourish there as *bunjinga* (Japanese for the Chinese term *wenrenhua*, or literati painting). Painters following this tradition subscribed to an art theory in which the practice of painting was independent of commercial gain and professional ambition; rather, it provided an avenue for self-expression. In the late twentieth century, however, that belief declined to the extent that it is exceedingly rare to find a painter—in China or Japan—who would still maintain the separation of painting from professional success or, at least, from making a living. While many still emphasize the self-expression possible within painting, few can be considered independent from the art market. This rare quality, however, characterizes the remarkable life and work of Araki Minol, a China-born Japanese industrial designer who, successful in his design career, pursued painting for its own sake.

## Biography

Minol Araki was born in 1928 in the thriving industrial city and port of Dairen (now Lüda, also called Dalian) in Liaoning Province, at the tip of the Liaodong Peninsula, once part of Manchuria. Together with nearby Port Arthur (now Lüshun), the area had been captured by the Japanese in the Sino-Japanese War of 1894-5, but was soon returned to China, then under the Qing dynasty. By 1898 it had been leased to the Russians, who improved and maintained it as the ice-free port for their Pacific fleet, and developed a neighboring village, which they called Dalny, in order to have an additional commercial port and a rail link to Harbin. Dalny was ceded to the Japanese at the conclusion of the Russo-Japanese War of

1904-05; renamed Dairen, the modern city was completed and the port improved as planned by the Russians. Soon it was a major industrial center with railroad industries, machine building, shipyards, a cement works, and a chemical industry. Immediately after World War II, the Soviet Union occupied the city and the Japanese inhabitants were evacuated to Japan.

This background of multiple cultures in Dairen had an early influence on Araki. Growing up in an artistic family, he started to paint at a young age. At seven, he began studying painting under the guidance of an old Chinese artist who was a friend of his parents. Later he wanted to go to art school, but his parents urged more practical training. As a compromise, in 1945 he studied architecture at Nanman Kōsen, a technical school in Dairen, but after the end of World War II, he had to interrupt his study and return to Japan with his family. Araki recalled the event:

Around March 1945, following the expected, but very sudden, order "return to Japan," my mother, two sisters and I rushed to Dairen port. The ship was a cargo ship and not so big. Each of us carried one Boston bag and one sack. In my bag, which was my late father's and made from leather, I put materials for sketching and my favorite big sausages. As a boy of 17, I had no dark memories and looked forward, as in a dream, to the unknown country of Japan. My mother and my sisters, on the other hand, could not hide their tears. Finally, we arrived in Maizuru. At first sight Japan seemed as a miniature garden compared to the vastness of China and I remember feeling uneasy.

By 1947 he had resumed his studies at the Kuwazawa Design School in Tokyo. Influenced by Raymond Loewy's book *Never Leave Well Enough Alone*,

published in 1951, he decided to pursue a career in industrial design. The study of design, he felt, was closer to the "real art of his dreams."

Araki's professional career, as a designer of housewares and electronics for Nanbu Industries, Tandy Corporation/Radio Shack, Shenpix, and other corporations, took him frequently to Taiwan and Hong Kong as well as to the United States. Throughout these years he continued to paint, and by the 1970s his painting efforts intensified. In 1973, he first met the painter Chang Dai-chien (1899-1983) in Taipei. The introduction was made through the painter Yao Mengku, who had watched Araki sketching lotuses at the pond in front of the National Museum of History in Taipei.

In the late 1970s, Araki painted one of his most important landscapes, setting out his personal style of wet-on-wet washes of inks and colors within a diagonally composed arrangement of peaks and valleys. The use of brush and ink may owe inspiration to his mentor Chang Dai-chien, but the compositions seem quite independent of that great master, relying as they do on the meandering but strongly delineated motif of the road. The straightforwardness of this approach may stem from the demands of the format, already a precursor of the multiple-panel series Araki would create later in the 1980s. At the same time that Araki was formulating these landscapes, he also was painting faces and figures in abbreviated, expressive brushwork. During this burst of creative activity, he also painted several of the most traditionally Chinese works in his oeuvre, including small-format paintings of birds, fish, bamboo, and cabbage, as seen in the present publication. This was apparently a period of broad experimentation for him, since he also produced some of the most "Western" of his works at this time, including abstract compositions, still lifes, and a landscape of "European" inspiration, painted in Europe.

Throughout the 1980s, Araki returned again and again to landscape, expanding his multiple, modular panel format to stretch 70 feet in 24 vertical or 12 horizontal panels. By the late 1980s, he had begun to work in a manner inspired by the broad, flat areas of color seen in Nihonga, the neo-traditionalist Japanese painting of the twentieth century. This development culminated in his monumental *Snow Monkeys at Play in Autumn and Winter* (70 feet long in its full span, 1992). Araki's later lotus paintings (1986-97), contemporary with these works, are one of his most important series, a convergence of profound emotions, traditional associative meanings, and acute observation of the growth of these remarkable plants.

## Art and Design

Is there a relationship between Araki's professional work and his painting? It might be argued that the first aesthetic influence of his career was that of Raymond Loewy (1893-1986), the French-born American designer whose product designs, from the 1930s on, established industrial design as a profession. Loewy is noted for the "streamlined" vision of beauty he brought to the functional forms of automobiles, locomotives, buses, and airplanes as well as ordinary consumer products such as toothbrushes, ballpoint pens, radios, and appliances as "apostles of simplicity." This point of view may have resonated with Araki's own training.

Throughout his life, Araki did not collect old paintings, as so many artists have done, but instead acquired antique painting implements, including ink, ink stones, paper, and brushes. Perhaps it is a designer's inclination to treasure such tools. Beyond that, did Araki's professional work affect his painting directly? Chang Dai-chien studied textile dyeing, and scholars have pointed to a possible connection between that experience and his painting. In Araki's case, might we look to the ingenious modular format of his large-series paintings as an

element inspired by his design work? Finding beauty in the simplest solutions to problems is a designer's dream, and creating new interpretations of accepted forms is part of the training. Araki's transformation of the folding screen into a new format of serrated panels may stem from this aspect of his development.

#### *The Literati Spirit*

The styles and techniques of traditional Chinese and Japanese painting have continued to thrive, but the practice of painting has been fundamentally altered by social changes. While painting was once considered by many artists—primarily China's scholar-officials—as an expressive outlet that could remain separate from the commercial world, it has now become a professional pursuit. The roots of this modern approach to painting are often traced to eighteenth-century Yangzhou, where the artist and retired official Zheng Xie (1693-1765) emphasized that his paintings were available only through cash transactions. In the commercial economy of Yangzhou and, later, Shanghai, the emergence of new urban patrons for art, as well as the increasing importance of such specialized skills as portraiture and print design, furthered the commercialization of painting.

Nearly all of the well-known Chinese traditionalist painters—including Chang Dai-chien—have been professional artists. Contact with the West brought emphasis on commercial sales as an indicator of the merit of an artist; the rise of professional art and design schools played a major role in this evolution as well. The modernization of government and education in China, Taiwan, and Hong Kong has meant that virtually all traditional painters have become professionally involved in the arts, if not as artists who live by selling their paintings, then as teachers, art historians, or art dealers. Painting as an avocation exists among art historians, professors in art colleges, and art dealers, but this is quite

different from the separation of profession and avocation among the literati of the past.

While this rise in both professionalism and commercialism was in many ways a desirable development, it also meant the loss of that unique independence that true amateurs had enjoyed. The literati spirit remained, but its practice declined. In China, the literati tradition was codified into an acceptable art school curriculum, as *Guohua* ("National Painting"). In Taiwan and Hong Kong, too, it came to be defined merely as a medium for painting (as opposed to the oil-painting tradition or contemporary trends stemming from the postwar expressions of American and European artists). Literati painting has thus been transformed into a style and no longer guarantees independence from commercial concerns. *Wenrenhua*, China's tradition of painting by literary men, spread to Japan in the late seventeenth century and flourished there as *bunjinga*. The movement's success in China had been tied to the government practice of recruiting officials with literary background through civil-service examinations. Japan had no parallel government practice and artists there who embraced the *wenrenhua/bunjinga* tradition could not follow the standard model of finding vocation in government service and an avocation in painting and poetry. Nevertheless, interest in this manner of painting—both as a style and as a lifestyle—survived into the twentieth century, notably in the life and work of Tomioka Tessai (1837-1924). Tessai was a *bunjin* painter whose Confucian beliefs helped sustain him during Japan's period of rapid modernization and Westernization. Following the spirit of these literati, both Chinese and Japanese, right up until his death in 2010 Araki maintained a strong distinction between his professional work as an industrial designer and his entirely non-commercial pursuit of art in the avocation of painting.

#### *Internationalism*

The modern world is divided by distinct national borders, yet personal ties and cultural experience often defy such categorization, as with Araki, who referred to the "two homelands in my heart: one in the Orient, China and Japan, and one in the West, America." Even the Eastern "homeland" cannot be sharply delineated. The invigorating interaction of Japanese and Chinese cultures during the twentieth century should not be obscured by emphasis on political events. It has long been recognized that Gao Jianfu (1879-1951) and others of the Lingnan school, one of the first of China's "modern" movements in art, received schooling in Japan and carried home with them ideals developed from Japanese modern institutions and thought. Beyond that, leading Chinese artists of diverse backgrounds, including Chen Shizeng (Chen Hengke, 1876-1924), Feng Zikai (1898-1975), and Fu Baoshi (1904-1965), all studied in Japan. Chang Dai-chien, too, spent many years there. Araki began painting on what is now Chinese soil and has spent considerable time in Taipei. When he described his *Snow Monkeys at Play in Autumn and Winter*, for example, as "monkeys in Nihonga colors within Chinese landscape," it seemed a natural outgrowth of his experience.

Araki's paintings do not rely on the historical allusions that so many traditionalists in China and Japan have emphasized. He did not cite models among the great masters. However, when asked about teachers who were important to him, he responded that there were several artists whom he profoundly admired, including Chang Dai-Chien and Tomioka Tessai, both mentioned above. He acknowledged, too, that he had found inspiration in the work of the seventeenth-century eccentric Bada Shanren (also known as Zhu Da); also of interest to him were such twentieth-century Chinese artists as Fu Baoshi, noted for his richly textured landscapes, Qi Baishi (1863-1957), admired for his simple but dignified compositions of everyday objects, and the work of

Yokoyama Taikan (1868-1958), a Japanese painter active in Tokyo who worked in the Nihonga style. Western artists, too, inspired Araki, including Ben Shahn (1898-1969), the Russian-born New York artist noted for his sympathetic figure sketches. He also acknowledged influence from Pablo Picasso (1881-1973), whose classicist, cubist, and surrealist drawings and paintings had worldwide impact.

Minol Araki's paintings are rarely inscribed, but are sometimes signed in a manner that suggests the Western practice of adding one's name to a work in one of the lower corners. Following Chinese and Japanese tradition, however, Araki generally also applied a seal. Like many literati artists of the late eighteenth and nineteenth centuries, Araki designed his own seals, at times even using his fingerprint in combination with a seal. Employing handmade papers and a variety of natural inks and pigments, he signed his name with a deep sense of meaning. The character for Minol (Minoru), he pointed out, is frequently seen, using its alternative reading of *jitsu*, in such combinations as *shinjitsu* (truth), *seijitsu* (sincerity), *jitchoku* (honest, trustworthy), *jitsuzō* (real image), and *jittai* (substance, true nature). Araki, in translation, means "rough tree" or "wild tree" and in combination with Minol translates as "fruit on the rough or wild tree," a name which the artist considered had in many ways shaped his personality.

Araki once said: "My painting is a celebration of nature, a grateful song to all forms of creation expressed through brush painting ... By drawing from both East and West, I hope to achieve a perspective which is international, a bridge between cultures."

(Adapted from the author's essay in Claudia Brown and others, *Minol Araki*. Phoenix Art Museum, 1999.)



1  
*Crabs*

1976  
Ink on paper; silk border  
18 1/8 x 27 1/4 in. (46.2 x 69.2 cm)

Signed *Heishin jūichigatsu* 丙辰十一月 (November 1976) *Araki Minoru* 荒木實  
with square seal *Araki Minoru* 荒木實

2

*Fish and Coral*

1976

Hanging scroll; ink on paper with silk mounts

Overall 83 1/8 x 17 3/4 in. (211 x 45 cm)

Image 54 1/2 x 13 5/8 in. (138.4 x 34.7 cm)

Signed *Heishin kugatsu* 丙辰九月 (September 1976) *Araki Minoru* 荒木實  
with square seals *Araki Minoru* 荒木實 and *Taipei ni oite ga* 画於台北 (painted in Taipei)

10







3  
*Small Fish and Big Fish All Gather* 小魚大魚都来

1976  
 Four hanging scrolls; ink on paper with silk mounts  
 Overall (each) 87 × 27 3/8 in. (221 × 69.5 cm)  
 Image (each) 54 1/2 × 27 3/8 in. (138.4 × 69.5 cm)

First scroll titled *Kozakana taigyo torai* 小魚大魚都来 (Small Fish and Big Fish All Gather) with square seals *Hekiba* 碧琶 and *Araki Minoru* 荒木實; last scroll signed *Hekiba heishinnen kugatsu* 碧琶 丙辰年九月 (September 1976) *Araki Minoru* 荒木實 with square red seal  
 Paper label inscribed: "*Kozakana taigyo torai*" "小魚大魚都来" ("Small Fish and Big Fish All Gather")  
*Araki Minoru* 荒木實 *Migi yori daiichi* 右より第一 (First from the right) *Ichikyūshichirokunen kugatsu Taipei ni oite ga* 一九七六年九月画於台北 (Painted in Taipei, September 1976) *Dōnen jūgatsu Kōbōkaku hyō* 同年十月好望角裱 (mounted by the *Hao Wang Jiao* [Cape of Good Hope] studio in October of the same year)



4

*Three Fishes*

1977

Ink on paper; silk border

13 3/8 x 13 1/2 in. (34 x 34.3 cm)

Signed *Teishi hachigatsu* 丁巳八月 (August 1977) *Minoru* 實  
with circular seal representing a rough or wild tree (Araki)



5

*Angry Fish*

1977

Ink on paper; silk border

13 5/8 × 13 3/4 in. (34.5 × 35 cm)

Signed *Shichishichinen kugatsu* 七七年九月 (September '77) *Minoru* 實 with oval seal

16

6

*Bamboo and Rock*

1977

Ink on paper; silk border

27 × 18 3/8 in. (68.7 × 46.6 cm)

Signed *Teishi jūgatsu* 丁巳十月 (October 1977) *Araki Minoru* 荒木實  
with square seal *Araki Minoru* 荒木實



7

Bamboo

1977

Ink on paper; silk border  
27 × 18 3/8 in. (68.5 × 46.8 cm)

Signed *Teishi jūgatsu* 丁巳十月 (October 1977) *Araki Minoru* 荒木實  
with square seal *Araki Minoru* 荒木實





8

*Bamboo*

1977

Ink on paper; silk border

13 ½ × 13 ½ in. (34.2 × 34.2 cm)

Signed *Teishi jūgatsu* 丁巳十月 (October 1977) *Minoru* 實  
with square seal *Araki Minoru* 荒木實



9

Lotus

1977

Ink on paper; silk border

13 3/8 x 13 1/2 in. (34 x 34.3 cm)

Signed *Teishi hachigatsu* 丁巳八月 (August 1977) *Minoru* 實  
with circular seal representing a rough or wild tree (Araki)

24



10

*Pumpkins, Squash, Eggplant, Turnip, and Bamboo*

1977

Ink and colors on paper; silk border

35 7/8 × 73 1/8 in. (91.1 × 185.8 cm)

Signed *Teishi jūgatsu* 丁巳十一月 (November 1977) *Araki Minoru* 荒木實 with oval seal

26





11

*Table with Flower Vase, Platter of Cherries, and Lemons*

1977

Ink and colors on paper

18 7/8 × 21 7/8 in. (47.3 × 55 × cm)

Signed *Minoru* 實 with square seal *Araki* 荒木

28



12

*Desk with Flowers*

1977

Ink and colors on paper

18 ¾ × 21 ½ in. (47.6 × 54.9 cm)

Signed *Minoru 實* with square seal *Araki 荒木*



13

*Flowering Plum Branch*

1977

Ink and colors on paper; silk border

13  $\frac{3}{8}$   $\times$  13  $\frac{1}{2}$  in. (34  $\times$  34.3 cm)

Signed *Teishi hachigatsu* 丁巳八月 (August 1977) *Minoru* 實  
with circular seal representing a rough or wild tree (Araki)

32



14

*Flowering Plum Branches*

1977

Ink on paper; silk border

23 ½ × 23 ½ in. (59.8 × 59.8 cm)

Signed *Teishi nigatsu Honkon ni oite ga* 丁巳二月画於香港 (Painted in Hong Kong, February 1977)

with square seal and *Minoru 實* with oval seal

34



15

*Two Persimmons*

1977

Hanging scroll; ink and colors on paper with silk mounts

Overall 39 × 17 ¾ in. (99 × 44 cm)

Image 13 ½ × 13 ½ in. (34.2 × 34.2 cm)

Signed *Ichikyūshichishichinen ichigatsu* 一九七七年一月 (January 1977) 荒木實 *Araki Minoru*  
with square seal *Araki Minoru* 荒木實



36



16

*Bamboo*

1977

Ink on paper; silk border

18 1/8 x 27 3/8 in. (45.9 x 69.5 cm)

Signed *Teishi jūgatsu* 丁巳十月 (October 1977) *Minoru* 實  
with square seal *Araki Minoru* 荒木實

38



17

*Abstraction*

1978

Ink on paper; silk border

27 1/8 x 54 1/2 in. (68.8 x 138.5 cm)

Signed *Minol Araki JAN '78* with square seal

40



18

*Chinese Cabbages and Mushrooms*

1978

Ink on paper; silk border

13 5/8 × 27 1/4 in. (34.5 × 69.2 cm)

Signed *Shichihachinen jūnigatsu* 七八年十二月 (December '78) *Araki Minoru* 荒木實  
with square seal *Araki Minoru* 荒木實

42





19

*Chinese Cabbage*

1978

Ink on paper; silk border

13 ½ × 13 ¾ in. (34.3 × 34.5 cm)

Signed *Shichihachinen jūnigatsu* 七八年十二月 (December '78) *Araki Minoru* 荒木實  
with square seal *Araki Minoru* 荒木實

44



20

*Three Fishes*

1978

Ink on paper; silk border

13 3/8 x 17 7/8 in. (34.1 x 45.5 cm)

Signed '78 Mar and Araki Minoru 荒木實 with square seal Araki Minoru 荒木實

46

21

*Fish on Platter*

1978

Ink and slight colors on paper; silk border

13 ½ × 13 ½ in. (34.3 × 34.3 cm)

Signed *Minol Araki '78 MAR* with square seal *Ara 荒*

48



22

*Eggplants on Platter*

1978

Ink and slight colors on paper; silk border

13 5/8 x 27 1/4 in. (34.5 x 69.2 cm)

Signed *Araki Minoru* 荒木實 '78 MAR with square seal *Araki Minoru* 荒木實



23

*Tea Bowl and Platter with Fruit*

1978

Ink and slight colors on paper; silk border

13 ½ × 13 ¼ in. (34.4 × 33.8 cm)

Signed *Minol Araki '78 MAR* with square seal *Araki Minoru* 荒木實



52



24

*Peppers and Mushrooms*

1978

Ink and colors on paper; silk border

13 ½ × 13 ½ in. (34.3 × 34.2 cm)

Signed *Shichihachinen jūnigatsu* 七八年十二月 (December '78) *Minoru* 實  
with square seal *Araki Minoru* 荒木實

54



25

*Chinese Cabbages*

1979

Ink and colors on paper; silk border

27 × 27 in. (68.5 × 68.5 cm)

Signed *Shichikyūnen shigatsu* 七九年四月 (April '79) *Araki Minoru* 荒木實  
with circular seal *Araki Minoru* 荒木實

56



26

*Green Planter with White Flowers*

1989

Ink and colors on paper

15 1/8 x 18 1/4 in. (38.5 x 46.3 cm)

Signed *Minoru Araki* with square seal *Araki Minoru* 荒木實

58





27

*Passion Fruit*

1996

Ink and colors on paper

21 7/8 x 18 3/4 in. (55 x 47.5 cm)

Signed *Minoru* 實 '96 with rectangular seal *Hekibasai* 碧芭齋

60



28

*Lotus*

2001

Ink and colors on paper; silk border

13 ½ × 27 ¼ in. (34.2 × 69.2 cm)

Signed *Minoru* 實 01 with square seal *Araki Minoru* 荒木實

62



29

*Tossed Mushrooms*

2001

Ink and colors on paper; silk border

13 ½ × 26 ¾ in. (34.3 × 67.9 cm)

Signed *Minoru* 實 '01 with square seal *Araki Minoru* 荒木實

64



30

*Pumpkin*

2002

Hanging scroll; ink and colors on paper with silk mounts

Overall 42 <sup>7</sup>/<sub>8</sub> × 22 <sup>3</sup>/<sub>4</sub> in. (109 × 58 cm)

Image 7 <sup>3</sup>/<sub>4</sub> × 18 <sup>5</sup>/<sub>8</sub> in. (19.7 × 47.3 cm)

Signed *Minoru* 實 '02 with rectangular seal *Hekibasai* 碧芭齋

## Biography

### Minol Araki

- 1928 Born in Dairen, Manchuria, to Japanese parents
- 1935 Began studying brush painting with a local Chinese painter
- 1945 Studied architecture at Nanman Kōsen (Southern Manchuria Technical College) in Dairen  
Repatriated with his family to Japan, settling in Nagasaki
- 1947 Resumed studies at Kuwazawa Design School, Tokyo
- 1959 Started his first company, NOL Industrial Design, in Japan
- 1960s Extensive travel to Europe, the United States, and Mexico;  
started his second company, PIPa Corp., in the United States
- 1973 First meeting with Chang Dai-chien in Taipei
- 1977 Solo exhibition, Hong Kong City Hall Museum
- 1978 Solo exhibition, National Museum of History, Taipei
- 1980 Solo exhibition, National Museum of History, Taipei
- 1981 Solo exhibition at Hong Kong City Hall Museum  
Solo exhibition, Hong Kong City Hall Museum
- 1982 Group exhibition: "Shigen-ten," Tokyo Central Museum  
Group exhibition: Eighth "Exposition France-Japon," Paris
- 1983 Group exhibition: Ninth "Exposition France-Japon," Paris
- 1999 Solo exhibition, National Museum of History, Taipei  
Solo exhibition, Hong Kong Arts Centre  
Solo exhibition, Phoenix Art Museum
- 2001 Group exhibition, Pacific Asia Museum, Pasadena
- 2002 Solo exhibition, Morikami Museum, Delray Beach, FL  
Solo exhibition, Indianapolis Museum of Art  
Solo exhibition, Clark Center for Japanese Art and Culture, Hanford, CA
- 2005 First gallery exhibition, Gerald Peters Gallery, Santa Fe
- 2007 Second gallery exhibition, Gerald Peters Gallery, Santa Fe
- 2010 Died in Tokyo
- 2012 Solo exhibition, Erik Thomsen Gallery, New York

## Public Collections

- Art Institute of Chicago
- Asian Art Museum of San Francisco
- Clark Center for Japanese Art and Culture, Hanford, CA
- Denver Art Museum
- Hong Kong Museum of Art
- Indianapolis Museum of Art
- Metropolitan Museum of Art, New York
- Minneapolis Institute of Arts
- Museum of Fine Arts, Boston
- National Museum of History, Taipei
- Phoenix Art Museum
- Saint Louis Art Museum
- USC Pacific Asia Museum, Pasadena
- Walters Art Museum, Baltimore
- Yale University Art Gallery, New Haven, CT

# Checklist

No.	Page	Title	Date	Medium	Size
1	8	Crabs	1976	Ink on paper; silk border	Overall 23 5/8 × 38 in. (60 × 96.5 cm) Image 18 1/8 × 27 1/4 in. (46.2 × 69.2 cm)
2	10	Fish and Coral	1976	Hanging scroll; ink on paper with silk mounts	Overall 83 1/8 × 17 3/4 in. (211 × 45 cm) Image 54 1/2 × 13 3/8 in. (138.4 × 34.7 cm)
3	12	Small Fish and Big Fish All Gather	1976	Four hanging scrolls; ink on paper with silk mounts	Overall (each) 87 × 27 3/8 in. (221 × 69.5 cm) Image (each) 54 1/2 × 27 3/8 in. (138.4 × 69.5 cm)
4	14	Three Fishes	1977	Ink on paper; silk border	Overall 16 1/8 × 16 3/8 in. (41 × 41.5 cm) Image 13 3/8 × 13 1/2 in. (34 × 34.3 cm)
5	16	Angry Fish	1977	Ink on paper; silk border	Overall 19 1/4 × 19 1/4 in. (49 × 49 cm) Image 13 3/8 × 13 3/8 in. (34.5 × 35 cm)
6	18	Bamboo and Rock	1977	Ink on paper; silk border	Overall 37 3/8 × 23 in. (95.5 × 58.5 cm) Image 27 × 18 3/8 in. (68.7 × 46.6 cm)
7	20	Bamboo	1977	Ink on paper; silk border	Overall 37 3/8 × 23 in. (95.5 × 58.5 cm) Image 27 × 18 3/8 in. (68.5 × 46.8 cm)
8	22	Bamboo	1977	Ink on paper; silk border	Overall 16 1/8 × 16 3/8 in. (41 × 41.5 cm) Image 13 1/2 × 13 1/2 in. (34.2 × 34.2 cm)
9	24	Lotus	1977	Ink on paper; silk border	Overall 16 1/8 × 16 3/8 in. (41 × 41.5 cm) Image 13 3/8 × 13 1/2 in. (34 × 34.3 cm)
10	26	Pumpkins, Squash, Eggplant, Turnip, and Bamboo	1977	Ink and colors on paper; silk border	Overall 44 7/8 × 96 7/8 in. (114 × 246 cm) Image 35 7/8 × 73 1/8 in. (91.1 × 185.8 cm)
11	28	Table with Flower Vase, Platter of Cherries, and Lemons	1977	Ink and colors on paper	18 5/8 × 21 5/8 in. (47.3 × 55 cm)
12	30	Desk with Flowers	1977	Ink and colors on paper	18 3/4 × 21 5/8 in. (47.6 × 54.9 cm)
13	32	Flowering Plum Branch	1977	Ink and colors on paper; silk border	Overall 16 1/8 × 16 3/8 in. (41 × 41.5 cm) Image 13 3/8 × 13 1/2 in. (34 × 34.3 cm)
14	34	Flowering Plum Branches	1977	Ink on paper; silk border	Overall 30 1/8 × 30 1/8 in. (76.5 × 76.5 cm) Image 23 1/2 × 23 1/2 in. (59.8 × 59.8 cm)
15	36	Two Persimmons	1977	Hanging scroll; ink and colors on paper with silk mounts	Overall 39 × 17 3/8 in. (99 × 44 cm) Image 13 1/2 × 13 1/2 in. (34.2 × 34.2 cm)

No.	Page	Title	Date	Medium	Size
16	38	Bamboo	1977	Ink on paper; silk border	Overall 24 × 39 3/8 in. (61 × 100 cm) Image 18 1/8 × 27 3/8 in. (45.9 × 69.5 cm)
17	40	Abstraction	1978	Ink on paper; silk border	Overall 34 3/8 × 69 3/8 in. (88 × 177 cm) Image 27 1/8 × 54 1/2 in. (68.8 × 138.5 cm)
18	42	Chinese Cabbages and Mushrooms	1978	Ink on paper; silk border	Overall 18 1/2 × 37 1/4 in. (47 × 94.5 cm) Image 13 3/8 × 27 1/4 in. (34.5 × 69.2 cm)
19	44	Chinese Cabbage	1978	Ink on paper; silk border	Overall 18 3/8 × 18 1/2 in. (46.8 × 47 cm) Image 13 1/2 × 13 3/8 in. (34.3 × 34.5 cm)
20	46	Three Fishes	1978	Ink on paper; silk border	Overall 18 3/8 × 28 in. (46.6 × 71 cm) Image 13 3/8 × 17 7/8 in. (34.1 × 45.5 cm)
21	48	Fish on Platter	1978	Ink and slight colors on paper; silk border	Overall 18 1/2 × 18 5/8 in. (47.1 × 47.3 cm) Image 13 1/2 × 13 1/2 in. (34.3 × 34.3 cm)
22	50	Eggplants on Platter	1978	Ink and slight colors on paper; silk border	Overall 18 1/2 × 39 3/4 in. (47 × 100 cm) Image 13 3/8 × 27 1/4 in. (34.5 × 69.2 cm)
23	52	Tea Bowl and Platter with Fruit	1978	Ink and slight colors on paper; silk border	Overall 18 3/4 × 18 1/2 in. (47.5 × 47 cm) Image 13 1/2 × 13 1/4 in. (34.4 × 33.8 cm)
24	54	Peppers and Mushrooms	1978	Ink and colors on paper; silk border	Overall 18 3/8 × 18 1/2 in. (46.6 × 47 cm) Image 13 1/2 × 13 1/2 in. (34.3 × 34.2 cm)
25	56	Chinese Cabbages	1979	Ink and colors on paper; silk border	Overall 32 1/4 × 32 1/4 in. (82 × 82 cm) Image 27 × 27 in. (68.5 × 68.5 cm)
26	58	Green Planter with White Flowers	1989	Ink and colors on paper	15 1/8 × 18 1/4 in. (38.5 × 46.3 cm)
27	60	Passion Fruit	1996	Ink and colors on paper	21 5/8 × 18 3/4 in. (55 × 47.5 cm)
28	62	Lotus	2001	Ink and colors on paper; silk border	Overall 19 1/2 × 33 1/4 in. (49.5 × 84.5 cm) Image 13 1/2 × 27 1/4 in. (34.2 × 69.2 cm)
29	64	Tossed Mushrooms	2001	Ink and colors on paper; silk border	Overall 19 1/2 × 32 3/4 in. (49.5 × 83.3 cm) Image 13 1/2 × 26 3/4 in. (34.3 × 67.9 cm)
30	66	Pumpkin	2002	Hanging scroll; ink and colors on paper with silk mounts	Overall 42 7/8 × 22 3/4 in. (109 × 58 cm) Image 7 3/4 × 18 5/8 in. (19.7 × 47.3 cm)

# Erik Thomsen Gallery

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Cover:

*Passion Fruit* (cat. no. 27)

Erik Thomsen

*Minol Araki: Nature in Ink*

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