



Tokyo
2006

小原豊雲生誕100年
創流111年

いけばな小原流展

盛花—いま・そして—
moribana from now on

"Ikebana from now on" was the title given to the celebration of the Ohara School commemorating the Centennial Birth Anniversary of the late Headmaster Houn Ohara as well as the 111th anniversary of the Ohara School founded by Unshin Ohara.

The announcement of the programme suggested the importance of the event : 137 Japanese Chapters, 214 individual Japanese Masters and 11 overseas Masters had been invited to participate in the Exhibition with Fifth Headmaster Hiroki Ohara and the Professors of the Council of Ohara Professors. The 11 overseas Masters were:

Jenny Banti, Italy – Eliane Gagneux, Switzerland – Annik Gendrot, France – Jin Tsu Yu, Taiwan – Jeannine Koster, Netherlands – Ingrid Lüders, USA – René Mutti, Switzerland – Shofu Shohara, USA – Edith Tanaka, Hawaii – Matsuo Tomita, USA – Marcel Vrignaud, France.

The Exhibition was divided into two sessions of three days each, and we were told that it had surpassed all the Ikebana events so far. Our Headquarters had expected some 50'000 visitors. More than 70'000 came, and from the opening at 10 o'clock in the morning to the evening, every day, the exhibition halls remained crowded. Already before opening, it happened several times that people were waiting in front of Takashimaya, forming a queue of more than 1/2 a kilometer. The Ohara Masters had created big sized modern compositions in all the huge windows of Takashimaya and in the main hall, we could see a colossal composition by **Hiroki Ohara**.



Together with the Ohara Masters Hiroki had created in the main Hall this impressive sculpture



Hiroki Ohara

Several members of the Imperial Family have visited the Exhibition and attended its opening. The Exhibition was divided into different sections, each one dedicated to a style of the Ohara School. For us, Westerners, the different traditional themes remained our favoured, and we were dreaming in front of the impressive realistic landscapes, especially the ones created by Professors Kudo and Izutani.



2.



Professor's Kudo Landscape



Professor's Izutani Landscape

One special room was dedicated to our past Headmaster Houn Ohara: there, we could admire some of his paintings as well as classical arrangements inspired by his works.



The sector Nr. 3 let us discover a monumental work realized by 7 of the most important Masters of the Ohara School together with Hiroki. Wandering how big this masterpiece was, I started counting my steps. This gave me a length of about 15 meters ! What a marvel, full of surprises. On the ground made out of a lawn as perfect as a golf green, several little ponds had been created. A constantly changing illumination let appear through the reflexion in the water like small landscapes: like hills, mountains, rocks, forests, etc. They would keep changing in their shapes and also passing from moonlight atmosphere to sunset images. Unbelievable scenes which we can't describe.

Prof. Kanamori mentioned to me that 10 trucks had been needed for transporting the wood used for this sculpture (the wood is of Indonesian origin), and 10 strong men were necessary to place the smallest piece of the sculpture !

The impressive sculpture



In the same hall, many free style arrangements were exhibited, containing extraordinary – partly unknown – material, also interesting compositions in large glass containers, several of them constructed without kenzan.



In the Rimpa section, we discovered Rimpa arrangements, many of them of great size and also unusual: different elements used like silver painted gorgons, black and silver–or golden painted pieces of wood, etc. In that sector, we could also admire masterpieces, either as a background for rimpas, or as accessories: for example one original screen by Sotatsu.



Rimpa Nagoya Chapter

A small part of the Rimpa by Prof. Namba
(Background : Sotatsu's screen)

The next part was dedicated to the Bunjin arrangements, mainly Bunjins in shallow (Moribana) containers: beautiful chinese vases. There also, very exclusive plant material, precious pieces of furniture, dais and accessories were displayed, items you could see in museums !

It is in this section that the overseas Masters had been asked to exhibit. The Council of Ohara Professors had selected for us both, the flat Bunjin container and the material.

On this occasion, I was told how exhibitions are conceived in Japan:: Once the plan of the exhibition is done, the Masters who are responsible for the exhibition determine for **all the arrangements the containers, the style and also the material which are to be used**. For that exhibition for example, everything had been determined for more than 400 arrangements, mainly huge compositions. Only the main Masters like Kudo- Izutani- or Namba Senseis could choose freely.

Fascinating for us was also the possibility to witness the Japanese Masters constructing the arrangements, then dismantling them. Small "forests", whole trees, "botanical gardens" had been brought !! Like in Europe, spring was later than usual in Japan, and only the first Sakura were blooming. For that reason, we have been wondering by what kind of miracle we could see all over beautiful flowering branches like apricot, pear, cherry trees in many varieties, even wisteria and clematis. Numerous orchid specialties everywhere, tropical plants and flowers, interesting wood elements, big trunks in various unusual shapes could be seen.

Every composition - large or small - of the Japanese exhibitors has been corrected by the Professors of the Council of Professors.

We had received an invitation to attend the opening ceremony and the following reception. V.I.P. members of the diplomatic Corps, Headmasters of other Ikebana schools were also present. Miss Wakako Ohara welcomed the guests. After her speech, Hiroki also said a few welcome words, Hiroki who is now a very good-looking and friendly young man. He will become 18 years old this year.

The Exhibition was open from March 16th to March 21st. On Saturday March 18th, 5'000 spectators and guests gathered in the Tokyo International Forum to attend the Commemorative Ceremony. Several members of the Imperial Family were present as well. Her Imperial Highness Princess Takamado had been invited on the stage. This ceremony was divided into two parts.

During the first part, numerous Ohara Masters were granted different awards by the Ohara School. The Japanese name of these awards is **Kôro-shô** (kôrô = contribution, service, merit and shô = decoration).

1. **Kôro-shô Special** was attributed to Wakako OHARA and to Kazuhiko KUDO
2. **Kôro-shô Golden** to Hôsen IZUTANI and Ryûsui TAKAHASHI as well as to two others Masters
3. **Kôro-shô Silver** to Kiyoko OHARA (Hiroki's mother), Hidetaka SUZUKI, HIRAIDE, Jenny BANTI + 11 others
4. **Kôro-shô** to Koji KANAMORI, Atsuko KOSAKU, Masahiro GOTO, Kimiko TSUKUDA, Kayoko NAMBA, Kô MORISHITA, Marcel VRIGNAUD + 28 others (total: 35)

The groups 1 to 3 were sitting on the stage, the Masters of the group 4. were sitting in front of the auditorium.

On behalf of E.O.T.A. I wish to very heartily congratulate Jenny and Marcel for the great honour they have been granted, an honour which also illuminates our Association ! **Bravo !**



Jenny Banti-Pereira, Founder of EOTA, granted the Silver kôrô-shô, besides her arrangement in the Exhibition

Among the nominated persons, only five don't live in Japan.... and two are EOTA-members : Jenny and Marcel. We are very proud of them. Again, our sincere congratulations !

The award-ceremony was followed by the presentation on a large screen of a film commented by Wakako Ohara, relating the history of the Ohara School.

After a short intermission, an unexpected and surprising Ikebana show started on the stage, time for **Hiroki** to appear in front of the public.

Accompanied by very modern music, more than 50 young Ikebanists irrupted on the stage, all wearing colorful jeans, including Hiroki. He who would start directing the operations in the manner of a music conductor ! First, hanging hand-made white elements (looking like curtains) were pulled on the stage and moved around in different positions, building very esthetical shapes.

All of a sudden, everything and eveyone disappeared and the young girls and boys came back, this time dressed in black (Hiroki with a white jacket) accompanied by the sound of "The Spring" by Vivaldi. Hiroki was very active and charming, still conducting the group. White cylinders of different heights were brought on the stage. Rolling on wheels, they were moved to different positions after having been decorated on top with beautiful flowering branch material. Illuminated with different colors and designs, they kept moving, building every time a different composition. Fireworks on the stage culminated this magic scenery, followed by a "rain of gold" (small golden paper stripes) falling on the public at the end of the ceremony.

A spectacle full of emotion : we were deeply impressed to see so many young people on the stage.



A new era has been opened for the Ohara School, but we keep hoping that the tradition which we appreciate so much will also survive in the Ohara curriculum.

The importance of the events in Tokyo justifies - I hope - the length of this report.



Very friendly yours
Eliane Hôsui Gagneux
エリアン・ガニュー

