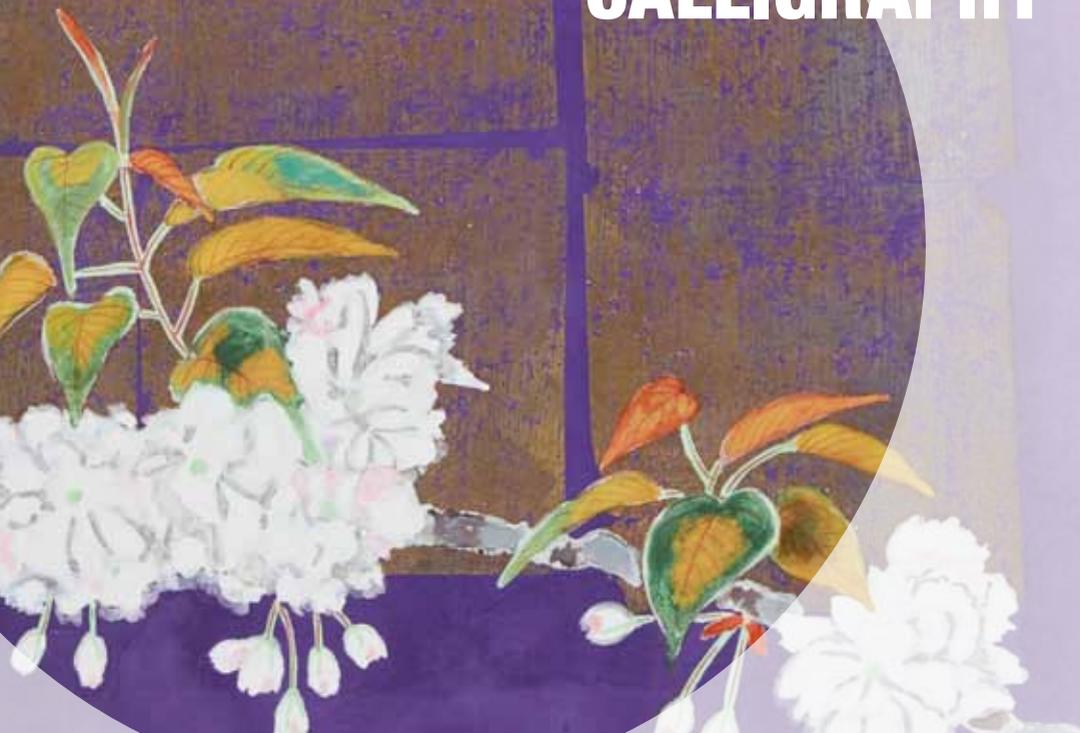


**RANKO KIZAKI**

**PAINTINGS &  
CALLIGRAPHY**



## **RANKO KIZAKI**

PAINTINGS & CALLIGRAPHY

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Cover: "A crescent moon and cherry tree", 45,5 x 38 cm

Back cover: "Thread chrysanthemum", 31,8 x 41 cm

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## **RANKO KIZAKI**

Born in Tokyo

Gakusyoin ex-permanent director

Mentor: Taiun Yanagita

Gakusyoin Art Grand Prix  
Guilin International Friendship Stele forest 1st Class Award  
Purchased for the archives of the Sensoji Temple

Paintings: stone pigments on linen paper  
Calligraphy: India ink on Japanese paper

## VORWORT

Ein hohes Maß an Sensibilität strahlen die Arbeiten von Ranko Kizaki aus. Aus der Natur kommend wurden die Motive nach den Regeln der Jahrhunderte alten Kalligraphie und Tuschkunst in filigrane Linien übersetzt, die mit den zauberhaften Farbtönen korrespondieren. Die Farbe in der Kunst, so lehrten es die Meister der japanischen Holzschnitte, sind andere als die in der Natur wahrgenommenen.

Begeistert wurden diese Lehren gegen Ende des 19. Jahrhunderts von den Impressionisten aufgegriffen und in die europäische Kunst integriert. Diese Synthese, so scheint es, wirkt auf Ranko Kizaki zurück, denn ihre Blumenbilder wirken alles andere als traditionell, im Gegenteil. Trotz ihres Bekenntnisses zur japanischen Kultur wirken sie zeitgenössisch und modern.

Die Liebe zu offenen, geheimnisvoll vielschichtigen Hintergründen wie sie in der informellen Kunst geschätzt werden, ist hier gepaart mit einer sorgfältig ausgearbeiteten Zeichnung, die den Respekt vor den alten Meistern erkennen lässt.

*Dr. Helmut Orpel, Kunsthistoriker*

## FOREWORD

There is a high degree of sensitivity in the works of Ranko Kizaki. Imagery is taken from the natural world and translated into filigree lines according the rules of centuries-old calligraphy and ink painting, and consistent with an array of enchanting color tones. The masters of Japanese woodblock prints taught that the colors used in art are different than those perceived in nature.

Towards the end of the 19th century, these teachings were enthusiastically adopted by the Impressionists in Europe, and integrated into European art. It seems that this amalgamation bears an effect upon Ranko Kizaki and her works, as her floral images, despite their commitment to Japanese culture, are anything but traditional; they seem contemporary and modern.

An affection for open, mysterious and complex backgrounds is paired in the works of the artist with a clear respect for the old masters, in the form of elaborate drawings.

*Dr. Helmut Orpel, art historian*



*"White flower flare", 41 x 31,8 cm*

6



*"Light up spring", 31,8 x 41 cm*

7



*"Being in full bloom", 24,2 x 33,3 cm*



*"The sun breaks through the clouds", 31,8 x 41 cm*



*"Peaceful air flows", 24,2 x 33,3 cm*

10



*"Five spring light", 41 x 31,8 cm*

11



*"Peaceful air flows" (detail)*



*"In the silence of green leaf", 33,3 x 24,2 cm*



*"A cherry tree is reflected in the green", 45,5 x 33,3 cm*



*"Spring is silence", 41 x 31 cm*

16



*"Balmy breeze", 24,2 x 33,3 cm*

17

*"Spring is silence" (detail)*





*"To regret the passing of spring", 31,8 × 41 cm*

20



*"Smell of the cherry tree", 31,8 x 41 cm*

21



*"Spring day", 31,8 x 41 cm*

22



*"Kashinwafu", 24,2 x 33,3 cm*

23



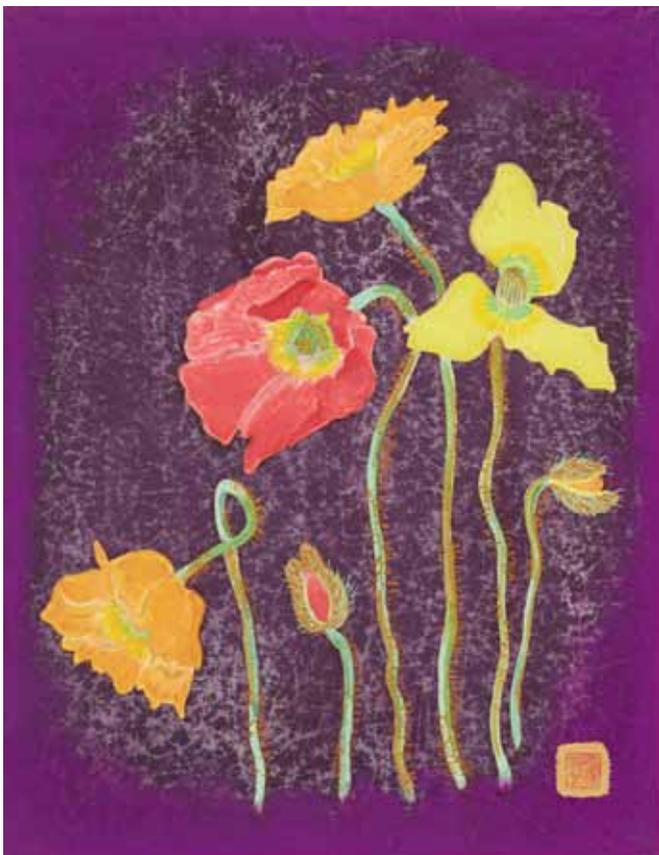
*"The afterglow", 24,2 x 33,3 cm*

24



*"Red summer", 45,5 x 33,3 cm*

25



*"Gubijinso", 41 x 31,8 cm*

26



*"Flower of the rainy season", 41 x 31,8 cm*

27



*"White garden", 72,7 x 53 cm*

28



*"Autumn smell", 45,5 x 38 cm*

29



*"Fragrant spring", 38 x 45,5 cm*



*"Autumn smell" (detail)*



*"Mutual love", 31,8 x 41 cm*



*"Flower party", 45,5 x 38 cm*



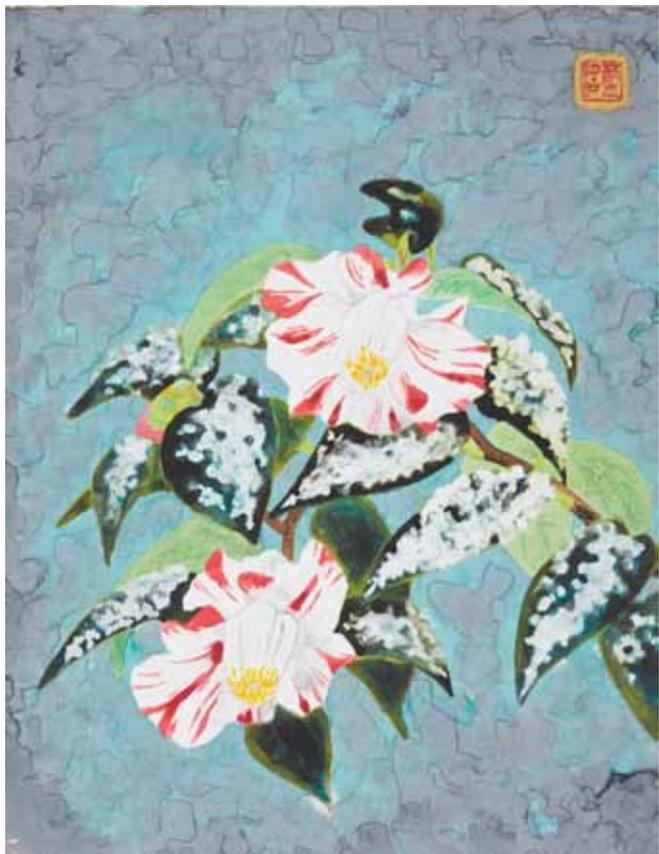
*"The summer solstice", 24,2 x 33,3 cm*

34



*"Wind is fragrant", 31,8 x 41 cm*

35



*"Smooth snow", 41 x 31,8 cm*

36



*"Silent spring", 41 x 31,8 cm*

37



*"A month and cherry tree", 41 x 31,8 cm*

38



*"A crescent moon and cherry tree", 45,5 x 38 cm*

39



*"Drift", 24,2 x 33,3 cm*

40



*"A thousand cherry trees and snow", 38 x 45,5 cm*

41



*"Cherry tree to watch in a dream", 53 x 45,5 cm*

42



*"Moonlight", 45,5 x 38 cm*

43



*"A withered chrysanthemum", 31,8 x 41 cm*

44



*"It is red white", 45,5 x 38 cm*

45



*"Spring passes", 41 x 27,3 cm*

46



*"Zikimando", 80,3 x 53 cm*

47



*"Summer opening", 80,3 x 53 cm*

48



*"Tachiaoizu", 65,2 x 45,5 cm*

49



*"Cherries may start blooming early", 33,3 x 24,2 cm*

50



*"Hazy moon", 41 x 31,8 cm*

51



*"Tortoise dragon Kotobuki", 91 x 72,7 cm*



*Running script - A form of a Chinese poem "GOGONKU" style, 136,3 x 34,8 cm*



*Running script - A form of a Chinese poem "GOGONKU" style, 136,3 x 34,8 cm*

54



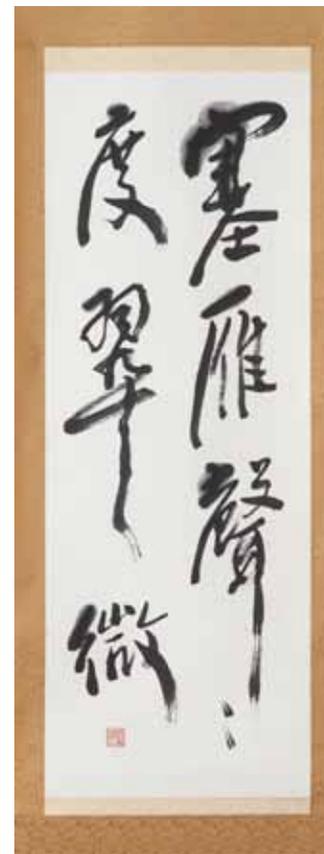
*Running script - A form of a Chinese poem "GOGONKU" style, 136,3 x 34,8 cm*

55



*Running script - A form of a Chinese poem "YONGONKU" style, 136,3 x 34,8 cm*

56



*Clerical script - A form of a Chinese poem "SHICHIGONKU" style, 136,3 x 34,8 cm*

57



Clerical script - A form of a Rihaku poem, 36,3 x 34,8 cm



Clerical script - Lotus Sutra, 36,3 x 34,8 cm

度者者法惱嚴是法僧見道



Clerical script - Lotus Sutra (detail)

為為勿或如寶於汝俱眾爾  
說凡於時是樹阿等此見來  
種夫此為悉多僧系靈我無  
種顛生此克華祇聞驚滅量  
法倒疑眾滿果劫此山度劫



At the age of 53, I was awarded the Art Prize, the highest prize presented by the Gakushoin, for my Sashi Santonofu calligraphy. This is a famous passage once so popular that it was said to have driven up the cost of paper. It took me eight attempts before I was satisfied with my work so I wrote a total of some 20,000 characters. I poured every ounce of my being into this work. Mentally and physically exhausted, by the time I completed this work I had accumulated a box filled with used brushes. Traditionally, these brushes are burned in an otakiage ceremony as a ritual expression of gratitude but I could not bring myself to do so.

After thinking about how I could use these brushes towards something, I decided to try drawing a portrait of the same ink and color using these brushes. The result was surprisingly interesting. The color jumps off the canvas. It was after having undertaken a major project so working with ink was quite tiring. I wanted to use the pain I felt when I was young and faced rejection from art school three times as fuel to propel myself forward.

From that point, I drew and drew. It was difficult but color has a peculiar power. I think the difficulty of the ink was quelled by the spark of the color.

My teacher, Taiun Yanagida, told me, "Calligraphy is never complete, even if you spend your entire life working at it."

After 50 years of study, I will continue to embrace these words as I move forward in life. 50 years of etching water and ink.

*Aiko Kizaki, June 2015*

