

Cabinet: Shin-Hanga. Japanese Woodblock Prints / *Estampes japonaises*

ENGLISH

The exhibition in the Cabinet of the Museum Franz Gertsch is dedicated to Japanese *shin-hanga* prints. This new type of woodcut from the 1920s to 1960s combines old tradition and technique with modern motifs, compositions and international themes. The show focuses on the iconic views of Switzerland and Japan created by Hiroshi Yoshida, but also features works by other *shin-hanga* artists known for their innovative images of Japan.

The *Shin-Hanga* Movement in Japan and in the World

The *shin-hanga* 新版画 is a type of Japanese woodblock print, primarily made in the period from the 1920s to the 1960s. The term was coined by the publisher Shōzaburō Watanabe (1885–1962) in the year 1921. It denoted woodblock prints made with the traditional workshop methods, carried on from the Edo period, yet depicting new interpretations of older themes. Watanabe was at the forefront of this movement and employed several leading artists to create works according to his specifications. Some of these artists, such as Hasui Kawase (1883–1957), stayed with Watanabe as their publisher until the end of their careers. Other artists, such as Hiroshi Yoshida (1876–1950), decided to strike out on their own after having started their careers with Watanabe.

The early 20th century was a moment of great change in the world of Japanese woodblock

print. Earlier, in the Edo period (1603–1867), woodblock prints were ubiquitous and were used for anything from posters, candy wrappers and advertisements, in addition to the prints we nowadays describe as *ukiyo-e*. With time, techniques such as photography, lithography and other reproductive methods took over various functions of the traditional woodblock print. Prints went into new directions, now responding to interest from foreign buyers, and started producing reproductions of works by *ukiyo-e* artists of the past. In this way, craftsmen who had been trained in the techniques of the traditional woodblock prints found new employment in reproducing the works of artists such as Hokusai, Hiroshige, and Utamaro.

Watanabe was one of these publishers engaged in the reproduction of older artists, until he came to the idea of creating *shin-hanga* prints. The earliest experimental examples of this genre were provided by the Austrian artist Friedrich Capellari (1884–1960), who was living in Japan at that time. In addition, the English artist Charles W. Bartlett (1860–1940) was asked to produce designs inspired by European Impressionism that, ironically, had been inspired by earlier Japanese prints. Working with various leading Japanese artists over the next years, Watanabe produced new and original visions, and he gave the genre the name *shin-hanga* (Japanese for “new prints”) in 1921. However, a major setback to his fortunes took place on 1 September 1923, with the Great Kantō Earthquake, which destroyed Watanabe’s shop, his woodblocks, and his entire stock of prints. The prints created prior to this earthquake are seen as being especially valuable.

Although Watanabe was able to reestablish his shop in 1925 and thereby restore the tradition of the *shin-hanga*, the trauma of the earthquake left deep traces on him and his artists. For example, Hiroshi Yoshida decided to leave Japan after the earthquake and embarked on a world-wide tour, which included a visit to Switzerland, where he made a series of sketches of the Swiss Alps and of Lugano. Upon his return to Japan, he set up his own workshop and produced prints from the sketches he had made on his travels, including the Swiss views and various other places, such as the pyramids of Egypt and the Grand Canyon of the USA.

The present exhibition will focus mainly on the landscape prints by Yoshida and other artists but will also include representative prints from the other genres of *shin-hanga* prints, including images of women, nature scenes, and *kabuki* actors.

The *shin-hanga* landscape prints were based on the landscape tradition of Utagawa Hiroshige (1797–1858) and carried it into new directions. The *shin-hanga* landscape artists became responsive to the effects of light, to the times of the day, atmospheric variations, and the changing of the seasons. The images tended toward more realistic depictions, drawn without the strong black outlines of traditional Japanese woodblock prints. Contemporary scenes were chosen with an emphasis on the aesthetic moment, with snow and rain scenes being particularly popular. The artists did not restrict their compositions to scenes from Japan, but as mentioned above, artists such as Yoshida travelled throughout the world and created a range of

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non-Japanese images, here represented by four views of Switzerland. These idyllic and often nostalgic images, with few references to the modern world, have been criticized in the past as being mere postcard images or even kitsch. Yet not only have Western collectors, such as Steve Jobs and Princess Diana, continued to find beauty in these prints, but the prints have also become subjects of academic studies.

Looking at other genres than landscapes, artists such as Toraji Ishikawa (1875–1964) celebrated the female form, including the nude, reflecting the recent reception of Western art that changed the way that the female body was depicted. The naked female shape was earlier seen as part of the erotic *shunga* print tradition, but with the new appreciation of the female form as an artistic medium, artists came to celebrate the nude figure. At the same time, images of faintly clad women also became popular, as seen in the print series by the Osaka artist Morikane Narita (active mid-20th century).

Nature prints also became an important *shin-hanga* genre, and Koson Ohara (1877–1945), who created compositions depicting birds and flowers, came to represent this part of the movement. Koson based his bird and flower series on those by Hiroshige and became extremely popular: over a lifetime of print production, Koson created a total of over five hundred nature compositions. In this exhibition, nature prints are represented by a thoughtful study of a reclining cat by the *shin-hanga* artist Hiroaki Takahashi (1871–1945).

Finally, the artists created striking portraits of *kabuki* actors. Actor prints were the largest

group of woodblock prints during the Edo period: a genre that was remarkable for its great variety of compositions. In the *shin-hanga* versions, the emphasis was placed directly on the individual actors, typically through close-ups, presenting psychological studies of actors. In this exhibition, the genre is represented by small format *kabuki* actor portraits by Eishō Yoshida (active early 20th century).

The *shin-hanga* prints became in many ways an international movement. The first artists included non-Japanese artists and incorporated Western ideas in their images, while relying on traditional woodblock printing methods. Western topics, such as the Swiss prints, new visions of the female body, and the inclusion of English titles made the prints stand out as being different from earlier examples. In addition, the clientele for the prints were mainly Western buyers, in fact, there was not much of a domestic market for the prints in Japan. The popularity of the print was also influenced by the politics of the time. The 1920s and 1930s saw steady sales to foreigners, including from specialty shops outside of Japan. Yoshida, for example, travelled to the USA to sell his prints directly to customers and established touring exhibitions to places like Boston and Indianapolis. Most strikingly, he persuaded the Toledo Museum in Ohio to hold two large exhibitions in 1930 and 1936.

In the late 1930s, with the increased militarization and with war breaking out in various locations, sales of *shin-hanga* plummeted. In addition to the worsening situation in the wider world, the Japanese military government tightened its control of domestic art production. The

Army Art Association was established in 1939 with the goal of promoting art that depicted war, and 1943 saw the severe rationing of artist's materials for the creations of art other than the kind officially sanctioned by the military government. The lack of materials and lack of a customer base led to the temporary cessation of *shin-hanga* prints.

Before this took place, the American art dealer Robert O. Muller (1911–2003) famously took the opportunity of his honeymoon in Japan in 1940 to buy thousands of *shin-hanga* prints from Watanabe and directly from artists such as Yoshida, starting a lifetime of promoting and dealing with prints made by *shin-hanga* artists. Muller continued buying and selling the prints until his death in the early 21st century.

In 1946, Watanabe was able to restart the production of *shin-hanga* prints after the war, since he had not been active in the production of war-time propaganda. Unlike other producers, he did not suffer from censorship by the US occupying forces. In fact, the main customers for Watanabe and *shin-hanga* artists now emerged from the US Army personnel and their families. Yet, the demand for *shin-hanga* in the USA and other foreign locations did not regain its pre-war level, partly due to the negative view of Japan for its role in the war. Nevertheless, the movement continued into the 1960s, whereafter only a small number of artists continued in the tradition.

The show was curated by Prof. Dr. Hans Bjarne Thomsen.

(text: Prof. Dr. Hans Bjarne Thomsen)

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FRANÇAIS

Dans le Cabinet du Musée Franz Gertsch, l'exposition est consacrée aux estampes japonaises shin-hanga. Ce nouveau type de gravure sur bois des années 1920 à 1960 combine la tradition et la technique anciennes avec des motifs, des compositions et des thèmes internationaux modernes. L'exposition se concentre sur les vues emblématiques de la Suisse et du Japon créées par Hiroshi Yoshida, mais présente également des œuvres d'autres artistes shin-hanga connus pour leurs images innovatrices du Japon.

Le mouvement shin-hanga au Japon et dans le monde

Shin-hanga 新版画 fait référence à un type d'estampe japonaise qui a vu le jour principalement entre les années 1920 et les années 1960. Ce terme a été créé en 1921 par l'éditeur Shōzaburō Watanabe (1885–1962). Il désigne des gravures sur bois qui étaient fabriquées à l'aide des méthodes d'atelier traditionnelles datant de l'époque d'Edo, mais proposaient de nouvelles interprétations des anciens thèmes. Watanabe, qui figurait à la tête de ce mouvement, passait commande à différents artistes de renom pour qu'ils réalisent les œuvres selon ses

instructions. Un certain nombre de ces artistes, comme par exemple Hasui Kawase (1883–1957), travaillèrent jusqu'à la fin de leur carrière pour l'éditeur. D'autres, comme Hiroshi Yoshida (1876–1950), décidèrent de voler de leurs propres ailes après avoir fait leurs premiers pas auprès de Watanabe.

Le début du XXe siècle fut une période de profonds changements dans le secteur de l'estampe japonaise en couleur. Auparavant, à l'époque d'Edo (1603–1867), la gravure sur bois était omniprésente, et l'on l'utilisait dans d'innombrables domaines – des affiches aux publicités en passant par les emballages pour bonbons, sans oublier les estampes que l'on désigne aujourd'hui sous le nom d'ukiyo-e. Au fil du temps, un certain nombre de fonctions de la gravure sur bois traditionnelle furent reprises par des techniques telles que la photographie, la lithographie et d'autres procédés de reproduction. L'impression graphique s'engagea alors dans une nouvelle voie et, pour répondre à l'intérêt que manifestaient les acheteurs étrangers, se tourna vers la reproduction d'œuvres d'artistes ukiyo-e de l'époque d'Edo. Les artisans qui avaient été formés aux techniques de la gravure sur bois traditionnelle purent ainsi se réorienter dans la copie d'œuvres d'artistes tels que Hokusai, Hiroshige et Utamaro.

Watanabe figurait parmi les éditeurs qui se consacraient à la reproduction d'œuvres d'artistes

traditionnels, jusqu'à ce que lui vienne l'idée de produire des estampes shin-hanga. L'artiste autrichien Friedrich Capellari (1884–1960), qui vivait à cette époque au Japon, lui fournit les premiers exemples expérimentaux de ce nouveau genre. L'éditeur chargea en outre l'artiste anglais Charles W. Bartlett (1860–1940) de concevoir des croquis en s'inspirant de l'impressionnisme européen qui, ironiquement, avait pris pour modèles les anciennes estampes japonaises. Au cours des années suivantes, Watanabe collabora avec différents artistes japonais de renom, qui créèrent des approches visuelles innovantes et originales. En 1921, il baptisa ce genre du nom de shin-hanga (« nouvelles estampes » en japonais). Le 1^{er} septembre, l'éditeur connut toutefois un revers de fortune lorsque le Grand Tremblement de terre du Kantō détruisit sa boutique, ses gravures sur bois ainsi que l'intégralité de son stock de tirages. Les estampes qui virent le jour avant ce séisme sont considérées comme étant particulièrement précieuses.

Si Watanabe parvint à reconstruire son atelier en 1925 et à rétablir ainsi la tradition du shin-hanga, le traumatisme provoqué par ce tremblement de terre marqua profondément l'éditeur et ses artistes. Ainsi, après le séisme, Hiroshi Yoshida décida de quitter le Japon : il entreprit un voyage dans le monde entier, qui le conduisit également en Suisse, où il réalisa une série

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d'esquisses des Alpes suisses et de Lugano. Une fois rentré au Japon, il établit son propre atelier et produisit des estampes à partir des ébauches qu'il avait réalisées au cours de ses voyages, parmi lesquelles les vues de paysages suisses et de divers autres lieux, tels que les pyramides en Égypte et le Grand Canyon aux États-Unis d'Amérique.

L'exposition organisée à l'heure actuelle met avant tout l'accent sur les estampes de paysage réalisées par Hiroshi Yoshida et par d'autres artistes, mais montre également des œuvres graphiques qui illustrent les autres genres de la gravure sur bois shin-hanga, comme par exemple les représentations de femmes, les scènes de nature et les acteurs de kabuki.

Les estampes de paysage shin-hanga s'inspiraient de la tradition paysagère d'Utagawa Hiroshige (1797-1858), qu'elles perpétuèrent tout en empruntant de nouvelles directions. Les paysages shin-hanga variaient au gré des effets de lumière, des heures de la journée, des changements atmosphériques et du passage des saisons. Libérées des contours noirs prononcés qui caractérisaient la gravure sur bois japonaise traditionnelle, les œuvres se voulaient désormais des représentations réalistes. La sélection des scènes contemporaines privilégiait l'instant esthétique, et les scènes de neige et de pluie étaient particulièrement appréciées. Les compositions ne se limitaient pas aux scènes du

Japon : comme nous l'avons déjà évoqué, des artistes tels que Hiroshi Yoshida parcoururent le monde entier et réalisèrent une série d'œuvres portant sur d'autres contrées, qui sont représentées ici par quatre vues de paysages suisses. Dans le passé, ces images idylliques et souvent nostalgiques, rarement reliées au monde moderne, étaient considérées comme de simples images de carte postale, dont on critiquait la dimension kitsch. Or, non seulement ces estampes continuèrent, et continuent, de susciter l'enthousiasme des collectionneurs occidentaux (comme ce fut par exemple le cas de Steve Jobs et de la Princesse Diana), mais des essais scientifiques leur sont désormais également consacrés.

Les travaux d'artistes tels que Toraji Ishikawa (1875-1964), qui réalisèrent des vues de paysages mais célébrèrent également la silhouette féminine, y compris le nu, illustrent cette nouvelle réception de l'art occidental, qui modifia la représentation du corps féminin. Auparavant, le nu féminin était considéré comme faisant partie de la tradition des estampes érotiques shunga ; or, la forme féminine ayant désormais accédé au statut de support artistique, les artistes se mirent à célébrer la silhouette dénudée. Parallèlement, les représentations de femmes légèrement vêtues gagnèrent elles aussi en popularité, comme en témoigne par exemple la série

d'estampes de l'artiste Morikane Narita d'Osaka (activité artistique : milieu du XXe siècle).

Les estampes consacrées à la nature formèrent également un genre shin-hanga majeur. Koson Ohara (1877-1945), qui créait des compositions incluant des oiseaux et des fleurs, devint le représentant de cette partie du mouvement. L'artiste, qui s'inspira pour ses séries d'oiseaux et de fleurs de celles de Hiroshige, rencontra un vif succès : au cours de sa vie, il réalisa au total plus de cinq cents compositions de vues de la nature. Dans cette exposition, les estampes portant sur la nature sont représentées par l'étude de l'artiste shin-hanga Hiroaki Takahashi (1871-1945), où un chat allongé nous invite à la réflexion.

Les artistes créèrent en outre de captivants portraits des acteurs de kabuki. Les gravures sur bois de l'époque d'Edo étaient en majeure partie des portraits d'acteurs – un genre qui se caractérisait par une grande diversité de compositions. Les versions shin-hanga mettaient directement l'accent sur un acteur en particulier : il s'agissait généralement de gros plans, qui se voulaient des études psychologiques des personnages. Dans l'exposition, ce genre est illustré par les portraits d'interprètes de kabuki en petit format d'Eishō Yoshida (activité artistique : début du XXe siècle).

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Les estampes shin-hanga ont pris à divers égards une ampleur internationale. Parmi les premiers représentants du mouvement figuraient des artistes non japonais, qui intégrèrent des idées occidentales dans leurs œuvres tout en s'appuyant sur les procédés traditionnels de la gravure sur bois. Les thèmes occidentaux, comme par exemple les estampes de paysages suisses, de nouvelles approches du corps féminin et l'inclusion de titres en anglais distinguaient ces tirages des exemplaires qui les avaient précédés. En outre, la clientèle pour ces estampes était principalement constituée d'acheteurs occidentaux, car le Japon ne disposait pas d'un marché intérieur important pour ce type d'œuvres. La politique exercée à l'époque influa également sur la popularité des œuvres graphiques. Au cours des années 1920 et 1930, il était fréquent que des œuvres soient vendues à des étrangers, de même que dans des boutiques spécialisées en dehors du Japon. Hiroshi Yoshida se rendit par exemple aux États-Unis d'Amérique pour vendre ses estampes directement aux clients, et organisa des expositions itinérantes dans des lieux tels que Boston et Indianapolis. Fait particulièrement remarquable, il parvint à convaincre le Musée d'Art de Toledo, dans l'Ohio, de présenter ses œuvres dans le cadre de deux grandes expositions, en 1930 et en 1936.

À la fin des années 1930, en raison de la militarisation croissante et du déclenchement de la Seconde Guerre mondiale à plusieurs endroits, les ventes d'estampes shin-hanga connurent un vif recul. Outre la dégradation de la situation dans le monde, le gouvernement militaire japonais renforça son contrôle sur la production artistique nationale. En 1939, l'Army Art Association fut fondée dans le but de promouvoir l'art qui représentait la guerre et, en 1943, les matériaux destinés aux artistes qui réalisaient des œuvres autres que celles qui étaient officiellement approuvées par le gouvernement militaire furent fortement rationnés. La pénurie de matériaux et l'absence de clientèle régulière entraînèrent la cessation provisoire de la production d'estampes shin-hanga.

On sait toutefois qu'avant cela, le marchand d'art américain Robert O. Muller (1911–2003) fit l'acquisition, à l'occasion du voyage de nocces qu'il effectua au Japon en 1940, de milliers d'estampes shin-hanga auprès de Watanabe, et acheta directement des œuvres à des artistes tels que Hiroshi Yoshida ; il commença ainsi à promouvoir les estampes d'artistes shin-hanga et à entretenir avec ces derniers des relations commerciales qu'il maintiendrait toute sa vie durant. Robert O. Muller acheta et vendit des estampes jusqu'à sa mort, au début du XIXe siècle.

En 1946, après la guerre, Watanabe put reprendre la production de gravures sur bois shin-hanga, car il n'avait pas participé à la production d'œuvres de propagande de guerre. Contrairement à d'autres fabricants, il ne fut pas soumis à la censure imposée par la puissance occupante américaine. Les membres de l'armée américaine et leurs familles étaient désormais les principaux acquéreurs des œuvres de Watanabe et des artistes shin-hanga. Toutefois, la demande d'œuvres shin-hanga aux États-Unis d'Amérique et dans d'autres pays étrangers ne parvint jamais à atteindre le niveau d'avant-guerre, en partie en raison du regard négatif qui était porté sur le Japon et sur son rôle dans la guerre. Le mouvement persista cependant jusque dans les années 1960, à la suite de quoi cette tradition ne fut plus perpétuée que par un faible nombre d'artistes.

L'exposition a été organisée par prof. Dr. Hans Bjarne Thomsen.

*(texte : Hans Bjarne Thomsen,
traduction : Katja Naumann)*

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BIOGRAPHY / BIOGRAPHIES

Toraji Ishikawa 石川寅治 (1875–1964)

A woodblock print designer from the island of Shikoku. After moving to Tokyo and studying under noted painters, he co-founded the Taiheiyo-Gakai (Pacific Painting Association) in 1902. Like Hiroshi Yoshida and many others of that circle, he travelled extensively across Europe and the USA as a young man. In 1904 he became an art instructor at the Taiheiyo-Gakai and held exhibitions in Japan and Taiwan. He also published images of the occupied Taiwan and exhibited extensively at the national art shows, the Bunten [the national art exhibition Mombushō Bijutsu Tenrankai, abbreviated to ‘Bunten’, was first held in 1907] and Teiten [from 1919, the Bunten exhibition series was subordinated to the Imperial Academy of Arts and was given the name ‘Tei-koku Bijutsu Tenrankai’, or ‘Teiten’ for short]. His woodblock prints mostly depict landscapes and women, including the famous “Ten Types of Female Nudes”, which has gained significant recognition and remains his most iconic work.

Shirō Kasamatsu 笠松紫浪 (1898–1991)

A Japanese printmaker trained in the *shin-hanga* style of woodblock printing. He was born in Tokyo and was apprenticed at the early age of thirteen to the noted painter and printmaker Kaburagi Kiyokata (1878–1973), who specialized in images of beautiful women. Kasamatsu was more interested in landscapes and completed

his first woodblock prints in 1919 for the publisher Shōzaburō Watanabe. He also exhibited his paintings in the Bunten and Teiten. After almost all his woodblocks were destroyed in a fire in Watanabe's print shop in the Great Kantō Earthquake of 1923, he continued working with the publisher for a total of fifty designs. Later he switched to the Kyoto publisher Unsōdō, with which he produced over one hundred print designs. In his old age, he discontinued working in the *shin-hanga* style.

Hasui Kawase 川瀬巴水 (1883–1957)

A *shin-hanga* artist and one of Japan's most important and prolific modern printmakers. He specialized in traditional subjects with a style influenced by Western elements. Most of his prints were landscapes with accentuated atmospheric effects and natural lighting. He worked with the publisher Shōzaburō Watanabe and designed around one thousand woodblock prints over nearly forty years. The Japanese government recognized him as a Living National Treasure for his contribution to Japanese arts.

Morikane Narita 成田守兼 (dates unknown)

An Osaka printmaker who was born and died in that city. Not much is known about his career. In 1931, he created a series of beautiful women's paintings titled “Tsuyashiki Nijushiko” (*Study of Twenty-four Sexy Women*) for the Osaka publisher Shinbisha. The number twenty-four traditionally refers to the classical Confucian *Twenty-*

four Paragons of Filial Piety, which is then used, perhaps as an inside joke, for this series of rather risqué designs. The fact that the series was not completed, may have been due to government pressure, at a time where conservative nationalism was at the forefront.

Noël Nouët (1885–1969)

A French teacher, painter, and woodblock print designer. Originally influenced by his mother's collection of Hiroshige prints, he spent his youth living between Paris and Japan. In 1930 he took on a teaching job in Japan and started to sketch sights of modern Tokyo, focusing on places that had been depicted by Hiroshige. After publishing his drawings in newspapers and other locations, he was contacted by the publisher Doi and together they started to create woodblock prints from his sketches. His house burned down in the WWII air raids and he responded by sketching the ruined landscapes of Tokyo. He taught at Waseda University and became the French tutor to the future Emperor Akihito.

Koson Ohara 小原古邨 (1877–1945)

A Japanese painter and *shin-hanga* printmaker. Koson was especially noted for his bird-and-flower designs. During his long career, he designed over five hundred prints, working with different publishers: Buemon Akiyama, Heikichi Matsuki, Kawaguchi, and Shōzaburō Watanabe. During his time with Watanabe, he started signing his work Shōson 祥邨, leading to some

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confusion as his prints include signatures of Hōson 豊邨 and Koson 古邨. From 1926, immediately after the Great Kantō Earthquake, he worked with Watanabe, a collaboration that proved profitable for both, due mainly to the publisher's overseas connections. His work was exhibited abroad and his prints sold well, particularly in the United States. His many designs continue to be printed posthumously.

Hiroaki Takahashi 高橋弘明 (1871–1945)

A Japanese woodcut artist known for his contribution to the *shin-hanga* movement of the early 20th century. He is famous for combining traditional *ukiyo-e* techniques with modern Western elements to create a distinctive visual style. Hiroaki specialized in landscapes, capturing tranquil nature scenes, and modern cityscapes. His art often emphasized the beauty of the changing seasons, and he was a master at rendering light and atmosphere, giving his images a sense of depth and realism. Although his career was interrupted by the Great Kantō Earthquake of 1923, which destroyed many of his works, he was able to continue his work afterwards. Hiroaki's woodcuts are highly valued for their technical skill and aesthetic appeal, and they have contributed significantly to the development of modern Japanese art.

Konen Uehara 上原古年 (1877–1940)

A landscape print artist of the *shin-hanga* style. Konen studied first under Kajita Hanko (1870–

1917) and then with Matsumoto Fuko (1840–1923). He spent most of his painting career depicting landscapes, showing at official exhibitions and receiving prizes and awards. According to Shōzaburō Watanabe, Konen worked as an official in the Foreign Ministry, and at one time was associated with Tenshin Okakura (1862–1913), the curator of the Museum of Fine Arts Boston. With the publisher Bunshichi Kobayashi he designed some landscape prints before the Great Kantō Earthquake. Afterwards he switched to Shōzaburō Watanabe, with whom he designed landscape and townscape subjects.

Eishō Yoshida 吉田永昇 (act. early 20th century)

A Japanese artist who created *kabuki* portrait prints in the early 20th century. Not much is known about this talented artist, who published with Eitarō Yoshida in Tokyo. Some of his *kabuki* portraits were issued in three series, one for each of the Imperial Theater, the *Kabuki* Theater, and the Ichimura Theater; these were detailed, half-length images of *kabuki* actors with expressive faces and vibrant colors. His works are mostly in series of small-sized prints that exhibit high technical skills and a judicious use of pigments.

Hiroshi Yoshida 吉田博 (1876–1950)

An influential modern painter and woodblock printmaker. Along with Hasui Kawase, he is seen as the leading landscape artist of the twentieth

century in Japan. After starting out with the publisher Shōzaburō Watanabe, he continued on his own after the Great Kantō Earthquake. Yoshida travelled across the world and made *shin-hanga*-style landscape prints as well as paintings of vastly different landscapes, including the Grand Canyon, the Taj Mahal, the Swiss Alps, the US National Parks. He was an enthusiastic mountain climber and many of his prints depict mountains from across the world.