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### "Contemporary Prints from Japan"

Fort Hays Kansas State College

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*Memorial Student Union  
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CONTEMPORARY PRINTS FROM

# JAPAN



AN INTERNATIONAL EXCHANGE EXHIBIT  
SPONSORED BY THE MEMORIAL UNION  
OREGON STATE UNIVERSITY, CORVALLIS

*Nov. 14, 1963  
in Mem. Union  
FHKSC*

## **INTERNATIONAL PRINT EXCHANGES**

This exhibit of one hundred contemporary prints from Japan is the ninth in our series of print surveys from abroad. The exhibitions, organized in Europe by Matila Simon, and elsewhere by Dr. Gordon W. Gilkey, Head of the Department of Art, Oregon State University, have found wide approval. Previous exchanges from Norway, Yugoslavia, France, Germany, and Holland are still in circulation.

Our program has included the circulation of groups of prints by living Americans, and these exhibits have been viewed on three continents. In all, over two hundred bookings at eighty-five galleries at home and abroad indicate the present scope of this activity.

Future plans include contemporary print exhibits from Belgium, Poland, Greece, Denmark, Sweden, Canada, Mexico, and South America. We also expect to bring in new comprehensive shows from Great Britain, France, Italy, Norway, Germany, and elsewhere.

Edward C. Allworth, Manager  
Memorial Union, Oregon State University

## **ACKNOWLEDGMENTS**

Our sincere thanks are extended to Mr. and Mrs. Johsel Namkung, Hanga Gallery, Seattle, for making all arrangements with the several source organizations in Japan—and for translating the catalogue listing of artists and titles. Of the many who assisted in Japan our appreciation is directed especially to Miss Ikuko Mizuno of Midori Kogei; to Mr. Yuji Abe of the Yoseido Gallery; to Mr. Jun'ichiro Sekino, managing director of the Japan Graphic Arts Association (Nihon Hanga Kyokai); to the Japanese Academy of Graphic Arts (Nihon Hanga In) for their enthusiasm in opening many print cabinets to provide a broad survey of the best of contemporary Japanese prints; and to the graphic artists of Japan, whose excellent prints make possible this International Exchange Exhibit—here dedicated to the ideals of international peace through the unity of cultural understanding.

Gordon W. Gilkey, Professor of Art  
Oregon State University

## INTERNATIONAL EXCHANGE EXHIBITS

SPONSOR: Memorial Union, Oregon State University, Corvallis, Oregon.

CO-SPONSORS AND EXHIBITORS: Baltimore Museum of Art; Birmingham Museum of Art; Brooks Memorial Art Gallery, Memphis; Cheney Cowles Memorial Museum, Spokane; City Art Museum of St. Louis; Cleveland Museum of Art; Colorado Springs Fine Arts Center; Dayton Art Institute; Fine Arts Gallery of San Diego; Hackley Art Gallery, Muskegon; Historical Society of Montana, Helena; Isaac Delgado Museum of Art, New Orleans; J. B. Speed Art Museum, Louisville; Long Beach Museum of Art; M. H. De Young Memorial Museum, San Francisco; Museum of New Mexico Art Gallery; Portland Art Museum, Oregon; Roswell Museum, New Mexico; Saginaw Museum, Michigan; Salt Lake Art Center; San Francisco Museum of Art; Santa Barbara Museum of Art.

Galleries of the following institutions: Arizona State University; Brigham Young University; Carleton College; Central Missouri State College; Chico State College, California; Clemson College; Columbia University; Cornell College; Eastern Washington College, Cheney; Humboldt State College; Idaho State College; Illinois State Normal University; Kansas State University; Lower Columbia Junior College; Marquette University; Michigan State University; Montana State College; Montana State University; New Mexico Highlands University; Oklahoma State University; Pennsylvania State University; Pratt Graphic Art Center, New York City; Sacramento State College; St. Olaf College; San Jose State College; Southern Illinois University; Stanford University; Syracuse University; Tulane University; The Universities of Arizona, Arkansas, Colorado, Connecticut, Georgia, Illinois, Michigan, Minnesota, Minnesota-Duluth Branch, Missouri, Nevada, New Mexico, Oregon, Southern California, Texas, Tulsa, Virginia, Washington, Wisconsin, Wyoming; Valparaiso University; Washington State University; Wayne State University; Whitman College; Wisconsin State Colleges at River Falls and Whitewater; Woman's College of the University of North Carolina, Greensboro.



AMANO, Kunihiro (b. 1929)

1. Stare F/c wood and cloth
2. Stare I/c wood and cloth
3. Stare J/c wood and cloth

AZECHI, Umetaro (b. 1902)

4. Mountain Man No.1/c wood
5. Mountaineer/c wood
6. Yariga-take/c wood

FUKAZAWA, Sachio

7. Falling Angel/etch
8. Border/etch
9. Expanding Vision/etch

HAGIWARA, Hideo (b. 1913)

10. Germination No.1/c wood
11. Moorland/c wood
12. Stone Flower A/c wood

HASHIMOTO, Okiie (b. 1899)

13. Sand Garden II (Tenryu-ji)/c wood

HIRATSUKA, Un-ichi (b. 1895)

14. Stone Bishunna at Tatung/wood

HIROMOTO, Morio

15. My Native Country/stencil

HOSHI, Joichi (b. 1913)

16. Cannon A/c wood
17. Fire Wagon/c wood

IKEDA, Shuzo (b. 1922)

18. Forest/wood and paper
19. Quickening/wood and paper

INAGAKI, Tomoo (b. 1902)

20. Black Cat/c wood
21. Cat Looking Back/c wood

ITOH, Ben (b. 1917)

22. Pavement/c wood

IWAMI, Reika (b. 1927)

23. Work 60-15/c wood
24. Work 60-16/c wood

KANAMORI, Yoshio (b. 1922)

25. I Shall Reign with Terror/wood  
and Nude and Roulette Table/wood
26. Joseph's Dream/c wood

KAWANISHI, Hide (b. 1894)

27. Arima/c wood

28. Neon/c wood

KAWANO, Kaoru (b. 1916)

29. Butterflies/c wood

30. Cross/c wood

31. Face B/c wood

KINOSHITA, Tomio (b. 1923)

32. Faces (Disaster)/wood

33. Five Faces/wood

34. Masks No. 1/ two color wood

KITAOKA, Fumio (b. 1918)

35. Beach Flowers/c wood

36. Fisherman/wood

37. Seashore/c wood

KOBASHI, Yasuhide (b. 1931)

38. Cats/c wood

39. Song to a Dead Clown/c wood

KOMAI, Tetsuro (b. 1920)

40. Gilles de Rais/mezzotint  
and Doll and Little Cat/aquatint

KUMAGAI, Goro (b. 1923)

41. Fable/c wood

42. May/c wood

43. Offering/c wood

MAEDA, Masao (b. 1906)

44. Clay Fault/c wood

45. Stone Bridge/c wood

46. Stone Garden "Ryoan-ji"/c wood

MAKI, Haku (b. 1924)

47. Work "Cow"/wood

48. Work "Woman"/wood

MIYASHITA, Tokio (b. 1930)

49. Construction Site/etch

50. Prairie Fire/etch

51. Swirl/c etch

MUNAKATA, Shiko (b. 1903)

52. Sanson/wood

NAKAGAWA, Yutaro (b. 1909)

53. Legend/c wood

NAKAO, Yoshitaka (b. 1910)

- 54. Magic/c stone
- 55. Male and Female/c mixed technique
- 56. Step Child/c stone

NAKAYAMA, Tadashi (b. 1927)

- 57. Circle Dance/c wood
- 58. Wind Blows/c wood

NOMURA, Hiroshi

- 59. Work A/c etch
- 60. Work B/etch

ONO, Tadashige (b. 1909)

- 61. By the Water/c wood
- 62. Cherry/c wood

SASAJIMA, Kihei (b. 1906)

- 63. Forest No. 11/wood
- 64. Trees in the Wind/wood

SATO, Hiroshi (b. 1923)

- 65. Float 1/c wood
- 66. Float 2/c wood
- 67. Float 3/c wood

SEKINO, Jun'ichiro (b. 1914)

- 68. Kakegawa (New Tokaido Series)/c wood
- 69. Yoshiwara (New Tokaido Series)/c wood
- 70. Temple/c wood

SHIMA, Tamami (b. 1936)

- 71. Friendly Birds/c wood

SHINAGAWA, Takumi (b. 1907)

- 72. Face on the Body/c wood
- 73. Kabuki Actors/c wood

SUGANO, Yo (b. 1919)

- 74. An Armored Warrior/c etch
- 75. Human in Mud/etch

SUZUKI, Kanji (b. 1921)

- 76. Underground A/c wood
- 77. Victim (Night)/c wood
- 78. Work No. 60A/c wood

TAKAGI, Shiro (b. 1933)

- 79. Spring Song/c wood
- 80. Sylvan's Garden/c wood

TAKAHASHI, Rikio (b. 1918)

- 81. Noh Play A/c wood
- 82. Noh Play B/c wood

TAKAHASHI, Shinichi (b. 1917)

- 83. Man/c wood
- 84. Road to the Church/c wood
- 85. Woods C/c wood

TAMAGAMI, Tsuneo (b. 1928)

- 86. Fish/mixed media

USHIKU, Kenji (b. 1922)

- 87. Work (Brown)/lacquer intaglio c
- 88. Work (Yellow)/lacquer intaglio c

YAMAGUCHI, Gen (b. 1903)

- 89. Work/c wood
- 90. Work/c wood

YOSHIDA, Chizuko (b. 1924)

- 91. Jam Masjid/c wood
- 92. Red Fortress/c wood

YOSHIDA, Hodaka (b. 1926)

- 93. Doso-jin (Travelers' Guardian)/c wood
- 94. Kite/c wood
- 95. Hakuho-butsu (Buddhist Statues)/c wood

YOSHIDA, Masaji (b. 1917)

- 96. New Star No. 1/c wood
- 97. Twilight, Japan/c wood

YOSHIDA, Toshi (b. 1911)

- 98. Series of Black and White/wood
- 99. Walking Stone/c wood
- 100. Abstract Landscape/c wood

KEY: c—color; etch—etching; wood—woodcut

Requests for Contemporary Japanese Prints from the same or other editions may be addressed to: Johsel and Mineko Namkung, THE HANGA GALLERY, 118½ Broadway North, Seattle 2, Washington.



The contemporary creative Japanese "sosaku hanga" printmakers are adding a great and important period to the already rich history of Japanese prints. They are conscious of inherited "Ukiyoe" disciplines, but they are living in a world of modern innovations. Thus, the artists whose prints comprise this exhibition have rejected the "Ukiyoe" concept of a group of artisans with special skills standing between the artist and the finished print. Their blocks and plates are now truly "self carved-self printed."

Prints made from woodblocks, in black and white and color, dominate the exhibit, for the majority of the artists employ that characteristic Japanese medium. The difference is that the present prints, though in the fine tradition of Japanese graphic art, are also of the 20th Century contemporary world art tradition. Their work has grown beyond nationalism yet the prints are unmistakably Japanese. That is the paradox of the best of their contemporary art.

The spirit of the very earliest Japanese black and white woodcuts has been revived by Hiratsuka and Munakata in their stunning variable line proofs. A number of the color woodcuts are made in the universal manner of one block for each color. But Hagiwara, using very absorbent paper, prints on the reverse side of the paper too. Suggestions of textures and colors penetrate to the surface. Kumagai and Amano build up cloth textures on wood and use a combination of inking techniques to secure some unusual color textures. The grain of the wood is important in the finished proofs of Maki. Hoshi goes still further in utilizing various shapes of pieces of wood and their textured grain to create prints. Nakao makes block prints but his blocks are cast concrete shapes inked and printed in the relief technique.

A number of the Japanese artists have recently turned to the intaglio process. Sugano and Miyashita have made some stunning deep-etch copperplate prints and Fukazawa has made sensitive use of soft ground textures and lines.

Those who view contemporary Japanese prints will find individual creative art expression of a very high order. As never before, the Japanese artists are free to establish their own aesthetic goals. Their energy in doing just that and the tremendous tangible results of their activities are a joy to behold.

Gordon W. Gilkey