|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Eve | [Middle name] | Loh |
| [Enter your biography] | | | |
| [Enter the institution with which you are affiliated] | | | |

|  |
| --- |
| **Your article** |
| Bakusen, Tsuchida (土田麦僊) (1887–1936) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Tsuchida Bakusen was a Nihonga painter from the Kyoto Painting circle. He was also the leading founder of the Association for the Creation of National Painting (国画創作協会, Kokuga Sôsaku Kyôkai ) (1918–1928). |
| Tsuchida Bakusen was a Nihonga painter from the Kyoto Painting circle. He was also the leading founder of the Association for the Creation of National Painting (国画創作協会, Kokuga Sôsaku Kyôkai ) (1918–1928). Bakusen moved to Kyoto in 1903 to study at Suzuki Shônen’s (鈴木松年,　1848 – 1918) art school but later joined Takeuchi Seihô’s (竹内栖鳳, 1864 - 1942) school where he thrived under his tutelage and the nurturing environment. In the years following his graduation from Kyoto Municipal Painting College, where he studied from 1909–1911, Bakusen produced Nihonga works such as *Island Women* (1912) that were influenced by the French Post-Impressionists like Gauguin, Van Gough, and Cezanne. Bakusen showed his work at government-sponsored Bunten and Teiten exhibitions, but his dissatisfaction with the former led to a hiatus during which he established the association and exhibited only at its exhibitions, the Kokuten. Bakusen’s work comprises of figure paintings, mostly of women or children in rural landscapes. *Bathhouse Maiden* (1918), declared an Important Cultural Property, and *Maiko in a Garden* (1924) represent some of his masterpieces. References and Further Reading (Conant)  (Szostak)  (Clark) |
| Further reading:  [Enter citations for further reading here] |