

Reflections of Japan At the Turning Point of Modernity

For the second consecutive year, the Cernuschi Museum is adopting its major donors' point of view to present their collection to the public. *Reflections of Japan at the Turning Point of Modernity* features two ages in the history of Japanese prints between the 19th and 20th century.

From 1937 to 1946, collectors Jean and Yvonne Tavernier lived in Shanghai, where Jean taught at the French middle school. They seldom missed an exhibition, such as the ones held at the Daxin department stores, and galleries, like Toyo Murakami's. The couple formed a collection entirely dedicated to Asian graphic arts.

Their Chinese paintings and Japanese prints stand out for their remarkable openness to contemporary expressions: alongside old Chinese paintings and Japanese *ukiyo-e* (literally, «images of the floating world») prints, they were interested in contemporary Chinese paintings and modern Japanese engravings from the *shin hanga* («new print») movement.

After donating his parents' Chinese paintings to the Cernuschi Museum in 2017, Paul Tavernier bequeathed the collection's Japanese prints. Faithful to the Taverniers' choices, *Reflections of Japan at the Turning Point of Modernity* presents works by the masters of the Utagawa school, in particular Kunisada and Kuniyoshi, and the leading figures of the *shin hanga* movement, including Takahashi Hiroaki, Ohara Koson and Kawase Hasui.



ROOM 1

***Ukiyo-e*: the present as a source of inspiration**

The art of *ukiyo-e* ("images of the floating world") printmaking emerged in Japan during the Edo period (1603-1868), which corresponded to the Tokugawa shogunate, when the capital moved to Edo, present-day Tōkyō. The country was then experiencing a period of relative military peace, fostering economic prosperity and a blossoming of culture. In a society strictly divided into classes, a new urban bourgeoisie (*chōnin*) made up of merchants and artisans thrived.

As early as the 17th century, this well-to-do class developed its own forms of entertainment in Yoshiwara, Edo's pleasure district. *Ukiyo-e* prints reflect this sparkling, sophisticated society. The term *ukiyo*, meaning "floating world", refers to the enjoyment of the fleeting, refined pleasures offered by everyday life, such as theatre, poetry and the company of courtesans.

Woodblock printing allowed the production and mass dissemination of inexpensive images, initially made for advertising purposes, in a variety of formats. In the early 19th century, the technique was particularly illustrated by the work of artists from the Utagawa school, such as Kunisada and Kuniyoshi, a selection of whose prints, mainly polyptychs, are on display in this room.

Kitagawa Utamaro 喜多川歌麿 (ca. 1753-1806)

or Kitagawa Utamaro II 二代目喜多川歌麿

(active between 1804 and 1831)

**Ariwara no Narihira's Journey to the East:
Passing Mount Fuji**

Japon

18th-19th century

Polychrome woodblock print

M.C. 2022-108, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



This print features a traditional scene shown many times in Japanese art: the journey of the poet Ariwara no Narihira described in chapter nine of *The Tales of Ise* (*Ise Monogatari*, late ninth century). The poet is forced to leave Kyōto and undertake a journey to the east, during which he walks past Mount Fuji. The sight of the sacred mountain plunges him and his companions into contemplation and poetic reverie.

Utagawa Kunisada 歌川国貞 (1786-1865)

Utagawa Kunisada's prolific output is a particularly vibrant evocation of Edo's popular culture in the first half of the 19th century, characterised by refinement and a penchant for parody.

Kunisada, who was fascinated by kabuki at a young age, depicted actors and theatre scenes throughout his career. He also became famous for his prints of beautiful women (*bijin-ga*).

Kunisada ranks among the most highly regarded artists of his generation and is one of the Utagawa school's leading representatives.

Utagawa Kunisada 歌川国貞 (1786-1865) A Spring Rain Scene

Japan

1820-1829

Polychrome woodblock print

M.C. 2022-102, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Utagawa Kunisada 歌川国貞 (1786-1865) The Eighth Month (*Hazuki*) from the series *Annual Events for the Young Murasaki (Wakamurasaki nenjū gyōji no uchi)*

Japan

1847-1852

Polychrome woodblock print

M.C. 2022-103, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Utagawa Kunisada 歌川国貞 (1786-1865) Mother and child

Japan

1842

Polychrome woodblock print

M.C. 2022-100, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Utagawa Kunisada 歌川国貞 (1786-1865) and
Utagawa Hiroshige II 二代目歌川広重 (1797-
1858)

Snow in the Garden
from the series **Genji by Collaborating Brushes**
(*Gappitsu Genji*)

Japan

1859

Polychrome woodblock print



M.C. 2022-101, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022

Fierce competition in the print market prompted artists to focus on specific *ukiyo-e* themes, such as landscapes or figures. This specialisation led many Utagawa school artists to collaborate with each other on projects, such as this work signed by Kunisada and Hiroshige II.

The triptych depicts Prince Mitsuuji, hero of the Rustic Genji. Kunisada drew the two figures in the right panel, while Hiroshige II did the central landscape. Both artists combined their talents to create the left panel.

Utagawa Kunisada 歌川国貞 (1786-1865)
Mitsuuji's Amusement at the Seashore,
a scene based on the **Rustic Genji** (*Nise*
Murasaki Inaka Genji)

Japan

1857-1858

Polychrome woodblock print



M.C. 2022-104, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022

Between 1829 and 1842, Kunisada illustrated the Rustic Genji (*Nise Murasaki inaka Genji*) by Ryūtei Tanehiko (1783-1842), a work that adapted the literary classic The Tale of Genji to contemporary language and taste.

The illustrations helped to popularise a new genre of prints, *genji-e* ("images of Genji"), which were highly successful in the 1850s. This triptych shows Mitsuuji, the "new" Prince Genji, recognisable by his headdress and fan.

Utagawa Kuniyoshi 歌川国芳 (1797-1861)

Kuniyoshi was a leading member of the Utagawa school, which dominated printmaking during the last decades of the Edo period (1603-1868).

The artist is notable for his wide-ranging subjects. While he first became famous for his warrior prints (*musha-e*), he also made numerous landscapes (*fūkei-ga*) as well as portraits of actors (*yakusha-e*) and beautiful women (*bijin-ga*).

Kuniyoshi, a rival and collaborator of Kunisada's at the same time, was an extremely productive, multi-faceted artist.

Utagawa Kuniyoshi 歌川国芳 (1797-1861)

Graffiti on the Storehouse Wall

Japan

1847-1848

Polychrome woodblock print

M.C. 4767, Henri Cernuschi bequest, 1896



These two prints belong to a triptych attesting to Kuniyoshi's production of caricatures (*giga*). He made them after the reforms of the Tenpō era (1841-1843), which prohibited images of living kabuki actors.

In this scene, Kuniyoshi circumvented the ban by playing with visual clues and symbolic words to identify the actors. It is highly likely that his contemporaries recognised them. Kuniyoshi was quite critical of the shogunate and subtly inserted politics into some of his works.

Utagawa Kuniyoshi 歌川国芳 (1797-1861)

Stories of the True Loyalty of the Faithful Samurai

Japan

1847-1848

Polychrome woodblock print

M.C. 4777, Henri Cernuschi bequest, 1896



While Kuniyoshi rose to prominence for his warrior prints (*musha-e*), he tackled many themes. Nevertheless, he had to comply with the reforms of the Tenpō era (1841-1843), which promoted the depiction of virtuous subjects.

The album presented here tells the story of the 47 lordless samurai (*rōnin*) who sacrificed themselves to avenge the death of their master, unjustly sentenced to commit suicide. On the surface, the subject seems virtuous, but it is actually a veiled critique of the shogunate and the reforms by questioning the concepts of loyalty and devotion.

Utagawa Kuniyoshi 歌川国芳 (1797-1861)
Sudden Mid-summer Shower

Japan
1849-1853
Polychrome woodblock print

M.C. 2022-107, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



The reforms put in place by the Tokugawa shogunate during the Tenpō era (1841-1843) banned the depiction of courtesans and geishas. However, censorship was less strictly enforced over the years and Kuniyoshi, like other artists, managed to continue making prints of beautiful women (*bijin-ga*) such as this one.

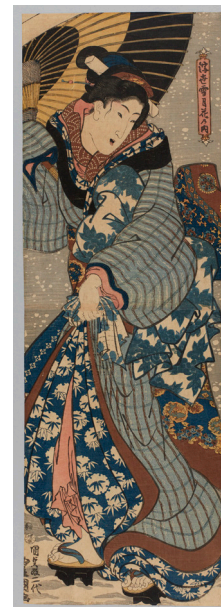
In this print, vertical lines streaking across the composition and the blurriness of the landscape showing through in the background convey the power of a midsummer downpour. In the lower part of the work, raindrops hit the ground as V-shaped lines.

Utawaga Kunisada 歌川国貞 (1786-1865)
Snow, Moon and Flowers from the Floating World (*Ukiyo setsugekka no uchi*)

Japan
1844
Polychrome woodblock print

M.C. 2022-105, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022

This print's title refers to a traditional artistic theme inherited from ancient China. The snow, moon and flowers allude to winter, autumn and spring, and can be found in many artworks from the late Edo period (1603-1868). The theme of the seasons was particularly popular and could be evoked more or less figuratively with symbols, characters, motifs or colours.

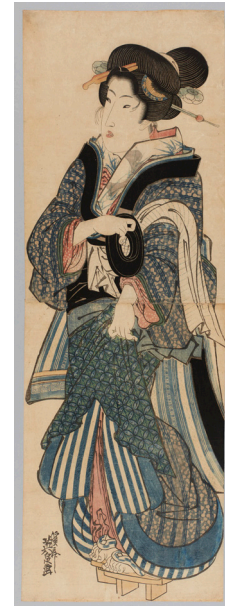


Keisai Eisen 溪斎英泉 (1790-1848)
Teahouse Waitress with a Cup Stand

Japan
1830-1840
Polychrome woodblock print

M.C. 2022-106, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022

This work, like the one alongside it, is actually made up of two *ōban* sheets, the classic format of late 18th-century Japanese prints, assembled as a vertical diptych. The format is called *kakemono-e* in reference to paintings on vertical hanging scrolls.



Here, Eisen shows a waitress in a teahouse (*chaya*), a type of establishment that was highly popular in Yoshiwara, the entertainment district of Edo.

Utagawa Kunisada 歌川国貞 (1786-1865)
Parody of the Six Immortal Poets (*Mitate Rokkasen*)

Japan
1863
Polychrome woodblock print

M.C. 4766-01 – M.C. 4766-06, Henri Cernuschi
bequest, 1896



The genre of parody (*mitate*) is typical of prints produced during the Edo period. With humour and refinement, classical subjects were transformed to suit contemporary tastes, replacing traditional figures with portraits of actors and courtesans.

In this series, Kunisada depicts famous kabuki actors as the six immortal poets of the Heian period (794-1185). The portraits are associated with flowers and poems inscribed in the cartouches at the top.

ROOM 2

The *Shin hanga* movement: the renaissance of Japanese printmaking

The term *shin hanga* ("new print") refers to the revitalisation of printmaking in the first half of the 20th century. The opening up of Japan by the Western powers early in the Meiji era (1868-1912) brought about the decline of printmaking, as new techniques such as lithography and photography grew in popularity.

In this context, a key figure, Watanabe Shōzaburō (1885-1962), founded a publishing company in 1906 that spurred a resurgence of printmaking. Aware of Westerners' taste for *ukiyo-e* prints, he promoted a more modern aesthetic that appealed to them and nurtured the talent of new artists capable of renewing this traditional technique.

Influenced by Western art, the *shin hanga* movement presented an idealised view of Japan while raising the quality of technical execution to a high level. Production focused more on subjects that appealed to both Japanese and Westerners, such as flowers, birds and landscapes, represented in this room, than on some of the traditional themes featured in *ukiyo-e* prints, such as famous warriors and literary references.

NATURALIST PRECISION: PRINTS OF FLOWERS AND BIRDS

Kachō-ga ("prints of flowers and birds") is a traditional theme already found in the *ukiyo-e* genre. More broadly, the term encompasses any representation of animals, insects and plants in a natural setting. Traditionally, artists combined natural elements to symbolise a season or virtues.

Modern prints of flowers and birds put more emphasis on the precise observation of nature and quality of execution than on the motifs' symbolism. The naturalistic works of Itō Sōzan and Ohara Koson in this section demonstrate technical brilliance in printmaking.

Itō Sōzan 伊藤総山 (born in 1884)

Itō Sōzan, a leading figure in the inception of the *shin hanga* movement, began working with publisher Watanabe Shōzaburō in 1908.

He was one of the earliest representatives of the flowers and birds genre, which played a leading role in the *shin hanga* movement. In 1915 and 1916, he worked with Takahashi Hiroaki (also known as Shōtei) on prints mixing the *kachō-ga* and landscape genres.

The reason why Sōzan and Watanabe stopped working together is unknown, but it coincided with the beginning of the publisher's collaboration with Ohara Koson, who then became the leading *kachō-ga* artist.

Itō Sōzan 伊藤総山 (born 1884)
**Flowers, from the series Snow, Moon and
Flowers (*Setsugekka no uchi*)**

Japan
1920s
Polychrome woodblock print

M.C. 2022-113, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Itō Sōzan 伊藤総山 (born 1884)
Bird on a Maple Branch

Japan
1920s
Polychrome woodblock print

M.C. 2022-111, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Itō Sōzan 伊藤総山 (born 1884)
Wild Geese and Full Moon

Japan
1920s
Polychrome woodblock print

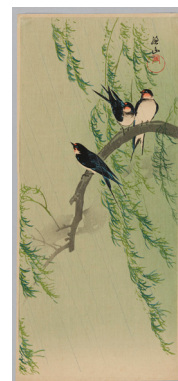
M.C. 2022-112, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Itō Sōzan 伊藤総山 (born 1884)
Swallows on a Willow Branch

Japan
1920s
Polychrome woodblock print

M.C. 2022-110, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ohara Koson 小原古邨 (1877-1945)

In his youth, Ohara Koson, also known as Shōson, studied the paintings of the *Shijō* school, which combined realism close to the Western style with traditional Japanese painting techniques.

He made some prints between 1910 and 1912, but did not start working with Watanabe Shōzaburō until 1926. Specialising in depictions of flowers and birds (*kachō-ga*), illustrated by the three works presented here, Koson enjoyed dazzling success abroad and made over 500 prints.

Ohara Koson 小原古邨 (1877-1945)
Bird on a Maple Branch

Japan
First half of the 20th century
Polychrome woodblock print

M.C. 2022-98, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ohara Koson 小原古邨 (1877-1945)
Two Birds on a Wisteria Branch

Japan
First half of the 20th century (probably
between 1926 and 1945)
Polychrome woodblock print

M.C. 2022-97, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ohara Koson 小原古邨 (1877-1945)
White Birds and a Maple Tree

Japan
First half of the 20th century (probably
between 1926 and 1945)
Polychrome woodblock print

M.C. 2022-98, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ikeda Zuigetsu 池田瑞月 (1877-1944)

Ikeda Zuigetsu was a relatively low-profile artist who dedicated his life to making sketches and watercolours of plants and flowers. He travelled all over Japan in search of species to draw. His work attests to great sensitivity and painstaking attention to botanical detail.

Today Zuigetsu is famous in particular for a series of paintings of over 300 varieties of orchids cultivated by businessman Shotaro Kaga, which were reproduced as prints afterwards. The 104 prints in this series were not published until 1946, two years after his death.

Ikeda Zuigetsu 池田瑞月 (1877-1944)
Yellow Leaves

Japan
1940s
Polychrome woodblock print

M.C. 2022-114, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ikeda Zuigetsu 池田瑞月 (1877-1944)
Goat Willow Branches

Japan
1940s
Polychrome woodblock print

M.C. 2022-120, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ikeda Zuigetsu 池田瑞月 (1877-1944)
Yellow Hibiscus

Japan
1940s
Polychrome woodblock print

M.C. 2022-115, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ikeda Zuigetsu 池田瑞月 (1877-1944)
Blossoming Plum Tree Branches

Japan
1940s
Polychrome woodblock print

M.C. 2022-119, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Ikeda Zuigetsu 池田瑞月 (1877-1944)
Coffee Tree Branches

Japan
1940s
Polychrome woodblock print

M.C. 2022-116, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Landscape prints (*fūkei-ga*) were the predominant genre of the *shin hanga* movement. Early 20th-century artists travelled and depicted the landscapes they observed, carrying on a national artistic tradition while not limiting themselves to the genre of *meisho-e* ("views of famous places"), particularly popular during the late Edo period.

Most of these modern works, which incorporate some Western aesthetic features, depict a rural, traditional Japan, wistfully recalling the Edo period. The idealised scenes highlight the nation's natural and cultural heritage while appealing to the tastes of Western clients.

Kawase Hasui 川瀬巴水 (1883-1957)

Kawase Hasui, a key *shin hanga* artist in the landscape genre, was very prolific. His collaboration with Watanabe Shōzaburō, which began in 1918, resulted in over 600 drawings.

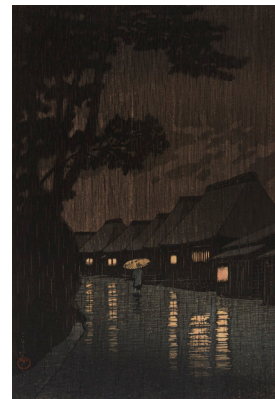
His training as a painter and watercolourist gave him a keen sense of colour. His style is also marked by strong contrasts between light and shade.

Hasui's late works perfectly illustrate the romantic, idealised Japan that foreign clients dreamed of. The Japanese government named him a Living National Treasure in 1956.

Kawase Hasui 川瀬巴水 (1883-1957)
Rain at Maekawa in Sagami Province, from the series Selection of Views of the Tōkaidō (Tōkaidō fūkei senshū)

Japan
1932
Polychrome woodblock print

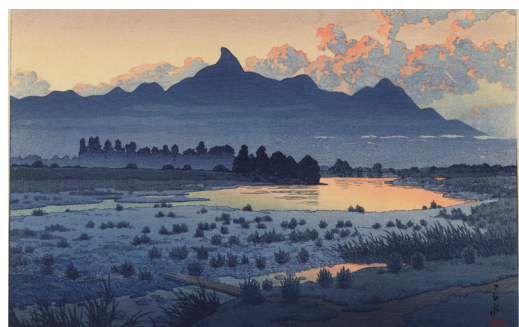
M.C. 2022-137, Paul Tavernier bequest, former Jean and Yvonne Tavernier Collection, 2022



Kawase Hasui 川瀬巴水 (1883-1957)
Shikishima Riverbank, Maebashi

Japan
1942
Polychrome woodblock print

M.C. 2022-151, Paul Tavernier bequest, former Jean and Yvonne Tavernier Collection, 2022



Kobayashi Eijiro 小林英二郎 (1870-1946)

Bridge at Night

Japan

1910-1920

Polychrome woodblock print

M.C. 2022-150, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Takahashi Hiroaki 高橋弘明 (1871-1945)

Also known as Shōtei, Hiroaki was one of the *shin hanga* movement's first emblematic artists. He began making drawings for publisher Watanabe Shōzaburō in 1907.

The commercially orientated artist specialised in the sort of idealised views of Japan that appealed particularly to Americans and Europeans.

The wooden blocks on which he engraved over 500 drawings were lost in a fire that destroyed Shōzaburō's studio following the great 1923 earthquake. Afterwards, he reproduced some of the vanished works while continuing to create new ones.

Takahashi Hiroaki 高橋弘明 (1871-1945)

Tsukuda Island, Fishing Nets at Night

Japan

1924-1927

Polychrome woodblock print

M.C. 2022-143, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Takahashi Hiroaki 高橋弘明 (1871-1945)

Evening Rainstorm at Shinagawa

Japan

1930

Polychrome woodblock print

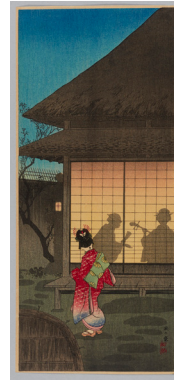
M.C. 2022-141, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Takahashi Hiroaki 高橋弘明 (1871-1945)
Teahouse in the Night

Japan
Ca. 1936
Polychrome woodblock print

M.C. 2022-142, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



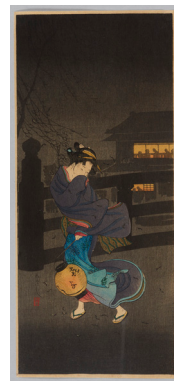
Takahashi Hiroaki is famous for his night scenes. Here, the silhouettes of a woman playing a *shamisen* (a traditional stringed instrument) and a singer stand out against the interior of a teahouse in a subtle play of chiaroscuro. The architectural features and the clothing of the woman in the foreground strengthen the traditional aesthetic.

The narrow format of this and the other prints in the display case is called *hosoban*. It is relatively rare.

Takahashi Hiroaki 高橋弘明 (1871-1945)
Cold Winter Wind

Japan
1920-1930
Polychrome woodblock print

M.C. 2022-144, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Takahashi Hiroaki 高橋弘明 (1871-1945)
Autumn Breeze at Komatsugawa

Japan
1924-1926
Polychrome woodblock print

M.C. 2022-140, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Yoshida Hiroshi 吉田博 (1876-1950)

Yoshida Hiroshi was trained as a *yōga* ("Western painting") painter, depicting Japanese subjects using Western conventions and techniques. In 1899, he began taking inspiration from his many journeys across Japan and around the world.

Having learned the skills of engraving and printing, he opened his printmaking studio in 1925 and hired craftsmen. Prints with the *jizuri* stamp are those for which the artist himself supervised every stage of production.

SCENES FROM ABROAD

Yoshida Hiroshi's works reflect his passion for travel, during which he sketched on the spot. He made several journeys to the United States, Europe and the Asian mainland.

Between 1936 and 1940, he produced views of his journeys to Manchuria and Korea, which were then under Japanese control. Later, he was a war correspondent until the end of the Second World War.

Yoshida Hiroshi 吉田博 (1876-1950)
Dainan Gate [Danan men] in Mukden [Shenyang], China

Japan
1937
Polychrome woodblock print

M.C. 2022-127, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Yoshida Hiroshi 吉田博 (1876-1950)
Taedong [Daedong] Gate, Pyongyang, Korea

Japan
1937
Polychrome woodblock print

M.C. 2022-134, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



VIEWS OF TOKYO

Yoshida Hiroshi was particularly interested in variations of light. The two works presented here were made from the same block but printed with different colours to obtain two distinct views of the Sumida River in Tōkyō.

Impressionism seems to have been a source of inspiration for some shin hanga artists, who, like French painters, depicted the same motif in different atmospheric conditions.

Yoshida Hiroshi 吉田博 (1876-1950)
The Sumida River, Early Evening, from the series **Twelve Scenes of Tokyo** (*Tokyo jūni dai*)

Japan
1930s
Polychrome woodblock print

M.C. 2022-131, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Yoshida Hiroshi 吉田博 (1876-1950)
The Sumida River, Afternoon, from the series **Twelve Scenes of Tokyo** (*Tokyo jūni dai*)

Japan
1930s
Polychrome woodblock print

M.C. 2022-132, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



THE INLAND SEA SERIES

Yoshida Hiroshi made two series on the Seto Inland Sea in western Japan, the first in 1926, the second in 1929. For the latter, he lived on a boat for two months.

The prints from both series demonstrate his aesthetic interest in reflections on water. Their realism was made possible by the artist's printing technique, which required an average of thirty successive presses for each print.

Yoshida Hiroshi 吉田博 (1876-1950)
Tomo no ura, from the first **Inland Sea (Seto Naikai shū)** series

Japan
1927
Polychrome woodblock print

M.C. 2022-129, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Yoshida Hiroshi 吉田博 (1876-1950)
Konoshima, from the second **Inland Sea (Seto Naikai shū)** series

Japan
1930
Polychrome woodblock print

M.C. 2022-135, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Yoshida Hiroshi 吉田博 (1876-1950)
Morning in Abuto, from the second **Inland Sea (Seto Naikai shū)** series

Japan
1930
Polychrome woodblock print

M.C. 2022-136, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Itō Shinsui 伊東深水 (1898-1972)
Afternoon in Shirahama, from the series **Eight Views of Izu** (*Izu hakkei no uchi*)

Japan
1939
Polychrome woodblock print

M.C. 2022-138, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Itō Shinsui 伊東深水 (1898-1972)
Early Spring at Karuizawa, from the series **Ten Views of Shinano Province** (*Shinano jūkkei*)

Japan
1948
Polychrome woodblock print

M.C. 2021-10, purchase, 2021



Itō Shinsui, a leading figure in the *shin hanga* movement, first won fame for his prints of beautiful women before going on to distinguish himself for his landscapes, which he depicted in various atmospheric conditions. He was named a Living National Treasure in 1952.

In 1944, he fled Tōkyō for Nagano prefecture because of the bombing and drew inspiration from the rural environment he found there. Using bright colours, here he depicted Mount Asama in very early spring, without any human presence.

Tsuchiya Kōitsu 土屋光逸 (1870-1949)
Amanohashidate Covered in Snow

Japan
Between 1930 and 1945
Polychrome woodblock print

M.C. 2022-139, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022



Shōda Kōhō 庄田耕峯 (1871-1946)
Autumn Landscape

Japan
1912-1926
Polychrome woodblock print

M.C. 2022-147, Paul Tavernier bequest, former
Jean and Yvonne Tavernier Collection, 2022

