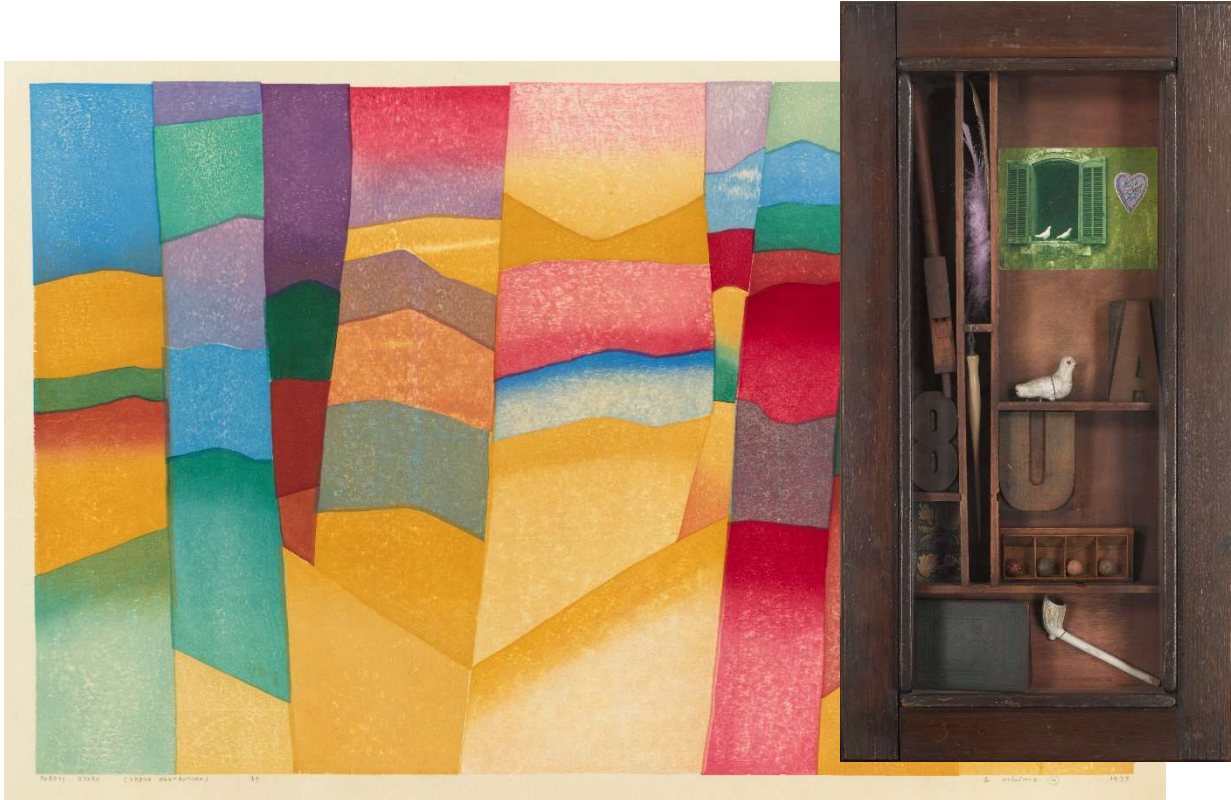


Ansei and Toshiko Uchima: Weaving Colors and Memories



Left: Ansei Uchima, *Forest Byobu (Shrub Oak-Autumn)* (detail), 1979, Color woodcut on paper, Private Collection.
Right: Toshiko Uchima, *Apartment with Pigeon*, 1986, Mixed media, Private Collection.

■ Exhibition Outline

Born to Okinawan parents who had emigrated to the United States, Ansei Uchima (1921–2000, U.S. citizen) came to Japan in 1940 and studied architecture at Waseda University. After World War II, influenced by the *sosaku hanga* prints of Koshiro Onchi and others, Uchima began exploring abstract expression through woodblock printmaking. After returning to the United States, he continued to work from his base in New York. In the late 1970s, he developed a technique he called “color-field weaving,” based on *ukiyo-e* printmaking methods. He gained recognition for his vividly colored *Forest Byobu* series.

Toshiko Uchima (1918–2000, née Aohara) grew up in Dalian before moving to Kobe in 1935, where she studied painting under Ryohei Koiso. After moving to Tokyo in the early 1950s, she joined the avant-garde Democratic Artists Association (Demokrato), a group formed with Ei-Q as a central figure. During this period, she became acquainted with Sadajiro Kubo and Shuzo Takiguchi and began producing abstract oil paintings and woodblock prints. In 1959, she moved to the United States with her husband, Ansei. In her later years, she created collages and

assemblages imbued with a poetic sensibility.

Focusing on prints and collages, this exhibition looks back on the distinctive and richly creative worlds of Ansei and Toshiko Uchima. For Toshiko, it is the first exhibition to trace the full arc of her career, from her early work to her later years. The exhibition reexamines the achievements of both artists, who, amid the upheavals of the postwar era, devoted themselves not only to their own artistic practices but also to building networks among artists and cultural figures in Japan and the United States. Their work is presented alongside that of related artists, including Isamu Noguchi and Shiko Munakata, shedding light on a new facet of postwar art.

■ Highlights

1. **The First Major Two-Person Exhibition to Explore the Full Scope of Ansei and Toshiko Uchima's Work**

Ansei and Toshiko Uchima were active in Japan and the United States in the postwar period, each developing a distinctive body of work—Ansei primarily in woodblock prints and Toshiko in collage. This exhibition offers a comprehensive view of their respective artistic practices. For Ansei, it is his first retrospective in approximately twelve years, following “Ansei Uchima: Symphony of Colors and Wind,” held at the Okinawa Prefectural Museum and Art Museum in 2014. For Toshiko, it is the first major retrospective of her work ever held. The exhibition traces the course of both artists' careers through not only their major works but also rare examples of their early work, including oil paintings and drawings, together with a wide range of archival materials such as woodblocks and correspondence.

2. **Featuring Works by Koshiro Onchi, Shiko Munakata, Isamu Noguchi, and Other Artists with Whom the Uchimas Had Close Ties**

The exhibition also features works by contemporaries who had close ties with Ansei and Toshiko Uchima. These include prints by Koshiro Onchi, whose work inspired Ansei to pursue woodblock printmaking, and Shiko Munakata; sculptures by Isamu Noguchi, with whom the Uchima family had close ties; and works by Ei-Q, Shigeru Izumi, and other artists Toshiko came to know during her time with Demokrato. Together, these works offer a glimpse into the network of artists that Ansei and Toshiko built around them.

3. **Publication of a Comprehensive Exhibition Catalogue**

The exhibition catalogue will feature reproductions of works on view, along with a memoir by Anju Uchima, son of Ansei and Toshiko; an essay by postwar printmaking scholar Noriko Kuwahara; a chronology; a selected bibliography; and other materials. Drawing on the latest research and including selected texts in English translation, the catalogue will be a substantial and informative volume.

■ Sections Note: The works are displayed in a different order in the galleries.**Part I: Ansei Uchima [1921–2000]**

Chapter 1 Encountering Printmaking—The Japan Years [1940–1959]

Chapter 2 Exploring Spatial Expression Through Printmaking [1960–1976]

Chapter 3 Weaving Color—*Forest Byobu* [1977–1982]**Part II: Toshiko Uchima [1918–2000]**Chapter 1 Democrat Artists Association (*Demokrato*) Years [1953–1956]

Chapter 2 Woodblock Print Years [1956–1968]

Chapter 3 Weaving Memory—Collage and Assemblage [1968–2000]

Part III: Related Artists—The Postwar Japan-U.S. Artist Network**■ Exhibition Information**

Title	Ansei and Toshiko Uchima: Weaving Colors and Memories
Dates	October 10 (Sat), 2026 – January 17 (Sun), 2027 Note: Selected works will be rotated during the exhibition period. (First exhibition period: October 10–November 29 Second exhibition period: December 1–January 17)
Closed	Mondays (open October 12, November 9, November 23, and January 11), and December 29–January 3
Hours	10:00 a.m.–5:30 p.m. (Final entry to exhibition room: 5:00 p.m.)
Admission	Adults ¥1,400 (¥1,120) University and high school students ¥1,120 (¥900) • Prices in parentheses are group rates for 20 or more. • Junior high school students and younger and visitors who present a disability certificate (including one accompanying person) are admitted free. • A special exhibition ticket (excluding the Gurutto Pass) also includes admission to the MOMAS Collection (1F Exhibition Room).
Number of Works	About 200
Organizers	The Museum of Modern Art, Saitama; The Tokyo Shimbun
Cooperation	JR East; FM NACK5

■ Venue Information

The Museum of Modern Art, Saitama

9-30-1 Tokiwa, Urawa-ku, Saitama-shi, Saitama 330-0061, Japan

TEL: 048-824-0111 FAX: 048-824-0119

<https://pref.spec.ed.jp/momas/>

- Three minutes on foot from the West Exit of Kita-Urawa Station on the JR Keihin-Tohoku Line (inside Kita-Urawa Park). Approximately 35 minutes from JR Tokyo Station or Shinjuku Station to Kita-Urawa Station.
- The museum has no dedicated parking lot. The affiliated Times The Museum of Modern Art, Saitama East parking lot offers a discount (¥300 off with admission to a special exhibition; ¥100 off with admission to the MOMAS Collection). Please contact the museum in advance regarding group buses.
- Visitors with mobility impairments may use the museum's service parking area. Spaces are limited, so please contact the museum in advance.
- The museum may be closed and the exhibition schedule may be changed depending on circumstances. Please check the museum website for the latest information before visiting.

■ Related Events

All programs are available in Japanese only.

OLecture

Artist and critic Kenjiro Okazaki, who was personally acquainted with Ansei and Toshiko Uchima and has written on Ansei's work, will speak primarily about Ansei's activities and work.

Lecturer | Kenjiro Okazaki (artist and critic)

Date & Time | Saturday, January 9, 2:00 p.m.– [approximately 90 minutes] (doors open at 1:30 p.m.)

Venue | Auditorium, 2nd Floor

Capacity | 80 (no advance registration required; first come, first served)

Admission | Free

OLecture: “Toshiko Uchima and Her Times”

Toshiko Uchima was active in Demokrato and the Women's Print Association (*Joryu Hangaka*) in the postwar period. The speakers will look back on her career as an artist while also considering the activities of other women artists of her time, each approaching the subject from their own area of expertise.

Speakers | Noriko Kuwahara (Research Advisor to the Exhibition), Naoko Seki (Director, The Museum of Modern Art, Saitama), Ayuka Sato (Curator, The Museum of Modern Art, Saitama)

Date & Time | Sunday, December 20, 3:00–4:30 p.m. (doors open at 2:30 p.m.)

Venue | Auditorium, 2nd Floor

Capacity | 80 (no advance registration required; first come, first served)

Admission | Free

OMuseum Theater: “A Piano Concert for Ansei and Toshiko Uchima”

Ansei and Toshiko Uchima were both artists who loved music. This piano concert invites audiences to reflect on the couple through pieces they enjoyed listening to and works by composers of their time,

offering a sense of the era in which they lived and a glimpse of the couple themselves.

Performer | Karen Yamamoto (pianist)

Date & Time | Sunday, November 1, 3:00–3:30 p.m.

Venue | Center Hall, Basement Level

Admission | Free

Seating | 50 seats (seating available from around 2:30 p.m.)

Program | Tekla Badarzewska, *The Maiden's Prayer*; John Cage, *Suite for Toy Piano*; and others

Note: Seating is limited, and some attendees may be required to stand.

OWorkshop: “Learning Multi-Block, Multi-Color Woodblock Printing from Ansei and Toshiko Uchima”

Drawing on the woodblock printing techniques used by Ansei and Toshiko Uchima, participants will create multi-block, multi-color woodblock prints with artist Yuka Seki.

Instructor | Yuka Seki (artist and printmaker; member of Han-Kodo)

Date & Time | Sunday, November 29, 1:00–5:00 p.m.

Venue | Studio, 3rd Floor

Eligibility | High school students and older

Capacity | 15 (advance registration required; if applications exceed capacity, participants will be selected by lottery)

Participation Fee | 600 yen (payable in cash on the day)

Additional Information | Participants will create a postcard-sized woodblock print. Please bring a sketch or photograph of the design you would like to create. Please wear clothes that you do not mind getting dirty.

Application | Advance registration via the online application system is required. Application period: October 10 (Sat), 10:00 a.m.–November 13 (Fri), 4:00 p.m.

OCurator's Slide Lecture

Date & Time | Monday, November 23 (holiday), 3:00–4:00 p.m. (doors open at 2:30 p.m.)

Venue | Auditorium, 2nd Floor

Capacity | 80 (no advance registration required; first come, first served)

Admission | Free

OGallery Talk by the Exhibition Curator

Date & Time | (1) Sunday, October 18 (2) Sunday, December 13

3:00 p.m.– on both dates [approximately 1 hour]

Note: (2) Sign language interpretation provided (in collaboration with Able Art Japan)

Venue | Special Exhibition Gallery, 2nd Floor *Special exhibition admission required.

■ Slide Show and Talk

Interested groups may view a slide show introducing the highlights of the exhibition (reservations required).

For inquiries and reservations, contact the Education and Public Relations Section (TEL: 048-824-0110).

■ Concurrent Exhibitions

MOMAS Collection (1F Exhibition Room)

I September 5 (Sat) – November 29 (Sun)

“Selection” “Feature: Kosai Hori: Practice from Zero”

I December 5 (Sat) – February 28 (Sun), 2027

“On the 100th Anniversary of Monet’s Death: Painting Light” “Snow, Moon, Wind, and Flowers—From the Okuma Family Collection”

■ Catalogue

The exhibition catalogue “Ansei and Toshiko Uchima: Weaving Colors and Memories” (modified B5 size; ¥2,500, tax included) will be available at the museum shop.

Texts: in Japanese and partly in English

■ Inquiries

Exhibition: SATO, NISHIO / PR and image inquiries: SAEKI

TEL: 048-824-0111 (main) / 048-824-0110 (direct to curators)

FAX: 048-824-0118 (direct to curators)

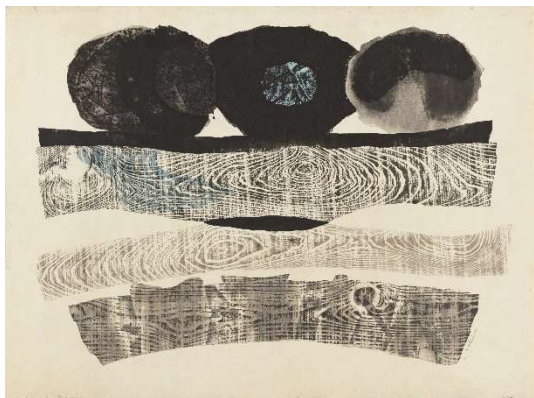
p2401115@pref.saitama.lg.jp (special exhibition inquiries)

■ PR Images

Please contact the museum if you would like to request image data. Image requests should be sent by email to p2401115@pref.saitama.lg.jp (Attn: SAEKI).

- When publishing an image, please include the full caption and credit.
- Please refrain from cropping images or placing text over them.
- Please contact us if you would like to request images other than those shown below.

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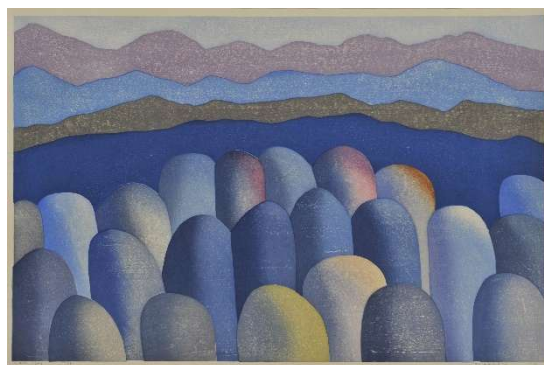
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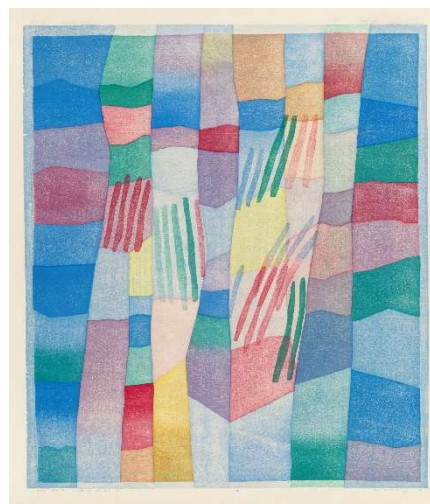
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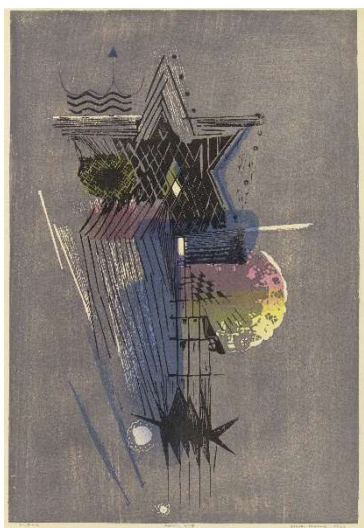
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Image Captions

- ① Ansei Uchima, *Living Together*, 1955 (Printed 1956), Color woodcut and multiblock on paper, Private Collection.
- ② Ansei Uchima, *Sumo*, 1957, Color woodcut on paper, Private Collection.
- ③ Ansei Uchima, *Ripening*, 1966, Color woodcut on paper, Private Collection.
- ④ Ansei Uchima, *In blue (Dai)*, 1975, Color woodcut on paper, Private Collection.
- ⑤ Ansei Uchima, *Forest Byobu (Shrub Oak-Autumn)*, 1979, Color woodcut on paper, Private Collection.
- ⑥ Ansei Uchima, *Forest Byobu (Cobalt Weave) A*, 1981, Color woodcut on paper, Private Collection.
- ⑦ Toshiko Uchima, *Colorful Wind (Landscape)*, 1954, Oil on canvas, The Museum of Modern Art, Wakayama.
- ⑧ Toshiko Uchima, *Song in Praise of Love*, 1957 (Printed 1958), Color woodcut and watercolor on paper, Private Collection.
- ⑨ Toshiko Uchima, *Nocturne*, 1967, Color woodcut on paper, Private Collection.
- ⑩ Toshiko Uchima, *Putnam Nail*, 1979, Mixed media, Private Collection.
- ⑪ Toshiko Uchima, *Her Name is Daisy*, 1985, Collage and pastel on paper, Private Collection.
- ⑫ Toshiko Uchima, *Apartment with Pigeon*, 1986, Mixed media, Private Collection.