

CRAFTSMANSHIP AND WIT

Modern Japanese Prints from the Carol and Seymour Haber Collection

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PORTLAND ART MUSEUM, OREGON



to Miss Mrs. Hauer

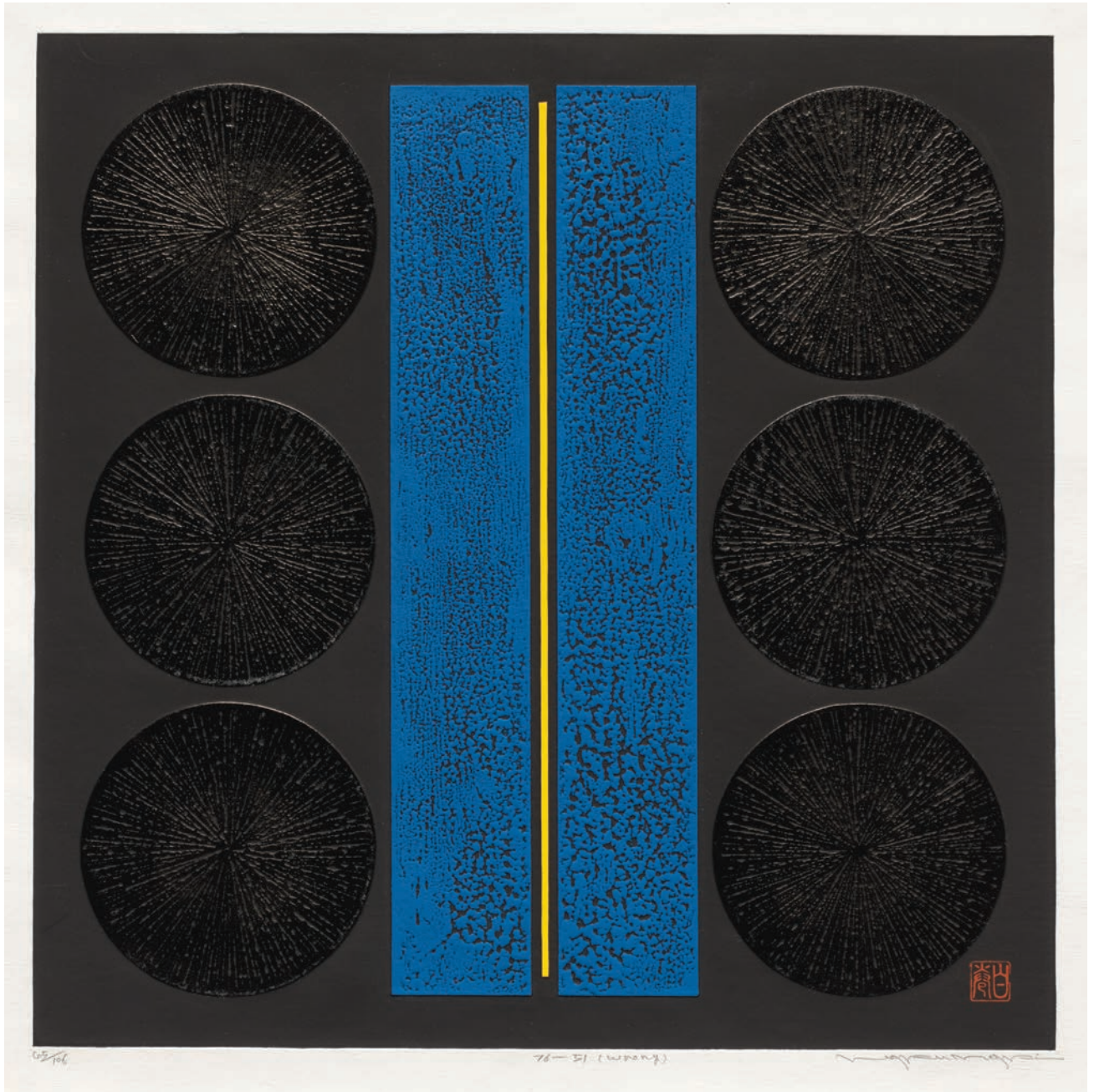


187/500

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Modern Japanese Prints from the Carol and Seymour Haber Collection



This exhibition highlights work from the collection of modern and contemporary Japanese art assembled by Carol (1932–2015) and Seymour Haber (1929–2012). Longtime friends of the Museum, the Habers donated more than two hundred Japanese prints, paintings, books, and ceramics over several decades. Drawn from these gifts, *Craftsmanship and Wit* celebrates their generosity and explores their brilliant, insightful taste for modern Japanese art.

The prints on view include a rich array of subjects, techniques, and aesthetic sensibilities in modern Japanese printmaking. Some were made using traditional woodblock printing techniques, a highly developed art form in Japan since the early seventeenth century, while others represent the mediums of etching, mezzotint, lithography, and silkscreen. Taken as a whole, this diverse collection reveals a sensitive eye for fine craftsmanship in printmaking. Particular emphasis is placed on works that are highly tactile, meticulously detailed, or labor-intensive to produce. Yet the collection is also guided by a sense of humor. Many prints offer a witty, whimsical, or wry take on their subject, proving that the pursuit of artistic expression need not be solemn.

The exhibition opens with a selection of works by modern masters of the woodblock print. Munakata Shikō and Hiratsuka Un'ichi used bold cutting techniques to generate powerfully



expressive images in black and white. Working both before and after World War II, these artists were among the pioneers of the Creative Print movement (*sōsaku hanga*), which advocated for the primacy of the artist's creativity and self-expression. For these artists, carving and printing the woodblock oneself (*jikoku, jizuri*) were paramount; these practices supplanted the traditional division of labor that governed earlier Japanese printmaking, and ensured that the artist's hand and intent were firmly at the center of the creative process. These artists also played a pivotal role in developing the talents of a new generation of Japanese printmakers, serving as mentors and teachers to Sasajima Kihei, Azechi Umetarō, Saitō Kiyoshi, and many others.

Sekino Jun'ichirō was one of the artists mentored early on by Munakata. Deeply appreciated by American audiences beginning in the 1950s, Sekino had a special relationship with the Pacific Northwest. He visited Oregon several times and became friends with Gordon Gilkey, then professor of printmaking at Oregon State University and later curator at the Museum. The Habers, who welcomed Sekino to their home, acquired many of his finest large-scale works. Two of these prints, on view in this exhibition, exemplify the artist's masterful handling of the woodblock medium: layers of printed color are built up to render texture and dimensionality in beautiful and striking patterns.

Explorations of abstraction and surface took different form in the hands of other artists. Maki Haku, Tajima Hiroyuki, and Iwami Reika adopted highly individual processes of relief printing. Each developed his or her own personal methods, combining established techniques like blind embossing with experiments in new materials, such as heavier oil pigments, driftwood, cardboard, or even cement. Ida Shōichi, taking a conceptual approach, probed the border between printmaking's representational limits and its physical processes. His series *Surface Is the Between*, produced over more than a decade, posed questions of spatial relations—both between printing surface and paper, and between the artist and his ideas.

Some printmakers deliberately played the role of provocateur. Kurosaki Akira abandoned oil painting after he found inspiration in the intensely saturated colors of nineteenth-century Japanese prints. His vividly colored abstractions often disguise a naughty sense of humor. Takeda Hideo's glossy silkscreens play on the imagery of traditional Japanese prints and the graphic quality of cartoon illustration. In his series *Monmon*, the satirical treatment of edgy, tattooed toughs is accompanied by meticulously drawn interlocking designs and patterns of color.

Other works are less overtly bold, but approach their subjects with a lighthearted sense of charm and whimsy. Yokota Minoru's lively hand-colored etching evokes memory and imagination in a scene of childhood joy, while Norikane Hiroto depicts paper lanterns in the shape of diminutive blowfish. Norikane's etching is one of many small and exquisitely crafted intaglio prints in the collection.

Mezzotints are a particular strength of this collection, and

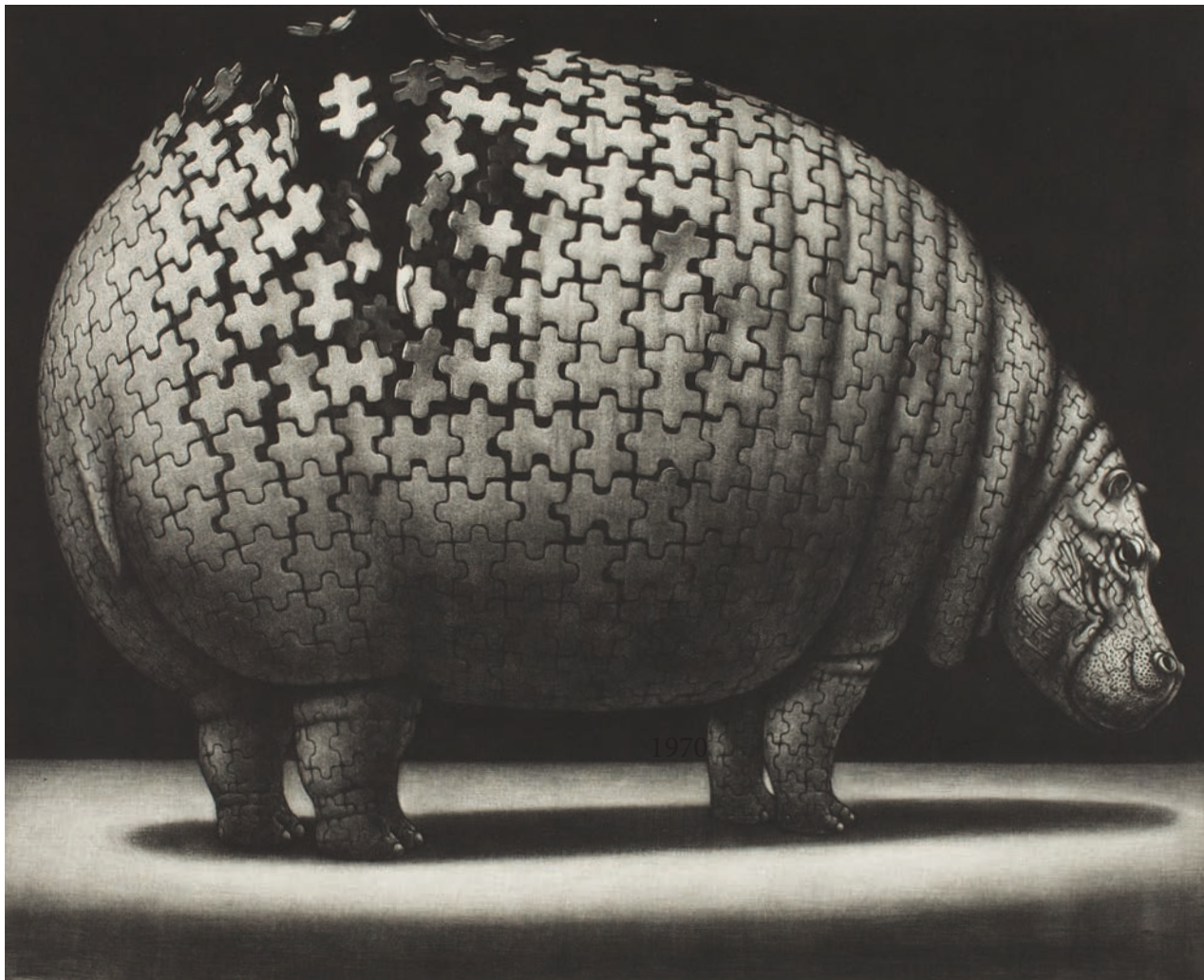


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indicate the exceptional degree of technical skill achieved by Japanese artists in this medium. Two still-lives by Hamanishi Katsunori demonstrate his facility with color and realism, as objects rise and recede from their velvety, dark backgrounds. Similarly, Sakazume Atsuo plays with light, shadow, and form—in the shape of a hippopotamus—to present a visual and intellectual puzzle that is at once a brainteaser on the theme of gluttony and a virtuosic handling of tone.

Whether working in established or new techniques, the prints assembled in this significant collection demonstrate the wide range of graphic expression in twentieth-century Japanese printmaking. This exhibition presents the first opportunity for Museum visitors to see most of these works, united by a profoundly sincere pursuit of painstaking craftsmanship balanced with infusions of humor, wit, and charm.

Organized by the Portland Art Museum and curated by Jeannie Kenmotsu, Ph.D., Japan Foundation Assistant Curator of Japanese Art.



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WORKS IN THE EXHIBITION

All of the artists listed below are Japanese and are listed in alphabetical order by surname.

When an artist titled a work in Japanese, the transliteration of the title is followed by its translation. Some of the works have only English-language titles. Descriptive titles are indicated by the use of lowercase after the first word. Dimensions are given in inches; height precedes width.

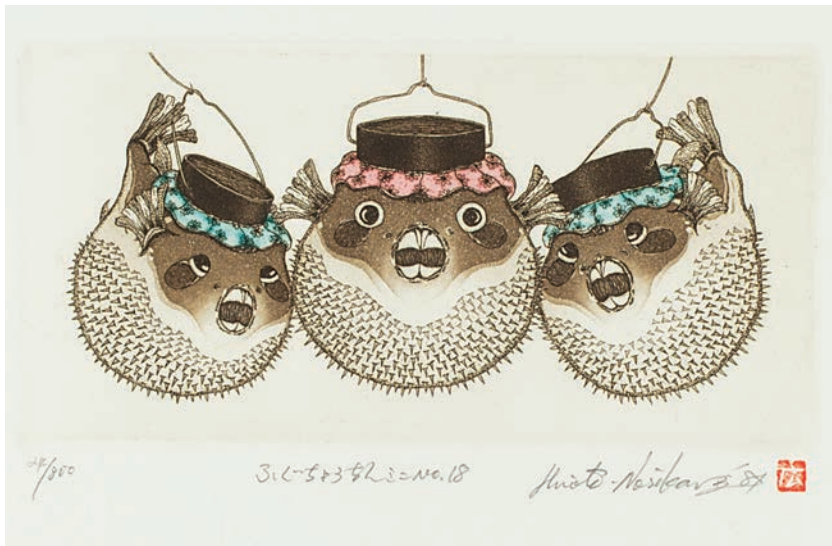
All works are from "The Carol and Seymour Haber Collection" in the Portland Art Museum, unless otherwise noted.

- Azechi Umetarō** (1902–1999)
Man with bird, ca. 1968
 Color woodblock print on paper
 Edition size unknown
 Image: 5 ⁷/₈ x 4 ¹/₈
 Sheet: 6 ³/₁₆ x 4 ⁹/₁₆
 2002.37.8
- Fukami Sueharu** (born 1947)
Tenkū: Shō (Heavenly Void: Soar), 1995/2000
 Slip cast porcelain with pale blue glaze (*seihakuji*)
 11 ³/₄ x 23 ⁵/₈ x 8 ⁵/₈
 2003.101.2
- Gunji Shin'ichi** (born 1949)
A radish, 1983
 Color mezzotint and etching on paper
 Edition 9/20
 Image: 2 ¹/₈ x 5 ³/₈
 Sheet: 5 ¹/₂ x 8 ¹/₈
 2008.106.13
- Hamaguchi Yōzō** (1909–2000)
Akai paipu (Red Pipe), 1971
 Color lithograph on paper
 Artist's proof
 Image: 23 ¹³/₁₆ x 18 ¹/₈
 Sheet: 25 ¹¹/₁₆ x 19 ³/₄
 2006.95.15
- Hamanishi Katsunori** (born 1949)
Reflection of Philadelphia, Homage to Ordenberg [Oldenburg], 1988
 Color mezzotint on paper
 Edition 2/30
 Image: 8 ⁷/₈ x 14 ³/₄
 Sheet: 14 ¹⁵/₁₆ x 22 ¹/₂
 2002.37.23



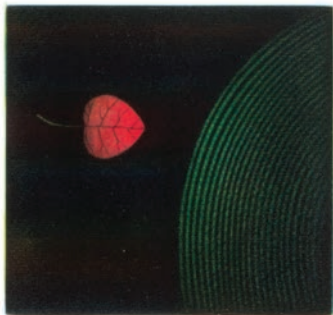
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6. **Hamanishi Katsunori** (born 1949)
Crevice—Work No. 4, 1988
 Color mezzotint on paper
 Edition 12/50
 Image: $17 \frac{3}{4} \times 23 \frac{1}{16}$
 Sheet: $22 \frac{7}{16} \times 29 \frac{7}{8}$
 The Carol and Seymour Haber Collection; Gift in honor of Donald Jenkins's tenure at the Portland Art Museum
 2004.70.13
7. **Hiratsuka Un'ichi** (1895–1997)
Byōdō-in chihan (Lakeside at the Byōdō-in), from James A. Michener (American, 1907–1997), *The Modern Japanese Print: An Appreciation*, 1962
 Monochrome woodblock print on hodomura paper
 Edition 126/510
 Image: $17 \frac{1}{16} \times 11 \frac{1}{8}$
 The Carol and Seymour Haber Collection in memory of Ardis Spliid Hendricks
 2004.39a
8. **Ida Shōichi** (1941–2006)
Between Vertical and Horizon, Paper Between a Stone and Water, 1981
 Color lithograph (recto and verso) and silkscreen (recto) on paper
 Trial proof 1/2
 Image/sheet: $30 \frac{7}{8} \times 21 \frac{1}{2}$
 1998.52.33
9. **Iwami Reika** (born 1927)
Mizu to tsuki (Water and Moon), 1972
 Color woodblock print with gold foil on paper
 Artist's proof
 Image: $16 \frac{1}{16} \times 10 \frac{15}{16}$
 Sheet: $20 \frac{3}{16} \times 13 \frac{5}{8}$
 1998.52.10
10. **Iwaya Tōru** (born 1936)
Akai ha no aru (Where There Is a Red Leaf), 1987
 Color mezzotint and etching on paper
 Edition 31/90
 Image: $2 \frac{15}{16} \times 3 \frac{1}{8}$
 Sheet: 10×11
 2008.106.27
11. **Kawaguchi Teruo** (born 1928)
Seed pods, 1970/1990
 Color mezzotint on paper
 Edition 11/100
 Image: $7 \frac{1}{16} \times 9 \frac{9}{16}$
 Sheet: $12 \frac{3}{8} \times 18 \frac{1}{16}$
 1998.52.30
12. **Kurosaki Akira** (born 1937)
Kinjirareta koibitotachi 4-B (Forbidden Lovers 4-B), 1976
 Color woodblock print and photo relief on paper
 Edition 12/50
 Image: $21 \frac{5}{8} \times 31 \frac{1}{4}$
 Sheet: $24 \frac{5}{16} \times 35 \frac{3}{16}$
 1999.69.16
13. **Kurosaki Akira** (born 1937)
Meisai fūkei 7 (Camouflaged Scenery 7), 1976
 Color woodblock print with embossing on paper
 Edition 55/100
 Image: $5 \frac{7}{8} \times 4 \frac{1}{4}$
 Sheet: $8 \frac{1}{4} \times 7 \frac{7}{16}$
 2008.106.11
14. **Kurosaki Akira** (born 1937)
Chisana arabesuku: kometto (Small Arabesque: Comet), 1981
 Color woodblock print on paper
 Edition 187/500
 Image: $3 \frac{7}{8} \times 3 \frac{7}{8}$
 Sheet: $7 \frac{1}{16} \times 5 \frac{1}{8}$
 2008.106.12
15. **Maki Haku** (1924–2000)
76-51 (Hi) (76-51 [Wrong]), 1976
 Color woodblock print with embossing on paper
 Edition 65/106
 Image: $15 \frac{9}{16} \times 15 \frac{5}{8}$
 Sheet: $17 \frac{3}{16} \times 17 \frac{1}{4}$
 2006.95.24
16. **Maki Haku** (1924–2000)
81-4 (Bon) (81-4 [Commonplace]), 1981
 Woodblock print with embossing and embedded disc on paper
 Edition 60/190
 Image: $16 \frac{15}{16} \times 10 \frac{15}{16}$
 Sheet: $18 \frac{1}{2} \times 12 \frac{1}{2}$
 2002.37.20
17. **Maki Haku** (1924–2000)
Fujisan-15 (Mt. Fuji-15), 1990
 Color woodblock print on paper
 Artist's proof
 Image: $6 \frac{11}{16} \times 6 \frac{11}{16}$
 Sheet: $8 \frac{1}{4} \times 8 \frac{1}{4}$
 2002.9.3



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18. **Munakata Shikō** (1903–1975)
Yachō domo no saku (A Flock of Night Birds), 1967
 Monochrome woodblock print on paper
 Edition 61/100
 Image: 7 ⁷/₈ x 11 ³/₈
 Sheet: 24 ¹/₈ x 17 ⁷/₈
 Lent by the estate of Carol and Seymour Haber
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19. **Norikane Hiroto** (born 1949)
Fugu chōchin mini no. 18 (Mini Blowfish Lanterns
 No. 18), 1984
 Etching with hand coloring on paper
 Edition 24/800
 Image: 2 ³/₄ x 5 ¹/₈
 Sheet: 7 ⁷/₈ x 10 ¹/₄
 2002.37.11
20. **Saitō Kaoru** (born 1931)
Happa to kosuzume (Leaf and Young Sparrow), 1991
 Mezzotint on paper
 Edition 20/93
 Image: 4 x 4
 Sheet: 9 ⁷/₈ x 9 ¹³/₁₆
 2008.106.22



31/90 赤い葉のあし 1991

21. **Sakamoto Kōichi** (born 1932)
Fukurō sono san (Owl #3), 1960/1980
 Mezzotint on paper
 Edition 70/100
 Image: 4 ³/₄ x 6 ¹³/₁₆
 Sheet: 7 ¹/₂ x 11 ¹/₄
 2002.9.6
22. **Sakazume Atsuo** (born 1941)
Safari rando—hōshoku (Safari Land—Satiation), 1983
 Mezzotint on paper
 Edition 17/20
 Image: 17 ³/₄ x 22
 Sheet: 22 ¹/₁₆ x 28
 1999.69.15
23. **Sasajima Kihei** (1906–1993)
Shoka (Early Summer), 1948
 Monochrome woodblock print on paper
 Edition 22/50
 Image: 15 ¹/₄ x 19 ³/₄
 Sheet: 16 ³/₄ x 21 ⁷/₈
 The Carol and Seymour Haber Collection;
 Gift in honor of Donald Jenkins's tenure at the
 Portland Art Museum
 2004.70.14
24. **Sasayama Tadayasu** (born 1939)
Akai tōmen (Red Clay Surface), 1982
 Stoneware with metallic glaze
 15 ³/₁₆ x 14 ¹/₈ x 2 ¹/₈
 2003.101.6
25. **Sekino Jun'ichirō** (1914–1988)
Shiroi niwatori (White Rooster), 1956
 Color woodblock print on paper
 Edition 56/100
 Image: 24 ⁷/₈ x 19
 Sheet: 28 ⁵/₈ x 21 ⁹/₁₆
 The Carol and Seymour Haber Collection;
 Gift in honor of Donald Jenkins's tenure at the
 Portland Art Museum
 2004.70.11

26. **Sekino Jun'ichirō** (1914–1988)

Ayuko wasō (Ayuko in Japanese Costume), 1964
 Color woodblock print on paper
 Edition 30/120
 Image: 32 ¹/₄ x 21 ¹⁵/₁₆
 Sheet: 36 ¹/₂ x 23 ¹⁵/₁₆
 2002.46

27. **Sekino Jun'ichirō** (1914–1988)

Tsuwano, from *Nihon no kaidō* (Japanese Streets), 1978
 Color woodblock print with gold pigment on paper
 Edition 59/1200
 Image: 11 ⁵/₈ x 7 ⁵/₈
 Sheet: 11 ³/₄ x 12
 The Carol and Seymour Haber Collection; Gift in honor of
 Donald Jenkins's tenure at the Portland Art Museum
 2004.70.3

28. **Tajima Hiroyuki** (1911–1984)

Tōi sora (Distant Sky), 1972
 Color woodblock print on paper
 Edition 20/50
 Image: 11 ¹/₈ x 8 ⁷/₈
 Sheet: 19 ¹¹/₁₆ x 12 ¹/₂
 1999.69.1

29. **Takeda Hideo** (born 1948)

Monmon (Pattern Pattern), 1976
 Color screenprint on paper
 Artist's proof
 Image: 15 x 14 ⁷/₁₆
 Sheet: 24 ⁵/₈ x 17 ¹⁵/₁₆
 1999.69.21

30. **Yokota Minoru** (born 1942)

Jitensha no okurimono (Gift of a Bicycle), 1975
 Etching with hand coloring on paper
 Edition 26/30
 Image: 10 ⁷/₈ x 8
 Sheet: 17 ⁷/₈ x 12 ¹/₂
 2008.106.16

Cover: 26 (detail)



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