



CENTRO DI CULTURA GIAPPONESE
Associazione Nuova Cultura Oriente Occidente

Dal 15 ottobre 2025 alla Fondazione Mudima

1975 - 2025

ESTETICA GIAPPONESE

**50th Anniversary of Collaboration and Exchange between
Italy and Japan at the Centro di Cultura Giapponese of Milan
An Exhibition Curated by Keiko Ando Mei,
celebrating Elegance in Japanese Art**

Fondazione Mudima

Via Alessandro Tadino 26 - Milano

15 - 29 ottobre 2025

Da lunedì a venerdì ore 11:00 - 19:00

Apertura speciale sabato 25 ottobre ore 11:00 - 19:00

The Japanese Aesthetic sense rests on two fundamental concepts: *nature* and the Zen teachings of impermanence and space. Expressions such as *Kachōfūgetsu* (flowers, birds, wind, moon), which evoke the splendid landscapes offered by nature, and *Setsugekka* (snow, moon, flowers), referring to the elegant vistas associated with the four seasons, highlight how the Japanese people have sought beauty in nature since ancient times, cultivating it through poetry, the creation of gardens, Ikebana, and other Japanese Arts.

Among the teachings of the Buddha, two are particularly tied to the vision of nature and the values upheld by the Japanese people: *impermanence* and space.

The traditional Japanese artworks exhibited in this show will allow visitors to directly experience this aesthetic sense, so distinct from the Western one.

Exhibition Content

The exhibition is organised into seven sections:

1. 16 Paintings from the Early 1600s – For the first time in Europe, 16 paintings, considered important national cultural assets of Japan, will be displayed. These depict compositions of Ikebana (floral arrangements).
2. Ikebana through the Ages – Various styles of Ikebana, from the 15th century to the present day, will be exhibited, with pieces changing every three days.
3. In Collaboration with the Tokyo National Museum and Nezu Museum
Three life-sized folding screens, faithfully reproduced from the originals using Canon's advanced technology, will be displayed:
 - A pair of folding screens, *Shōrin-zu* (Pine Forest), from the 1500s, by Hasegawa Tōhaku (1539–1610).
 - A folding screen, *Shikikusabanazu* (Summer Flowers), from the 1600s, by Ogata Kōrin (1658–1716).
4. Six 19th-Century Japanese Paintings – A collection of six significant works from the 1800s.
5. Calligraphy by Masters Arai Michi and Ryugyoku – Works featuring *Waka* poetry written on traditional handmade paper, alongside *kakejiku* (Hanging scrolls, a decorative piece often found in a *Tokonoma*).
6. *Origata* and *Furoshiki*: “The Art of Giving” – A display of traditional and modern *Origata* (gift-wrapping) and *Furoshiki* (wrapping fabrics), made with precious Japanese *Washi* paper and fabric.
7. Exhibition of *Watoji*, a traditional Japanese binding technique passed down in Japan since ancient times.

Immagine opera**Didascalia in italiano****Didascalia in inglese**

	Ikebana in stile <i>Rikka Shofutai</i> realizzato da Ikenobō Senkō nel 1612 al Palazzo Imperiale <i>Sendō Gosho</i>	<i>The Ikebana in Rikka Shofutai style, created by Ikenobō Senkō in 1612, was exhibited at the Sendō Gosho Imperial Palace.</i>
	Il 21 febbraio del 1629 Ikenobō Senkō creò questo Ikebana nella stanza più importante del Palazzo Imperiale chiamata <i>Shinshiden</i>	<i>On February 21st, 1629, Ikenobō Senkō created this Ikebana in the most important room of the Imperial Palace, known as the Shinshiden.</i>
	Ikebana realizzato da Ikenobō Senkō, dipinto nel novembre 1630 al Palazzo Imperiale <i>Sesseiden</i>	<i>The Ikebana created by Ikenobō Senkō, painted in November 1630, was displayed at the Sesseiden Imperial Palace.</i>
	In quell'occasione, il Maestro Senkō creò tre composizioni con fiori di pruno rosso, una accanto all'altra.	<i>On that occasion, Master Senkō created three compositions using red plum blossoms, placed side by side.</i>
	Classica composizione di iris, nello stile Seika, della Maestra Ikeda Riei, Capo Scuola Koryu Shotokai School	<i>Classical composition of iris in the Seika style, created by the Master Ikeda Riei, Head of the Koryu Shotokai School</i>

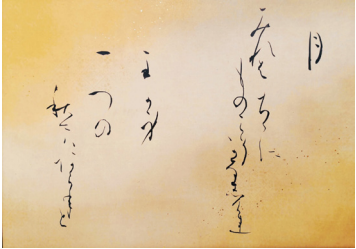
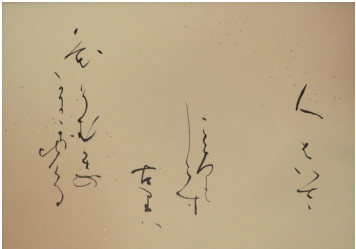
Immagine opera	Didascalia in italiano	Didascalia in inglese
	“<i>Shikikusabanazu</i>” (Fiori d'estate), Ogata Kōrin, coppia di paraventi a due pannelli; inchiostro e colori su carta dorata. Giappone, periodo Edo, XVIII secolo.	“<i>Shikikusabanazu</i>” (<i>Summer Flowers</i>) By Ogata Kōrin, Pair of two-panel screens; ink and color on gold-foiled papers Japan Edo period, 18th century
	“<i>Shōrin-zu</i>” (Foresta di pini) Hasegawa Tōhaku. Paravento a sei ante. Inchiostro su carta, 1595 circa. Museo Nazionale di Tokyo, Tokyo	“<i>Shōrin-zu</i>” (<i>Pine Forest</i>) by Hasegawa Tōhaku. Six-panel folding screen. Ink on paper, circa 1595. Tokyo National Museum, Tokyo.
	“<i>Shōrin-zu</i>” (Foresta di pini) Hasegawa Tōhaku. Paravento a sei ante. Inchiostro su carta, 1595 circa. Museo Nazionale di Tokyo, Tokyo	“<i>Shōrin-zu</i>” (<i>Pine Forest</i>) by Hasegawa Tōhaku. Six-panel folding screen. Ink on paper, circa 1595. Tokyo National Museum, Tokyo.
	Poesie <i>Waka</i>, forma poetica giapponese in 31 sillabe divise in 5 versi di 5-7- 5-7-7. Una poesia scritta con gli ideogrammi non è solo da leggere ma anche da ammirare visivamente. Come un quadro.	<i>Waka Poems</i>, a Japanese poetic form consisting of 31 syllables divided into 5 lines of 5-7-5-7-7 syllables. A poem written with ideo- grams is not only meant to be read but also admired visually, like a painting.
	Poesie <i>Waka</i>, forma poetica giapponese in 31 sillabe divise in 5 versi di 5-7- 5-7-7. Una poesia scritta con gli ideogrammi non è solo da leggere ma anche da ammirare visivamente. Come un quadro.	<i>Waka Poems</i>, a Japanese poetic form consisting of 31 syllables divided into 5 lines of 5-7-5-7-7 syllables. A poem written with ideo- grams is not only meant to be read but also admired visually, like a painting.

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	La storia della pittura giapponese risale al VI secolo e si è sviluppata in uno stile unico noto come “Yamato-e”. E’ caratterizzata dall’uso di materiali naturali come i pigmenti minerali.	<i>The history of Japanese painting dates back to the 6th century and has since evolved into a distinctive style known as “Yamato-e”. It is characterized by the use of natural materials, such as mineral pigments.</i>
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	<i>Furoshiki</i> L’arte del dono in stoffa. <i>Furoshiki</i> significa “telo da bagno”: <i>furo</i> significa bagno e <i>shiki</i> deriva dal verbo <i>shiku</i>, che significa stendere	<i>Furoshiki</i> <i>The art of gift-giving in fabric. Furoshiki means “bath towel”: furo means bath, and shiki comes from the verb shiku, meaning to spread out.</i>
	<i>Origata</i> Il termine <i>origata</i> combina <i>ori</i> (piegare) e <i>kata</i> (forma), e coinvolge tecniche di piegatura intricate e simboliche che elevano l’arte del dono.	<i>Origata</i> <i>The term origata combines ori (to fold) and kata (form), and encompasses intricate and symbolic folding techniques that elevate the act of giving into an art form.</i>
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Immagine opera

Didascalia in italiano

Didascalia in inglese

	Watoji è una tecnica tradizionale di legatura giapponese che è stata tramandata in Giappone fin dai tempi antichi	<i>Watoji is a traditional Japanese binding technique that has been passed down in Japan since ancient times.</i>
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INFORMAZIONI MOSTRA:

Estetica giapponese

**50 Anniversario di attività e condivisione tra Italia e Giappone
del Centro di Cultura Giapponese di Milano.**

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(ultimo ingresso mezz'ora prima della chiusura)

L'ingresso alla manifestazione è gratuito

Per maggiori informazioni

Centro di Cultura Giapponese tel. 338 164 2282

www.mudima.net / www.centrodiкультурagiapponese.org