



EDDO

POP

THE GRAPHIC IMPACT
OF JAPANESE PRINTS



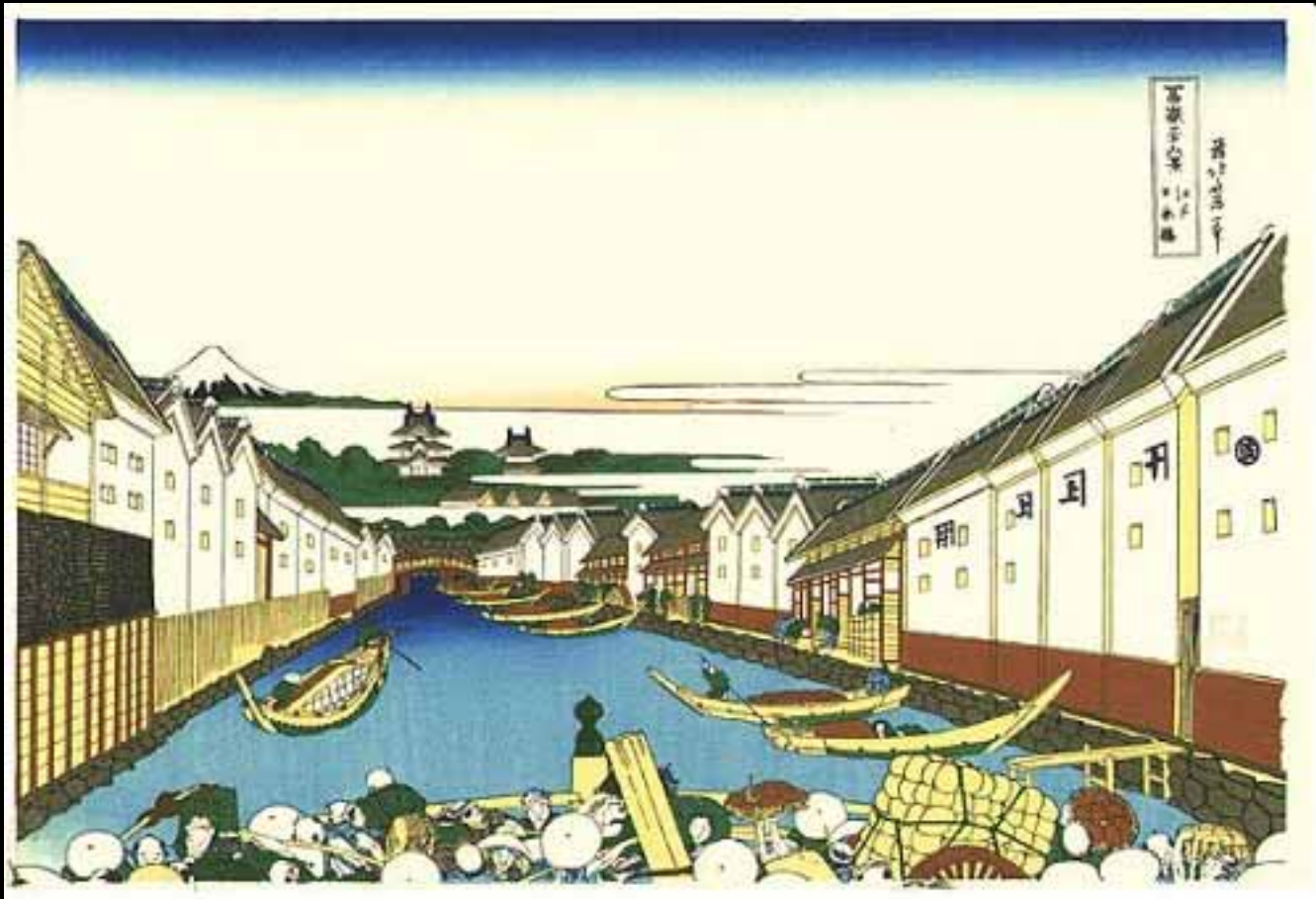
Tokugawa Ieyasu, 1543 – June 1, 1616



Edo castle
1457, 1593-1636



Map of Edo, 1844-1848
Perry-Castañeda Map Coll.
UT Library Online



Katsushika Hokusai, ca. 1760-1849
Nihonbashi Bridge
From the Thirty-six View of Fuji series



Utagawa Hiroshige

Okazaki—Yahagi Bridge, ca. 1833

From the Fifty-three Stations of the Tokaido Road

Bequest of Richard P. Gale 74.1.265



Examples of fumi-e



View of Nagasaki Harbor and Dejima



Rakuchu rakugai screens, Honolulu Academy of Art, early 17th c.



Amusements along the Riverside at Shijo, 1620s
Pair of two-panel screens
Seikado Foundation, Tokyo

Five things to remember about the Edo Period (1615-1868)

- Era of unprecedented peace and prosperity
- Massive growth of cities
- Strategically repressive government
 - System of *sankin kotai*
 - Policy of isolationism
 - Strictly stratified society; four tier system
- Rise of merchant class (chonin)
- Disenfranchisement + wealth = hedonism



Amusements along the Riverside at Shijo, 1620s
Pair of two-panel screens
Seikado Foundation, Tokyo



Interior View of a brothel, early 17th century
Hikone Castle Museum, Shiga



Kaigetsudo Anchi
Standing courtesan, ca. 1715
MIA 74.1.30

Unknown artist
Standing beauty, ca. 1650
MIA 74.1.8



Hishikawa Moronobu
Spying over the brushwood fence
From the book Bijin ezukushi (Beautiful women)



Hishikawa Moronobu
Procession of a Daimyō, c.1680
from the illustrated book (kanazōshi) in 3 vols
Chiyo no tomotsuru, sumizuri-e



Hishikawa Moronobu, 1618?-94
Young lovers, ea. 1680s
Print from a set of twelve

憂

世

浮世

浮世絵



Okumura Masanobu, 1686-1764
Wakoku
From the Picture Book of Courtesans,
1701



Okumura Masanobu, 1686-1764

New Year's Gathering in a Brothel

From the series "A Sampling of Bedrooms from the Color-Dyed Mountains"

1741-44

Five facts about nishiki-e

- Production the result of collaboration, allowing for specialization
- Development of kento (key or registration marks) in the mid-18th century key to color printing
- Colorants are organic and inorganic; many are light-sensitive



Suzuki Harunobu, 1724/25-70
Mitate of Emperor Xuanzong
and Yang Guifei, 1765
Color woodblock print (nishiki-e)



Suzuki Harunobu, 1724/25-70
Water Vendor, after 1765
Nishiki-e



Suzuki Harunobu, 1724/25-70
Mitate of Meng Zong, ca. 1766
Nishiki-e



Suzuki Harunobu, 1724/25-70
Courtesan on parade, ca. 1766
Color woodblock print (nishiki-e)



Suzuki Harunobu, 1724/25-70
Plying a rooster with sake, ca. 1767
Color woodblock print (nishiki-e)



Suzuki Harunobu, 1724/25-70
Autumn moon of Matsukaze, ca. 1767
Color woodblock print (nishiki-e)



*When lonely
I'm like a reed
Cut down at the root.
Should any current invite
I would go along.*

Suzuki Harunobu, 1724/25-70
Ono no Komachi, ca. 1767
Nishiki-e



Suzuki Harunobu, 1724/25-70
Mitate of Ibaraki, ca. 1767
Color woodblock print (nishiki-e)



Torii Kiyonaga, 1752-1815
Ferryboat on the Rokugo River, 1784



Torii Kiyonaga, 1752-1815

Cooling off in the Evening at the Shijo Riverbank, 1784



Kubo Shunman, 1757-1820
Six Jewel Rivers, ca. 1787



Kitagawa Utamaro, 1753/54-1806
Fickle Type
From the series "Ten Types in the
Physiognomic Study of Women"
1792-93



*Blossoming moonflowers arranged
on a flower-fan
and Hanaogi's face after moonrise
are so adorable
that people never tire of seeing them and
forget that autumn is coming.*

Kitagawa Utamaro, 1753/54-1806
Courtesan Hanaogi, 1793/94

Kitagawa Utamaro, 1753/54-1806
Naniwaya teahouse waitress Okita,
1793





Kitagawa Utamaro, 1753/54-1806
Tomimoto Toyohina, 1795-96



Kitagawa Utamaro, 1753/54-1806
Kitchen Scene, 1794-95



Kitagawa Utamaro, 1753/54-1806
Abalone Divers, 1793/94



Kitagawa Utamaro, 1753/54-1806
Shaving a Boy's Head, ca. 1801



Kitagawa Utamaro, 1753/54-1806
The Farmer's Wife, 1795-96

Five things to remember about the women of the Floating World

- Prostitution a fact of life in the Edo period
- The most famous pleasure quarter was the Yoshiwara (1617/1657) in Edo, but the Shimabara (Kyoto, 1640) and Shinmachi (Osaka, 1631) were also renowned.
- Highest ranking women commanded great sums, had to be courted, and could exercise greater autonomy
- The best were schooled in the polite arts of poetry, song, music, dancing, tea ceremony, calligraphy
- Because of debt owed to their houses, it was nearly impossible to “buy-out” their contracts; a lucky few were “ransomed” by their patrons



Amusements along the Riverside at Shijo, 1620s
Pair of two-panel screens (detail)
Seikado Foundation, Tokyo



Torii Kiyonobu, 1664-1729
Four actors in a Kabuki play, ca. 1719
Urushi-e with ahnd coloring and metal flakes



Okumura Toshinobu, act. 1718-49
Sanjo Kantaro II as Yaoya Oshichi, 1718
Urushi-e with handcoloring



Torii Kiyotada, act. 1713-1748
Ichimura Takenojo IV as Kichisaburo
1718
Urushi-e with handcoloring

Katsukawa Shunsho, 1726-92
Otani Hiroemon III as Asahara Jiro
1778





Katsukawa Shunsho, 1726-92
Ichikawa Danjuro V as the Monk Wantetsu
1778

Katsukawa Shun'ei, 1762-1819
Ichikawa Danjuro V as Tenjiku Tokubei?
1778



Torii Kiyonaga, 1752-1815
Scene from Yuki



Toshusai Sharaku, act. 1994-95
Ichikawa Ebizo as Takemura Sadanoshin
1794



Toshusai Sharaku, act. 1994-95
Osagawa Tsuneyo II in a female role
1794



Toshusai Sharaku, act. 1994-95
Ichikawa Yaozo III as Fuwa no Banzaemon
1794





Kabukido Enkyo, act. 1796
Ichikawa Yaozo III as Umeomaru
1796



Nakajura Nakazo II As Matsuomaru



Nakamura Noshio II as Sakuramaru



役者舞臺之姿繪もれのや

曲
心
市
旗

Utagawa Toyokuni, 1769-1825

Takinoya

From the series Portraits of Actors on Stage

1794




Utagawa Toyokuni, 1769-1825
Yamatoya
From the series Portraits of Actors
on Stage
1794



Utagawa Toyokuni, 1797-1861
Popular Otsu-e Phenomenon, 1848

Five things to remember about Kabuki

-  literally means “song, dance, talent”
- First performed by women (Okuni kabuki), but banned in 1629
- 1652 all actors have shaved pates
- Ribald, bawdy, low-brow alternative to Noh
- Two main types:
 - Military tales set in the distant past
 - “Domestic” dramas



Katsushika Hokusai, 1760-1849

Waterwheel at Onden

From the series 36 Views of Mt. Fuji, 1831-34



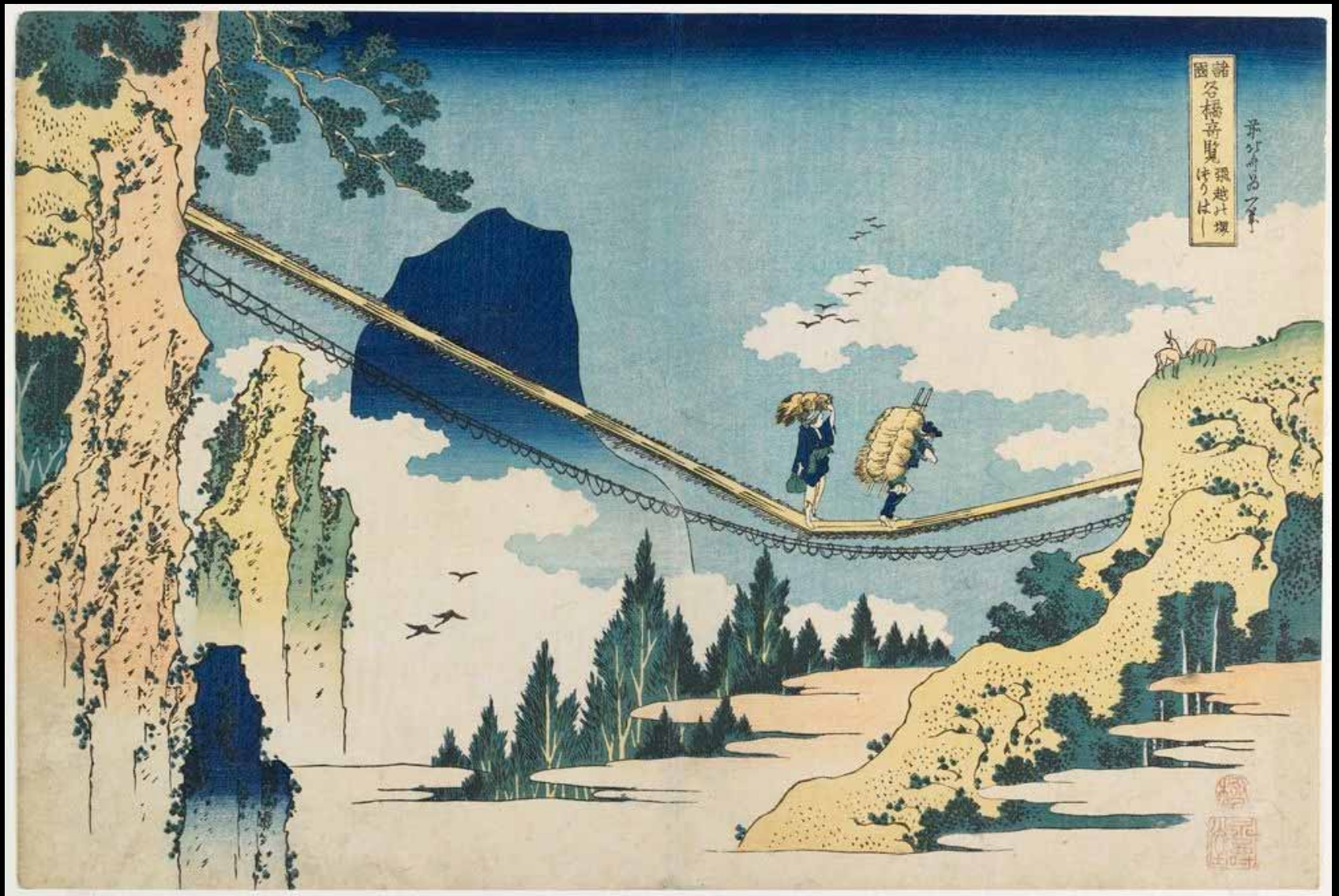
Katsushika Hokusai, 1760-1849
Hodogaya on the Tokaido Road
From the series 36 Views of Mt. Fuji, 1831-34



Katsushika Hokusai, 1760-1849
Under the Wave off Kanagawa
From the series 36 Views of Mt. Fuji, 1831-34



Katsushika Hokusai,
Kirifuri Falls near Mt. Kurokami
in Shimotsuke Province
from the series A Journey to Waterfalls
in Various Provinces
Ca. 1833



Katsushika Hokusai, 1760-1849

Suspension bridge between Hida and Etchu

from the series Unusual Views of Famous Bridges in Various Provinces

1833-34



Katsushika Hokusai, 1760-1849
Drum Bridge at Kameido Tenjin Shrine
from the series Unusual Views of Famous Bridges in Various Provinces
1833-34



Utagawa Hiroshige, 1797-1858

Shono—Driving Rain

From the series Fifty-three Stations of the Tokaido Road

Ca. 1833

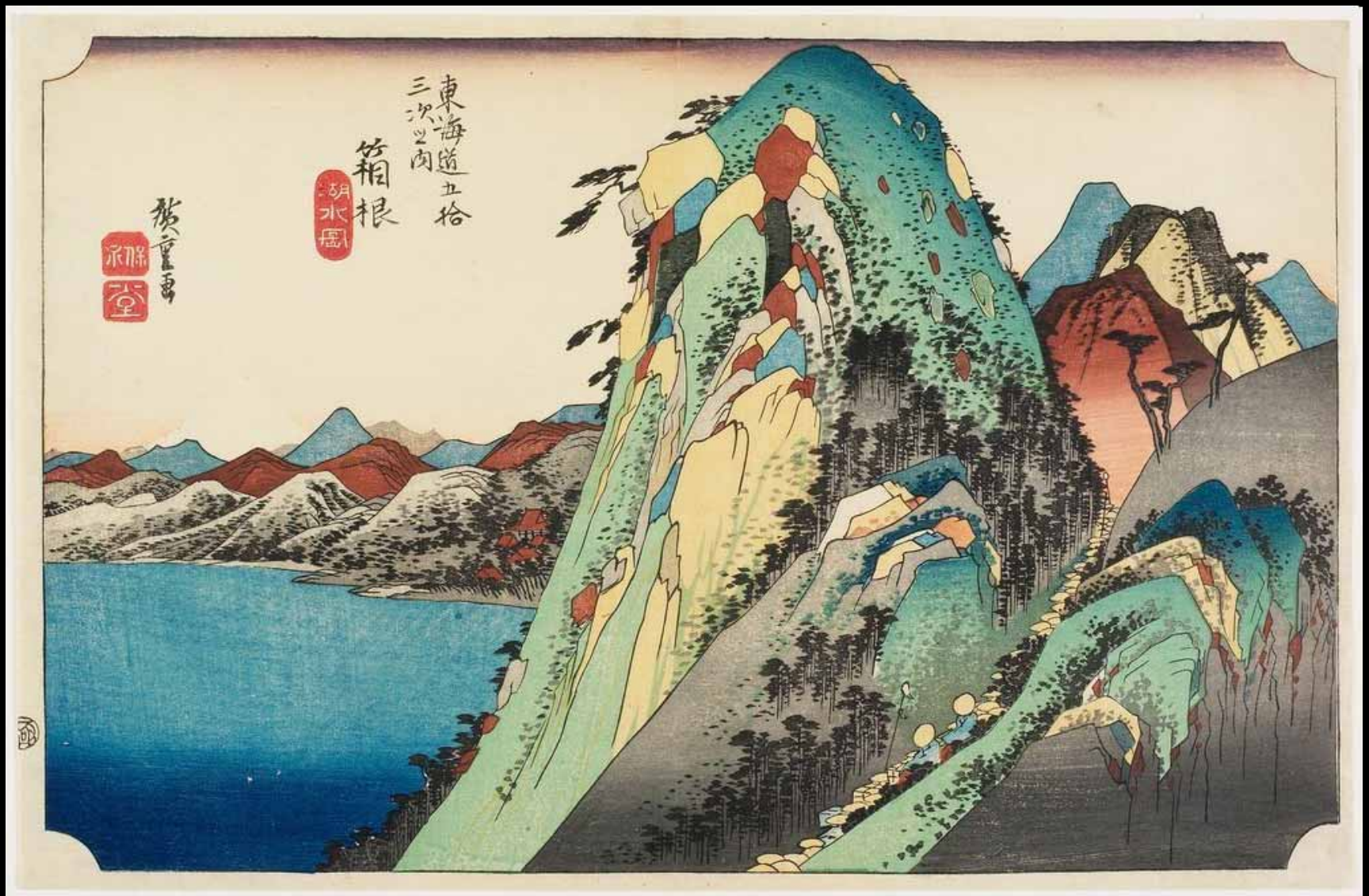


Utagawa Hiroshige, 1797-1858

Kambara—Night Snow

From the series Fifty-three Stations of the Tokaido Road

Ca. 1833



東海道五拾
三次之内

箱根

卯水庵

歌川

寛政

Utagawa Hiroshige, 1797-1858
Hakone—View of the Lake
From the series Fifty-three Stations of the Tokaido Road
Ca. 1833



Utagawa Hiroshige, 1797-1858

Yokkaichi—Mie River

From the series Fifty-three Stations of the Tokaido Road

Ca. 1833



Utagawa Hiroshige, 1797-1858
Maple Tree at Moma with View
Of Tekona Shrine and Bridge
from the series 100 Famous Views of Edo
Ca. 1833



Utagawa Hiroshige, 1797-1858
Fireworks at Ryokoku Bridge
from the series 100 Famous Views
of Edo
Ca. 1833

Five things to remember about travel in the Edo period

- Travel highly regulated by the government
- Travel undertaken in the guise of religious pilgrimages
- Travel dramatically increased in the late 18th century; improved roadways with relay stations (seki)
- Landscapes as an independent genre in prints rare until the 1830s
- Proliferation of landscape prints may be due to Prussian or “Berlin blue” after 1829.

Utagawa Kuninao, 1795-1854
Sun Wukong exhaling, 1836





奥東折
望耕樓見詰

春柳の吹く楊の花はちを
ちくさりとむる袖をばか

長閑房石翁

あつとちかく句(春柳の花はちを)
うせんうとめて 扇やうらん

上水亭下見

春柳の吹く楊の花はちを
ちくさりとむる袖をばか

東都 権長堂物築

春柳の吹く楊の花はちを
ちくさりとむる袖をばか

依藤久一画

Sonsai Koitsu, act. 1825-1835
Hanasakajijii, ca. 1825



Katsushika Hokusai, 1760-1849
Daikagura Performers, 1801-5



Katsushika Hokusai, 1760-1849

Chrysanthemums and Horsefly, from the Large Flower Series, ca. 1832



Katsushika Hokusai, 1760-1849

Morning glories and frog, from the Large Flower Series, ca. 1832



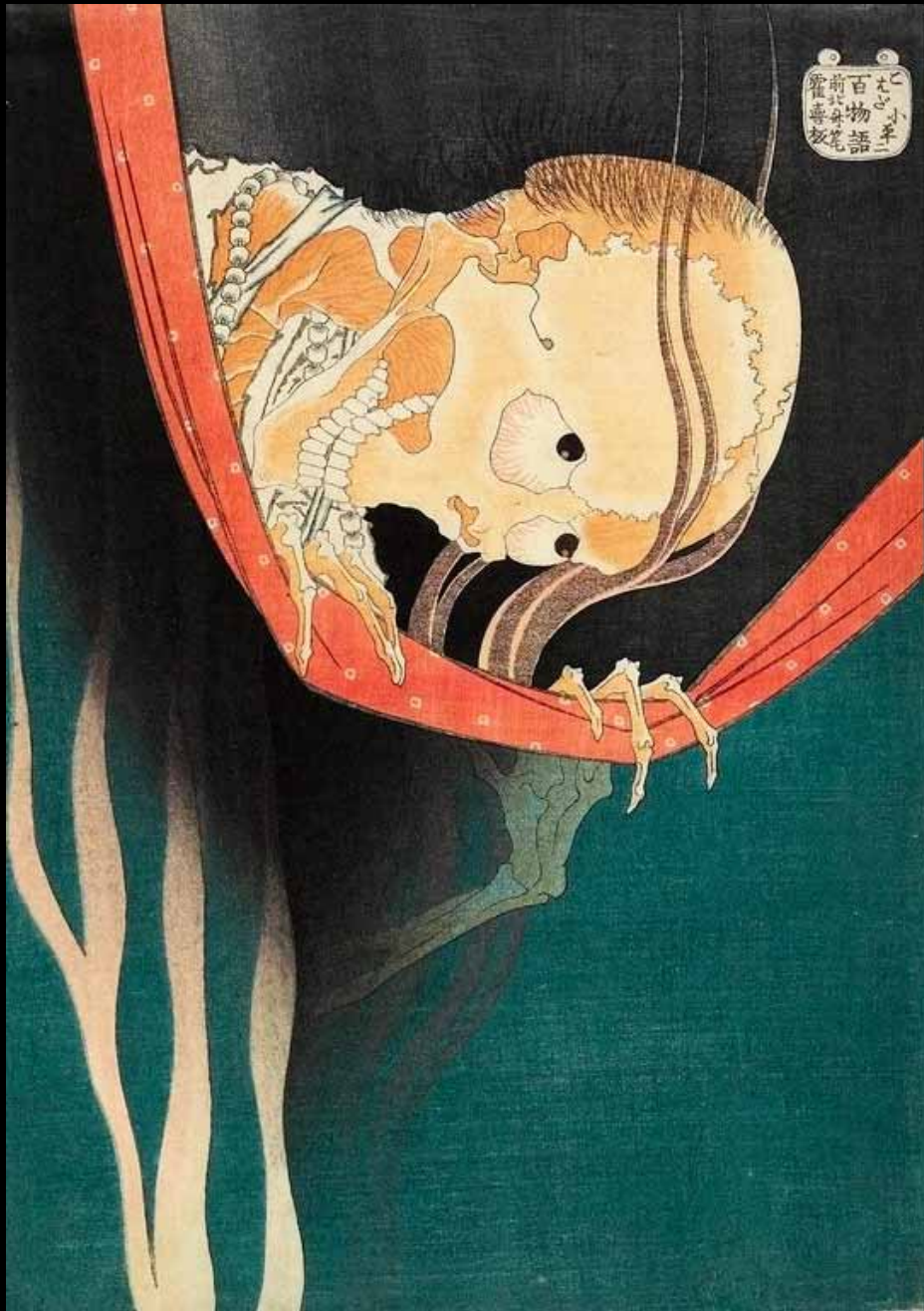
Utagawa Hiroshige, 1797-1858
Lady Murasaki at Ishiyamadera Temple
1847-48



Katsushika Hokusai, 1760-1849
Aridoshi Shrine, 1801-4



Utagawa Hiroshige, 1797-1858
Bonito and Cherry Leaves
from the series Various Fish, 1832-33



Katsushika Hokusai, 1760-1849
Kohada Koheiji from the series
One Hundred Tales, 1831-32



Katsushika Hokusai, 1760-1849
The Manor's Dishes from the series
One Hundred Tales, 1831-32



Yoshitomo Nara, born 1959
Punk Ebizo (in the floating world), 1999
after Sharaku's Ichikawa Ebizo IV



Yoshitomo Nara, born 1959
Rescue Puppy (in the floating world), 1999
after Hiroshige's *Pine at Karasaki*, from the series
Eight Views of Omi, ca. 1834
Acrylic and color pencil on printed matter





Iona Rozeal Brown, born 1966
One for the Money, Two Faux the Show (Still Pimpin')
after Katsukawa Shun'ei's *the Actor Ichikawa Komazo III*, 2006
Lent by the University of Virginia Art Museum

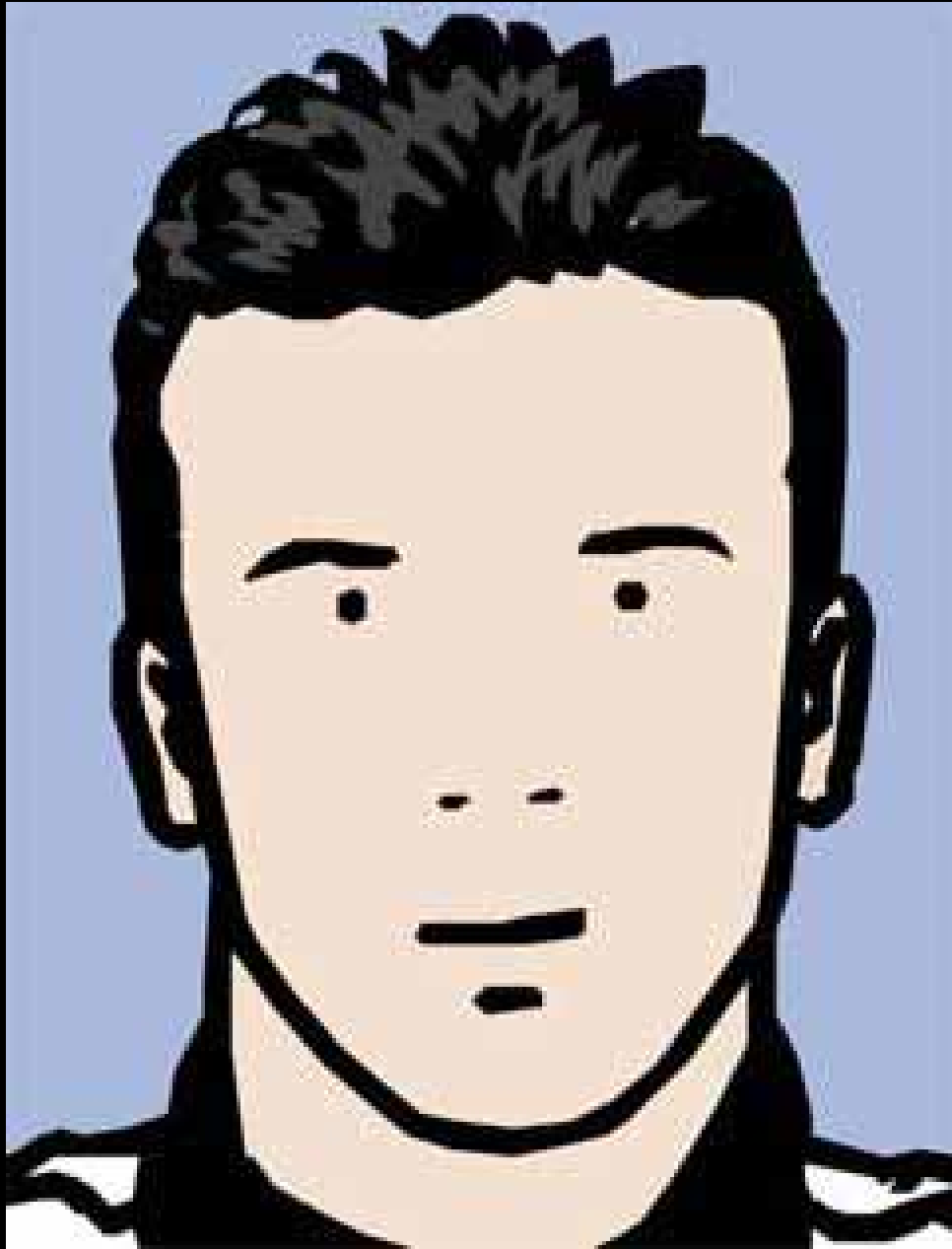


Iona Rozeal Brown, born 1966

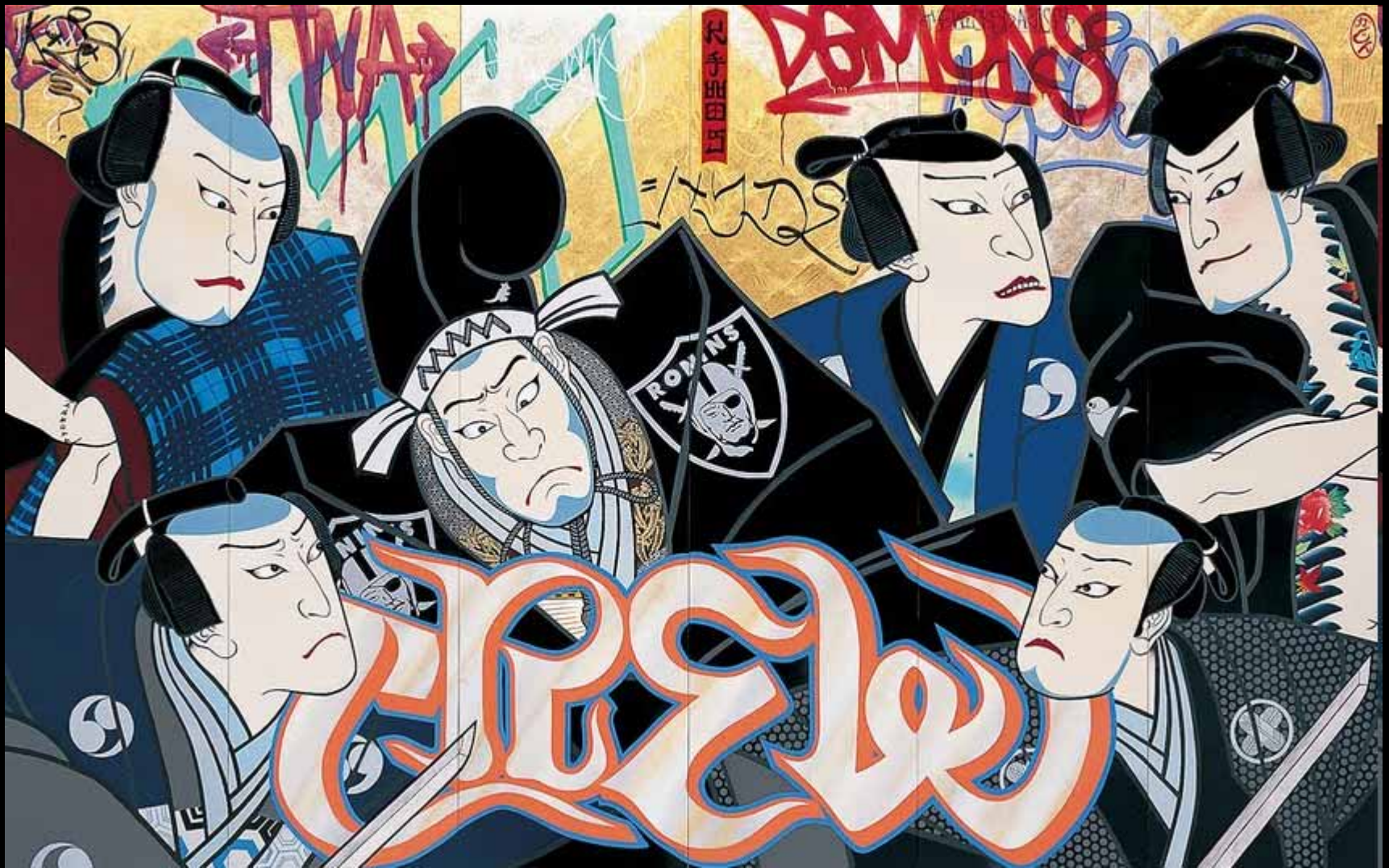
A3 blackface #59, 2003

Acrylic on paper

Courtesy of the Virginia Museum of Fine Arts



Julian Opie, born 1958
Olivier, racing driver, 2002
Vinyl on wooden stretcher
Courtesy of Mr. Steve Smelt, L.A.



Gajin Fujita, born 1972

Crew, 2002

Spray paint, acrylic, and gold leaf on wood

Lent by the Ulrich Museum of Art



Emily Allchurch, born 1974
Tokyo Story 5: Cherry Blossom (after Hiroshige)
Transparency on lightbox
Courtesy of the artist and GBS Fine Art, UK



Tabaimo, born 1975
Hanabi-ra, 2003
Video animation
Lent by the Birmingham Museum of Art, Alabama



Chiho Aoshima, born 1974
City Glow, 2005
Animated film; five synchronized projections





Keisai Eisen

Foot Traffic on Nihonbashi Bridge, 1847

Mead Art Museum, Amherst College

役者舞臺立姿繪 弓羽色



世
三
國
五
物
泉
市
盛



合英上
梅



Emily Allchurch, born 1974
Tokyo Story 1: Lotus Garden (after Hiroshige)
Photographic transparency on lightbox



富士山雲
凱風
快晴





東協道
五月三日
庄野

白雨



横江
保永堂



富士三十六景
津波舟人巻二

津波舟人







小鳥のうら
牡丹乃うーる
隠居

鶺鴒

おろいのか
白粉花

茶山
茶山



山内
園
遊
丑

六日の
まの
まの
丸山の
まの
まの
まの

感需
下
溪
筆

武陽金澤父勝之夜景



勝父





新編 力十方

子孫揚成種
其津羅元芳

五十册

新編 力十方





百人首

源宗千鶴臣
山里八重七
古の
人目 徳重
草花 権造
石橋八

茶坊日記



夏ノ香 萩の茶屋

茶町寺記

菅茶
伏虎の杖履も
中々巧み
紅葉のふり
神ははらへ







アキラ

アキラ

アキラ

東海道
五拾三
次丸

龜山



旗重画



折るもの

花のついで

雅波津女

うたの香

折るもの

子試

春朝令

波雪

雅波津女

今頃長へ

咲梅へ

わの天の戸

茶の足高泥

白露園

阿曾備



被褥園
阿曾備

Torii Kiyotada, act. 1713-1748
Ichimura Takenojo IV as Kichisaburo
1718
Urushi-e with handcoloring





Hishkawa Moronobu
Aspects of the Yoshiwara series
Woodcuts, 1682—83