The Early Life of Yamada Koshun (1912-1945)

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The painter and art educator Yamada Koshun was born in 1912 in Obara Village (present-day Obara area, Toyota City), Aichi Prefecture, and died in 1981 in Nagoya City.

His painting career spanned the pre- and post-World War II periods, with his work debuting in 1937 at the first exhibition of the artists' group Jiyu Bijutsuka Kyokai. He continued working actively throughout his lifetime, and became a founding member of the Shutai Bijutsu Kyokai group in 1964. As an educator, he initially taught at junior high and elementary school under the prewar system, and later at high school after the war. In 1958 he began teaching at Aichi Prefectural Women's College (present-day Aichi Prefectural University), where he was deeply involved in organizing art education study groups and national conferences. Koshun is best known, however, for his research on the artist Ei-Q. His friendship with Ei-Q continued from when Koshun first began teaching in Miyazaki Prefecture until Ei-Q's death in 1960. Koshun subsequently carried out extensive research, and in 1976, he published Ei-Q: *Biography and Works*. In 1974, he also published *Biography of Tatsukichi Fujii*, commemorating the man who elevated the washi paper industry of Koshun's native Obara into the realm of art and crafts. Both of these books are recognized as fundamental and authoritative literature on their subjects.

Yamada Koshun's achievements may not have been glamorous, but many remain foundational in several fields to this day. There have been previous discussions of Koshun's life and career, but this paper focuses specifically on his early life up until 1945, the year he turned 33 and World War II ended. Koshun's formative years coincided with the Second Sino-Japanese War and World War II. By shedding light on his life during this period, which could have taken a very different course had he made unfortunate choices, and on the encounters that shaped his future path, this study seeks to deepen understanding of his activities in the postwar era.

Report: Imaging of Klimt's *Portrait of Eugenia Primavesi* Using X-rays, Ultraviolet and Infrared Radiation, and High-Resolution Photography

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Since the advent of radiocarbon dating, investigative methods drawn from the natural sciences have profoundly impacted archaeological practices such as dating of strata, fossils, and ancient ruins and relics. Such methods have also proven effective in the field of art, particularly in terms of conservation and restoration, providing non-destructive means of acquiring structural and compositional data. With regard to painting, surveys using X-rays and ultraviolet radiation have enhanced understanding of artists' techniques, compositions, and changes to motifs, and have even led to the discovery of lost or previously unknown works. Unfortunately, our museum has not possessed the facilities for such non-destructive studies, and we have not had opportunities to conduct X-ray, ultraviolet, or infrared examinations of our collection.

Recently, we loaned Gustav Klimt's *Portrait of Eugenia Primavesi* (1913/14) for the exhibition *Klimt Inspired by Van Gogh, Rodin, Matisse...* (2022-2023), co-organized by the Van Gogh Museum (Amsterdam) and the Österrichische Galerie Belvedere (Vienna). Upon its return, thanks to an offer from the conservation department of Österrichische Galerie Belvedere, it was possible to conduct X-ray, ultraviolet, infrared, and high-resolution imaging studies of the painting, at which I was present. Important data that will surely aid in future research on Klimt was extracted by the Österrichische Galerie Belvedere's team of conservators from this portrait, which depicts a major patron indispensable to Klimt's career and now belongs to a collection in faraway Japan. This was the first time such a diverse array of imaging techniques was applied to this important work from our collection, and this report will summarize the valuable insights gained from these processes.