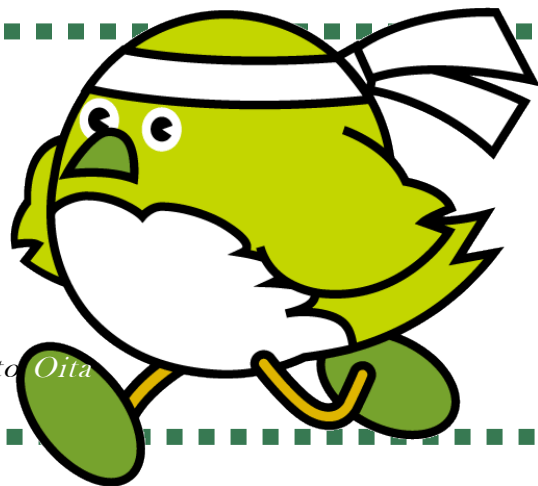


What's up, OITA!

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Bringing the latest from Oita, Japan to all those connected to Oita thriving all across the globe.



Opening of the Fanzone



A fanzone will be running for a total 15 days at the Ikoi no Michi Square on the south exit of the Oita Station during the period of the Rugby World Cup 2019.

On Friday September 20, the first day of the RWC, the venue officially opened with a talk show hosted by Oita Prefecture Rugby ambassador Imazumi Kiyoshi and a performance by the Yufuin Genryu Taiko, followed by a public broadcast of a match between Japan and Russia. Needless to say, the atmosphere of the fanzone was electric with the enthusiasm emitted by great crowds of rugby fans.

The New Zealand Team, the All Blacks, arrive Oita!



The New Zealand national rugby union team, the All Blacks, arrived Oita on Tuesday 24 September with its eyes on an unprecedented third consecutive win in the RWC. Team captain Kieran Read gave a greeting in Japanese, and the team members responded warmly to the requests for handshakes from fans who gathered at the airport.

Now that the best of teams will be playing in Oita, let's use this once in a lifetime opportunity to share the sensation with rugby fans from around the world at the fanzones and stadiums!

The Rugby World Cup 2019 opened on Friday, 20 September. While I am not very interested in sports, there was nonetheless a sense of excitement as the streets gradually became more heavily adorned in rugby-related decorations. Although it had rained on the day, many showed up at the fanzone where public viewings are held and the venue was alive with energy. In midst of the infectious excitement, we helped ourselves to *karaage* fried chicken, *takoyaki* and *yakisoba* purchased from the food booths as we watched the match.

Even though I know nothing about the rules of rugby, I still had lots of fun experiencing the heated atmosphere of the fanzone as everyone cheered in support for their teams. Since not many people in Korea are interested in the sport, I could really sense a contrast in the degree of enthusiasm. Last but not least, as there is a Korean player in the Japanese team, I am looking forward to enjoying the RWC while cheering for his success.

- Jina Kim, CIR from Korea



On 28 September, I conducted an international understanding seminar themed on food culture in the presence of the members of the Bungo-ono City International Association. Since modern Australian culinary culture is a result of incorporating elements from cultures around the world, I struggled with deciding on what I should talk about specifically. In the end, I ended up giving a simple explanation on the types of food that I ate most frequently back at home, that being Chinese, Italian and Greek cuisines. This was followed by a breakdown on the history of immigrants from these three countries and a hands-on cooking workshop.

We had a go at making pasta, salad and dessert – a total of three dishes. There was quite a bit of hiccoughs along the way since the power sockets malfunctioned and rendered the ovens unusable, which consequently lead to very burnt puff pastry as we attempted to bake the apple-danish in frypans not to mention other predicaments. Luckily, most participants were amazing at cooking and we somehow managed to produce scrumptious dishes. I guess this is what people mean by 'all's well that ends well'.

- Xin Lan Xie, CIR from Australia

Monthly staff corner

The World of Ukiyo-e

Golden Age of Edo Ukiyo-e, The Ukiyo-e Utagawa School
 - From Toyoharu to Kuniyoshi, Hiroshige -



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1. Utagawa Toyoharu, *Plum Blossom Viewers* (Oita Prefectural Art Museum).
2. Utagawa Toyoharu, *Beauties (Lady Matsukaze and Murasame)* (private collection).
3. Utagawa Hiroshige, *The Fifty-three Stations of the Tokaido: Sunrise at Shinagawa* (Shimane Art Museum).

When learning about Japanese culture, it's inevitable that the art of *ukiyo-e* comes into one's perspective. Though it's believed that the first *ukiyo-e* prints were created more than a century before its founding, the Utagawa school is widely thought to have defined the genre.

Starting from the founder Utagawa Toyoharu, the Utagawa school was one of the most prominent lineages in Japanese art history. Much of Toyoharu's life was shrouded in mystery, though it's speculated that he may have been born in Oita, at the city of Usuki. Since the *Golden Age of Edo Ukiyo-e* is held at OPAM, it's no surprise that it features an ample collection of works by the master.



Utagawa Kuniyoshi, *The Haunted Old Palace at Soma* (Hagi Urugami Museum).

Aside from Toyoharu, the works of Kuniyoshi and Hiroshige are also displayed. While Toyoharu established the genre of *bijin-ga* ('pictures of beautiful women') and well-known for his mastery of one-point perspective, Kuniyoshi and Hiroshige are famed for their creative styles – both artists inherited the special qualities of the Utagawa school while covering a wide range of different genres with a distinctive touch.

Hiroshige specialised in landscapes and the depiction of famous locations. The composition of his works are distinguishable through his preference of placing objects near the foreground with sweeping backgrounds to match. Aside from experimentations with perspective, Hiroshige is also well-known for his mastery in the depiction of weather conditions. Just like Hiroshige, Kuniyoshi had struggled with success until later in life despite his promising beginnings. Kuniyoshi's own style began taking form upon accepting his first major commission, which requested the depiction of one-hundred-and-eight heroes from the Chinese classic *Water Margin*. It was from this point on that Kuniyoshi began further exploring subjects centring the themes of classical tales and fantastical figures, which contributed to the development of his wondrous and at times whimsical style adored by all around the world today.

Much like how the Utagawa school's artworks give a glimpse into the life of Edo Japan, the *Golden Age of Edo Ukiyo-e* gives a good taste to the magic of the Utagawa school. The exhibition features works within the OPAM collection and those from art museums across Japan, as well as several pieces from contemporary and rival artists such as Hokusai and Utamaro. While the first half of the exhibit has already ended, the images in this article feature a sneak peek to the selection of works displayed at the latter session. If you've ever been enthralled by the wonders of *ukiyo-e*, you can now enjoy the works of several Utagawa masters all here at the heart of Oita city.

OPAM

<http://www.opam.jp>

9/20 – 10/27

Former exhibit 9/20 - 10/6
Latter exhibit 10/6 - 10/27

Gallery B (3rd Floor)

General Admission: ¥ 800(600)

University & high school students: ¥500(300)

* Prices shown in the brackets () indicate advance ticket and costs for members of groups of 20 people or more.