

March 7 – May 31, 2026  
The Museum of Modern Art, Hayama

## Ansei and Toshiko Uchima: Weaving Colors and Memories

内間安理・俊子展 色を織り、記憶を紡ぐ



Ansei Uchima,  
*Forest Byobu (Autumn-Stone)*  
1979  
Private collection

### Highlights of the exhibition

#### Fifty Years with Woodblock and Collage, from Tokyo to New York

Ansei Uchima (1921–2000, U.S. citizen) was born to Okinawan parents who had emigrated to the United States. After spending his boyhood in Los Angeles, he came to Japan in 1940 and studied architecture at Waseda University. He remained in Tokyo during the war and, in the postwar years, encountered the woodblock prints of Kōshirō Onchi and Shikō Munakata. This experience inspired him to begin working in woodblock printmaking. After returning to the United States in 1959, he continued to work primarily in New York. In the late 1970s, he developed his “color-field weaving” technique, based on *ukiyo-e* printmaking methods. His vibrant *Forest Byobu* series earned him particular acclaim, and he continued to pursue his art with great vitality until illness forced him to stop in 1982.

Toshiko Uchima (1918–2000, née Aohara) was raised in Dalian, China and moved to Kōbe in 1935. She studied painting with Ryōhei Koiso and, in 1953, joined the avant-garde “Democrat Artists Association (*Demokrato*)” led by Ei-Q and others. During this period, her acquaintance with Sadajirō Kubo and Shūzō Takiguchi encouraged her to create abstract oil paintings and woodblock prints. In 1959, she moved to the United States with her husband, Ansei. From the late 1960s onward, she began to produce unique collages and boxtype assemblages filled with a poetic sensibility. Her extraordinary journey deserves renewed attention today.

Focusing primarily on prints and collages, this exhibition revisits the rich and distinctive creative worlds of both artists. In 2014, a retrospective of Ansei was held at the Okinawa Prefectural Museum & Art Museum, but our exhibition marks the first opportunity to retrace the path of Toshiko's career from her early years to her later life. Here, we re-examine the achievements of both artists, who played important roles in artistic creation as well as in connecting Japanese and American cultural circles during the postwar years. Shown together with works by related artists including Isamu Noguchi and Saburō Hasegawa, the Uchimas’ contributions reveal a new perspective on postwar art.

## About the Exhibition

Title: Ansei and Toshiko Uchima: Weaving Colors and Memories

Organized: The Museum of Modern Art, Kamakura & Hayama  
Tokyo Shimbun

Curators: Harumi Nishizawa and Maki Ohara

Period: March 7 – May 31, 2026

Venue: HAYAMA / Galleries 1,2,3

Touring Venues: Hekinan City Tatsukichi Fujii Museum of Contemporary Art  
The Museum of Modern Art, Saitama

Opening hours: 9:30 – 17:00 (last admission at 16:30)

Closed: Mondays (except May 4)

Admissions: Adults: 1,200 yen (1,100 yen)

Under 20 or Students: 1,050 yen (950 yen)

65 and over: 600 yen

High School Students: 100 yen

Junior High School Students and under: Free

- \* Prices in ( ) indicate group (20 or more persons) discount tickets.
- \* A person with disabilities and one accompanying caretaker are admitted free of charge upon presenting Disabled Person's Handbook or an equivalent government-issued identification
- \* For more information, see "Visit" Hours-Admission.

## Press Preview

A press preview is scheduled to be held on March 6.

Members of the press who wish to attend are kindly requested to apply in advance via email to the Museum's Public Relations division.

## Related Programs / Events

Details will be announced on the Museum's website.

## Public Relations Division

The Museum of Modern Art, Kamakura & Hayama  
Tel: +81 46 875 2800 Fax: +81 46 875 2968  
E-mail: [info.kinbi.474@pref.kanagawa.lg.jp](mailto:info.kinbi.474@pref.kanagawa.lg.jp)  
2208-1, Isshiki, Hayama, Kanagawa 240-0111  
[www.moma.pref.kanagawa.jp](http://www.moma.pref.kanagawa.jp)

## Also on view

HAYAMA / Gallery 4  
March 7 – May 31, 2026  
New Treasures of Museum Collection Ⅱ: Sculptures of Recent Acquisitions

KAMAKURA ANNEX  
– May 17, 2026  
Naoyo Fukuda: At the Threshold's Edge

For further exhibition-related information, please refer to the museum's website.

## List of PR Image Data

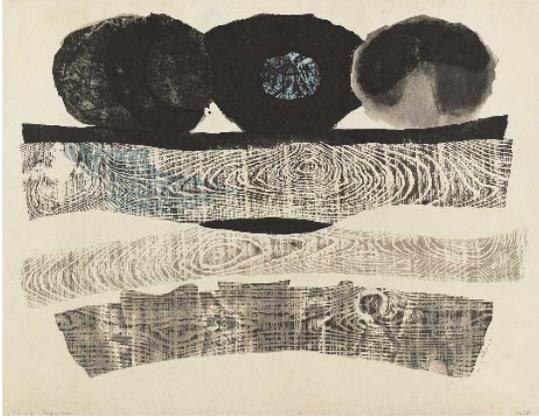
We have prepared image data for the exhibition's PR purposes (print: 350dpi / online: 72dpi).

If you would like to request the image data, please send an email to the PR representative with the following details:

- Exhibition name
- Desired image (alphabet)
- Data size (350 or 72 dpi)
- Affiliation
- Media name
- Scheduled publication date
- Contact person's name
- Contact information

- A) Ansei Uchima, *Living Together*, 1955, Color woodcut and multiblock on paper, Private Collection
- B) Ansei Uchima, *Flow and Grass*, 1961, Color woodcut on paper, Private Collection
- C) Ansei Uchima, *In Blue (Dai)*, 1975, Color woodcut on paper, Private Collection
- D) Ansei Uchima, *Forest Byobu (Autumn-Stone)*, 1979, Color woodcut on paper, Private Collection
- E) Toshiko Uchima, *Music Box*, 1955, Oil on canvas, The Museum of Modern Art, Wakayama
- F) Toshiko Uchima, *Fantasy*, 1957, Color woodcut on paper, Private Collection
- G) Toshiko Uchima, *Downtown*, 1982, Mixed media, The Museum of Art, Kochi
- H) Toshiko Uchima, *Her Name is Daisy*, 1985, Collage and pastel on paper, Private Collection
- I) Toshiko Uchima, *His Baren*, 1989, Mixed media, Private Collection

A



B



C



D



E



F



G



H



I

