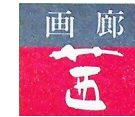


 **PDF**
Complete

*Your complimentary
use period has ended.
Thank you for using
PDF Complete.*

[Click Here to upgrade to
Unlimited Pages and Expanded Features](#)



Yamakawa BLDG.2F,1-15-1,
Higashihoncho,Mishima,
Shizuoka, 411-0831 Japan
Tel/Fax: +81 55 971 9823
E-mail: info@akanegarou.com
<http://www.akanegarou.com/>

Mishima Akane Gallery

July, 2013

ABSTRACT



History Established in 1989

Location Mishima City, Shizuoka Prefecture, Japan


Contents

- 1) We holds temporary exhibits every other month.
- 2) We always presents genuine works not any imitations
- 3) We always study and do researches.
(a member of International Ukiyoe Institute)

Works we possess

- 1) Quality: Works by well-known artists cost much and many of them are likely to be fake. We try to authenticate them and collect only genuine works which are reasonably priced here.
- 2) Quantity: We possess approximately 2000 works, mainly prints.

Japanese Version












Mishima Akane Gallery
Picture and Print Gallery


000019 Japanese

1. We have collection of world wide level arts highly evaluated in the well-known museums.
2. We lead in the holdings in this field (prints not only in Japan but out of Japan).
3. The price is internationally reasonable based on careful research.


You are always welcomed to watch about 3,000 works of pictures and prints.
Whatever you want to find or buy, just press the button below.

Works on sale

-  [Mishima Akane Gallery deals only genuine works.](#)
-  [Welcome to Akane Gallery in the round \(PDF file\)](#)
-  [The 20th century Europe fantasy prints exhibition](#)
Feb. 9 (Thu) - Mar. 25 (Sun)
-  [Exhibits in the past](#)
-  [Exhibits in the future](#)
-  [Our holdings: 'Brangwen & Ukiyohara Yoshitomo'](#)
-  [Works on sale & Search](#)
-  [NEWS](#)
-  [CONTACT](#)



Ernst Puchner
Venus and Kentauros
Copperplate etching
the 1960s
85.0cm x 37.4cm



Mishima Akane Gallery
Teiji Funakura, Yūdai Tatera
Yamakawa BLDG.2F, 1-15-1,
Higashihoncho, Mishima, Shizuoka,
411-0831 Japan
Tel/Fax: +81 55 971 9823
Gallery open: at 10:00 to 18:00
Gallery close: Wednesday
<http://www.akanegarou.com>
E-mail: info@akanegarou.com

*Train: Izu Hakone line. 3 minutes walk from Tamachi Station.
*Drive: Miyakura Garage lot No1 or 5 available.
Please, call us before your visit.

HOMEPAGE

http://akanegarou.com/index_en.html

me of our businesses with main museums

Lists of loan collections

- 2003 Some ten works of Brangwyn and Yoshijiro Urushibara at %Japanism
woodblocks Exhibition+ sponsored by New Otani Art Museum
- 2005 Woodcut of ~~±~~ Noh reproduced by Tsukioka Kogyo at %ensor Exhibition+
supported by Tokyo Metropolitan Teien Art Museum
- 2010 ~~±~~ Poetic Pictures Collection Bruges by Brangwyn and ~~±~~ Two Sketches
at %Frank Brangwyn Exhibition+ in memory of 50th Anniversary of
The National Museum of Western Art

On sale

New Otani Art Museum
Chiba City Museum of Art
Hirano Museum
National Library of Australia
Zentrum Paul Klee Bern etc.

Works in Japan

(approximately 2300 items possession)

Genre	Main Artists
1)Colored woodcuts at the end of Edo Era 2)Traditional woodcuts at the beginning of Meiji Era 3)New style woodcuts	Utagawa Kunisada , Utagawa Kuniyoshi , Kikugawa Eizan , Utagawa Hiroshige Toyohara Kunichika , Tsukioka Yoshitoshi , Kobayashi Kiyochika Hashimoto Chikanobu
4)Creative woodcuts	Watanabe Seitei , Mizuno Toshikata , Ohara Koson , Yamamoto Shoun , Ogata Gekko Takahashi Syotei , Tsutiya Koitsu , Nomura Yoshimitsu , Takeuchi Seiho Uemura Shoen , Yasui Sotaro , Kitano Tsunetomi , Kajita Hanko , Kawase Hasui Yoshida Hiroshi , Yoshikawa Kanpo , Tsukioka Kogyo
5)Frontispiece	Kawanishi Ei , Fujimori Shizuo , Sekino Junichiro , Okuyama Gihachiro Urushibara Yoshijiro , Saito Kiyoshi , Yamaguchi Gen , Kawakami Sumio , Henmi Toru Kiwamura Sojiro , Kitaoka Fumio
6)Contemporary Prints	Mizuno Toshikata , Watanabe Seitei , Hiresaki Eiho , Tomioka Eisen , Kajita Hanko Takeuchi Keisyu Fukazawa Yukio , Bando Soichi , Karasawa Hitoshi , Aigasa Masayoshi , Ebisu Syuji Wakatsuki Kohei , Tanigaki Hidemitsu , Nakagome Yoko , Taga Shin , Kurosaki Akira Kiyono Yasuyuki , Hasegawa Syoichi , Ozaku Seiji , Sakazume Kosei Nakabayashi Tadayoshi , Araki Tetsuo , Kobayashi Keisei . Fukita Fumiaki
7)Handwriting	Mori Yoshitoshi , Hoshi Joichi , Yoshida Hodaka , Fujinami Rieko , Go Ikki Takeuchi Seiho , Watanabe Seitei , Kajita Hanko , Ohara Koson , Saito Yoshishige Domoto Hisao , Kamijo Yoko , Go Ikki
8)Books etc.	Bijutusekai (Fine art world) , Kokka , Han geijutu (Print art) Shi to hanga (Poetry and print) etc.

We have a collection of not only prints but also works in other genre.
 You may appreciate some of main works in the following pages.

unisada (Toyokuni III) (100 or more items)

‘Among original Edo Ukiyoes, Utagawa Kunisada is most highly appreciated.’

Edo works include Edo genuine ones (first printing), ones (printed later) in the end of Edo and one after Meiji, plus popular reprinted designs.

You can find original works in the Siebold collection he brought back in Edo era. They belong to Leiden National Ethnology Museum. Most of the collections there are Kunisada's neither Utamaro's, nor Hokusai's and Sharaku's.

Kunisada flourished while Siebold stayed in Japan. That's why Siebold could acquire Kunisada's works in his collection more than the ones of other artists.

In addition, only Kunisada's Ukiyoe (colored picture) was chosen in Seikado Treasure (published in 2006).

Therefore his works will surely be admired more and more in the future because his works are authentic and valuable.

《Toyokuni III》(since 1844) * Wood-block prints altogether



Imayo Oshiekagami
Ansei 6, 38*25.5cm
British Museum possession



Shiki nouchi Aki (Autumn)
Bunkyo 2, 34.2*23.2cm
Van Gogh Museum possession

《Gototei Kunisada》* Wood-block prints altogether



Yoshiwara Doke
Bunsei era term, 37.4*25.6cm
The National Museum of Ethnology in Leiden possession



Edojiman
Bunsei era term, 39*26cm
The National Museum of Ethnology in Leiden possession



Hanamachimondo
Bunsei era term, 36.2*25cm
The National Museum of Ethnology in Leiden possession



Tokaido 53 tsugi
Kanei 5, 35*25cm
Victoria and Albert Museum possession
Guimet Museum possession

Ukiyoe in Edo Period

‘Concerning Ukiyoe in Edo period, it is important for you to tell true works from reprinted ones in the last days of the Tokugawa Shogunate or Meiji era.’

Artists were not allowed to make luxurious prints under the economical policy of the Shogunate. Any hanga print printed only several times using recycled paper cost a bowl of noodle. A block wood was shaven to be used for printing again one after another. As a result true Ukiyoe prints in Edo period were so humble. So most of the beautifully gorgeous looking works in Edo period were just reprinted ones, especially Utamaro, Hokusai, Sharaku and Hiroshige are just reprinted ones sold in the Shogunate and Meiji period after their death.

Most of the hangas after the last days of the Tokugawa Shogunate were posthumous edition. There are many prints of Ryogoku Hanabi (Fireworks in Ryogoku) ó 5th year of Ansei (1859) ó by Hiroshige. Which one is on earth a real one? We assure that those of Leiden Ethnology Museum are real ones. The reason is because Seavolt collected them when he came to Japan again in the 6th year of Ansei (1860). We have the same prints as those in Lieden. Japan is behind Europe in the study of Nishikie (colored woodcut). We –Gallery Akane– however, assure of our own judgment in collecting true ones.

Actually the judgment of true or false should be done in the scientific way and we believe we can do it in the near future.



Kikugawa Eizan
-Osome Hisamatsuø
Bunka era term
61*9.9cm (Hashirae)



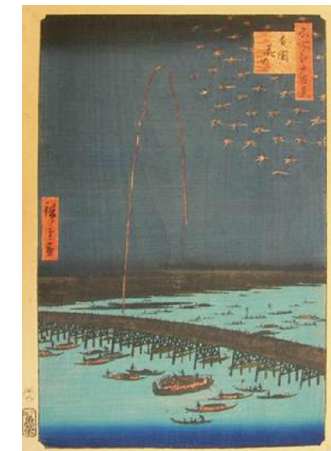
Utagawa Kuniyoshi
-Tsuzoku Suikoden Goketsu 108ø
Tenpo 1, 37.6*25.2cm



Katsukawa Syunsen
Tenpo era term
34.5*23cm



Keisai Eisen
-Ukiyo 48 Kuseø
Tenpo era term, 37*25.2cm



Utagawa Hiroshige
-Edo Hyakkeio Ryogoku Hanabi
Ansei 5, 34*22.2cm
The National Museum of Ethnology in
Leiden possession
British Museum possession

* Wood-block prints altogether

Toyohara Kunichika

Days of the Shogunate through Meiji Era

'Outstanding woodblock works were made to answer the greater demand from foreign countries in the last days of the Shogunate through Meiji era.'

(100 or more items)

After the Shogunate diminished, the Meiji Era tried to improve their political power and get foreign currency by exporting fine arts and handworks.

It means the woodcut world drastically innovated. Elaborate woodcut prints were produced by using high quality paintings and printing paper. They were sold by more and more foreigners. One of the experts in those days was Kunichika whose colored woodcuts were not reprinted ones in Edo period but authentic ones. You can find some of his original works only in well-known museums in the world.

Toyohara Kunichika

He was one of the three greatest Ukiyoe artists as well as Kobayashi Kiyochika and Tukioka Yoshitoshi in Meiji era. Kiyochika and Yoshitoshi learned modern way of expressing themselves realistically as Edo artisans. On the other hand Kunichika persisted to practice traditional way of expression. He was also the last artisan to convey the atmosphere of Edo by the traditional Ukiyoe style. His *Okubie*(close-up portrait) attracted foreigners' interest and he was even called *Sharaku* of Meiji.



-Sanmon Gosan no Kiri Ishikawa Goemon
Meiji 29, 37*73cm (triptych)

* Wood-block prints altogether



-Onoe Kikugoro
Meiji 2, 34.6*23.1cm
British Museum possession



-Mitate Chuya 3 AM
Meiji 23, 36*23.6cm
Machida City Museum possession
Aachen Bech collection possession



-Kaika Ninjo Kagami
Meiji 11, 35*24cm
Arthur M. Sackler Gallery possession



-Baiko Hyakusyu
Meiji 26, 34.7*23.1cm
Guimet Museum possession
Machida City Museum possession

Mizuno Toshikata

After Meiji period

(about 80 items)



‘After Meiji period, artists who practiced woodblock prints were very popular among foreigners. On the other hand within Japan they were not so popular as real paints.’

Mizuno Toshikata, Watanabe Seitei and Ohara Koson are the typical artists.
they should be more venerated.

Mizuno Toshikata (1866–1908)

He was a top pupil of Tsukioka Yoshitoshi. He learned western painting for himself and also studied *-kachoga* (how to paint flowers and birds) under Watanabe Seitei and Mishima Shoso. He was a mentor of Kaburagi Kiyokata.

He tried to make an epoch in new style Japanese painting and joined in establishing Japan Youth Painting Association which was later renamed Nihon Kaiga Kyokai (Japan Painting Association). When Japan Art Institute was founded he was welcomed to join as one of the special supporting members. He is said to be one of the most leading artists in the middle of Meiji period.

He began to paint frontispieces of Bungeikurabu (literal magazines) and books from 19th year of Meiji period and his soft and elegant way of painting was so unique and every one appreciated his works. He became one of the most experts in the world in this field and his pupils Kaburagi Kiyokata, Ikeda Terukata, and Ikeda Shoen became important.

The collections *-the MitsuiGonomi* (12-sheet set) of wood-block prints are the goods of highest quality, and were sold at the extraordinary price of 2.5 yen/one sheet those days. It was exported to Europe and popularity was won.



ø36 kasen Sekiyō
Meiji 26, 32.5*21.7cm
Tokyo National Museum possession

* Wood-block prints altogether



-MitsuiGonomi Miyakononishiki
Meiji 23, 21*30.0cm
Arthur M. Sackler Gallery possession
Mitsui Memorial Museum possession



-Renbo Nagashi
Meiji 33, 22*30.0cm
Frontispiece (Syunyodo)



-Suicide of Admiral Teijosyo in his official residence
Meiji 28, 35.4*70.5cm
Guimet Museum possession
National Diet Library possession

Watanabe Seitei

after Meiji period (about 30 items)

‘One of the greatest painting titans after Meiji period’

Watanabe Seitei was born in 5th year of Kaei (1852). He tried to find his own style of painting after studying under Kikuchi Yosai. He was awarded at Paris Exposition in the 11th year of Meiji (1878). He also went to France as a demonstrator in the same year and stayed there for three years. After he returned home, he drew and drew beauties of nature. Then with the help of the contemporary leading carver Tokujiro Goto and another top wood-printer Yoshida Ichimatsu, he edited a high-standard hanga art collection ‘Bijutsu Sekai’ (World of Arts) published by Syunyodo. His unique and tremendous woodblock printed works were exported to European countries and encouraged many European artists to study his way of drawing.

Furthermore he drew a great number of designs on pottery which were exported to foreign countries as well as on cloisonné.

‘Shikikachozu’ (Flowers and birds in four seasons) in 1891 is one of his masterpieces. It belongs to Polish Krakufu National Art Museum. Another one ‘Secchuu Gunkei’ (A Flock of Fowl in the Snow) belongs to Tokyo National Museum. Most of his drawings and woodcut prints are now belong to museums or collectors abroad. So you can hardly find any of his works here in Japan.

Because there are so many counterfeits of his Japanese paintings, you should be very careful not to have them had.



‘Kachogafu’ (first edition, 3 books set)
Taisho 5, Wood-block print
20.8*31.6cm (book size)



‘Robins at the Willow’
Taisyo 5, Wood-block print, 20.8*31.6cm
Arthur M. Sackler Gallery possession



‘A Pine and a Crane’
Meiji 30
Japanese painting



from ‘Bijutusekai’ (Syunyodo)
Meiji 25, Wood-block print
22*26.4cm (2-sheets)

oson (Shoson, Hoson) Since Meiji era



(40 or more items)

One of the greatest painters as well as Toshikata and Seitei.'

Ohara Koson was born in the 10th year of Meiji era (1877). He learned Japanese painting under Suzuki Kason. At the exhibition :Kyoshinkai sponsored by Japan Painting Association his works as well as Uemura Shoen, Kobayashi Kokei and Takeuchi Seiho were shown to the public. It was the 32nd year of Meiji era (1899). Then his work :Kangetsu (The cold moon) was awarded the third prize at the 7th Exhibition, :Kachojyu (Flowers, Birds and Animals) the second prize at the 9th Exhibition, :Karasuuri (snake gourd) the second prize at the 10th Exhibition, :Arashi (Storm) the second prize at 11th Exhibition and :Kachohyakushu (One hundred Flowers and Birds) the second prize at 12th Exhibition respectively. Thus he was extremely active.

After that he was appreciated by Fenollosa who encouraged him to draw designs of flowers and birds for woodblock prints. Koson worked with distinguished carvers and excellent printers and from about 36th year of Meiji their expertise produced outstanding woodblock prints which were exported to Europe. His works were evaluated there and were collected by Klymt and Larsson enjoyed hanging them in his living room.

Even today his works still attract many people. In Rijksmuseum Amsterdam held his exhibition :Ohara Koson show (March 31-July 1, 2001). He was the first Japanese painter to be exhibited there. 180 paintings and woodblock prints out of 260 holdings of the museum were shown at that time. Nowadays Arthur M. Sackler Gallery holds approximately 200, Smithsonian Freer Museum and Boston Art museum holds several, Chiba municipal Art Museum 45 works and Tokyo National Modern Art Museum 34 works of Koson.



:Japanese Crane around Meiji 40,
Wood-block print, 34.8*18.6cm
Rijksmuseum Amsterdam possession
Arthur M. Sackler Gallery possession



:Mandarin Duck around Meiji 40,
Wood-block print, 34.5*18.6cm
Rijksmuseum Amsterdam possession
Arthur M. Sackler Gallery possession



:Puppy around Meiji 40,
Wood-block print, 34.6*18.7cm
Rijksmuseum Amsterdam possession
Arthur M. Sackler Gallery possession



:A jay at the oak Meiji 38,
Wood-block print, 49.8*21cm
Rijksmuseum Amsterdam possession
Arthur M. Sackler Gallery possession



Swallows
Meiji 34
Japanese painting

Woodblock Prints made by famous leading artisans



‘Their original woodblock prints have long been made light of.’

Those leading artisans are as follows: Takeuchi Seiho, Uemura Syoen, Yasui Sotaro, Kaburagi Kiyokata, Kitano Tsunetomi, Shima Seien and others.

In the criticism ‘Contemporary Woodblock Prints in Kyoto (1986)’, Professor Harada Heisaku, President of Ehime Prefectural Art Museum, says that original woodblock prints have been made by eminent leading painters. Their works, however, have been made light of for many years. So they should be revalued. On the other hand, it is a great pity that so works of leading artists or titans are sold at high price in reproduction without any censorship.



Yasui Sotaro -A painter and a model
Syowa 9, 39.3*27.5cm

wood-printer: Hiratsuka Unichi
Tokyo National Museum of Modern Art possession

Uemura Shoen
(6 items)



Uemura Shoen
-Yukionna Gomaigoita (Snow fairy)
Taisyō 11, 38*26cm
Chiba City Museum possession

Takeuchi Seiho
(about 20 items)



Takeuchi Seiho -12 Fuji
Meiji 27, 17.5*29.1cm



Kitano Tsunetomi
-Meido no Hikyakū
Taisyō 11, 38.7*25.2cm
Chiba City Museum possession



Kaburagi Kiyokata -Tsukiji Akashityō
Syowa 3, 59*34.8cm
Arthur M. Sackler Gallery possession
Tokyo National Museum possession

Modern Woodblock Prints



Meiji era and Taisho period

‘A number of greatest woodblock prints !’
The similarity with Muller Collection

It is Muller Collection that collected more works in these periods than any.

Robert Muller presented to Arthur Sackler Museum of Smithsonian Association about 4000 Japanese woodblock prints which were produced after Meiji.

The objects shown here and written as holdings of that museum are all possessed by the Old Muller Collection. Most of the valuable works of those years Akane Gallery collected are those from Muller museum. Therefore there is similar sense of art between us.

Tsukioka Kogyo
(about 60 items)



Tsukioka Kogyo
-Nogaku Hyakuban Funabenkeiø
Taisho10-15, 37.5*25.5cm
Arthur M. Sackler Gallery possession

Hashimoto Chikanomu
(about 40 items)



Hashimoto Chikanomu
-Jidaikagamiø Hoei era
Meiji 30, 33.5*21.6cm
Arthur M. Sackler Gallery possession

Urushibara Yoshijiro
(about 50 items)



Urushibara Yoshijiro -peonyø
Tasho era term, 28.8*22.7cm

Yoshikawa Kanpo
(5 items)



Yoshikawa Kanpo
-Kamiyanojiheiø Nakamura Ganjiro plays
Taisyo 12, 29.8*27.0cm
Arthur M. Sackler Gallery possession
Chiba City Museum possession

Yamamoto Shoun
(about 40 items)



Yamamoto Shoun -Moon on Riversideø
Meiji 30, 9.2*14.2cm
Arthur M. Sackler Gallery possession
The Museum of Art, Kochi possession

Takahashi Syotei (Komei) (15 items)



Takahashi Syotei -Rain of Izumibashiø
Taisho 12, 16.4*37.4cm
Arthur M. Sackler Gallery possession

Yoshida Hiroshi (about 20 items)



Yoshida Hiroshi -Sumidagawa Fogø
Taisho 15, 24.8*37.3cm
Arthur M. Sackler Gallery possession

Kokka

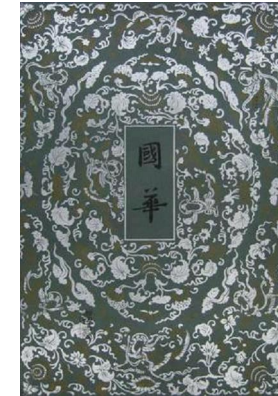


(we have some 200 Kokkas in Meiji Era through Taisyo Era
which carry most excellent woodblock prints.)

‘The most sophisticated skills of woodblock printings.’

The most sophisticated skills in their reproduced prints are shown in the Art magazine
-Kokka- This magazine was issued in order to let people (especially abroad) inform of
researching on Eastern and Japanese art. Some of the works in it were printed more than
one hundred times and so they were the most sophisticated works.

Therefore they should be esteemed not only as artistic objects but also as research
materials.



Cover of Kokka



-Honda Heihachiro Sugatae Byobu
(Important Cultural Properties)
The Tokugawa Art Museum possession

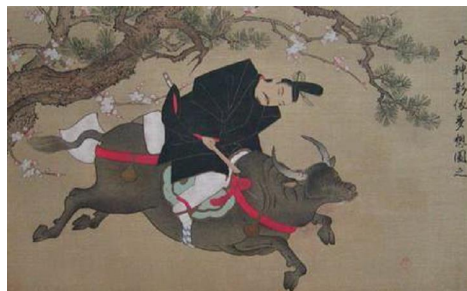
* Wood-block prints altogether



Kokka 269th, published Taisho 1
-Horie Monogatari Emaki
by Iwasa Katsumochi (Matabe)



Kokka 146th, published Meiji 35
-Aourizu by Oguri Sotan



Kokka 146th, published Meiji 35
-Musotenjinzu by Kano Motonobu



Kokka 408th, published Taisho 11



A Part of -Genjimonogatari Byobu
by Tawaraya Sotatsu
Seikado Museum possession

Art through Today (Woodblock prints)



Creative
woodblock prints

Traditional
woodblock prints

Nomura Yoshimitsu
(about 10 items)



Nomura Yoshimitsu
-Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm



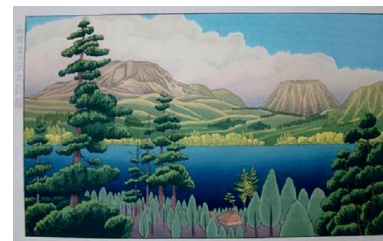
Kasamatsu Shiro -Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession



Nakagawa Isaku -Sogyozu
1937, 20*31cm
Tokyo National Museum
of Modern Art possession

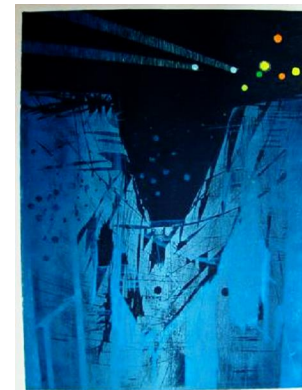


Fijimori Shizuo
-Robo no Kusa
1935, 15.1*12cm



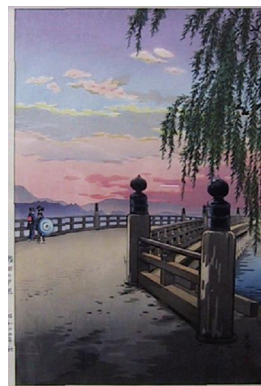
Okuyama Gihachiro
(9 items)

Okuyama Gihachiro
-Hakone Ashinoko no Shinryoku
1948, 20.8*34.0cm
Tokyo National Museum
of Modern Art possession



Fukita Fumiaki -Machi (Town)
1970, ed.50, 58*45cm
Tokyo National Museum
of Modern Art possession

Tsutiya Koitsu
(6 items)



Tsutiya Koitsu
-Omi Hakkei Seto no Yobae
1955, 45.2*18.0cm
Tokyo National Museum
of Modern Art possession

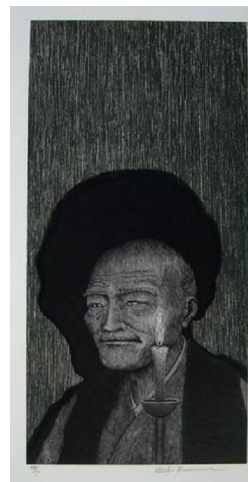
Contemporary
woodblock prints

Kurosaki Akira
(about 20 items)



Kurosaki Akira
-During the two times I
1984, ed.50, 56*82cm
Machida City Museum possession

Karasawa Hitosi
(10 or more items)



Karasawa Hitosi
-Portrait XII Ueda Akinari
1983, ed.70, 25*12.3cm
Tochigi prefectural Museum possession



Kobayashi Keisei
-Sosei no Koku Yoakenite
1990, wood engraving
ed.35, 67*30cm

Contemporary artists

(Copper prints)



Contemporary
copper prints

Sakazume Kosei
(5 items)



Sakazume Kosei
-Scene 0740 Our brothers III
1974, ed.20, 50*63cm
-The 5th Print Grand Prize exhibition Winner
Tokyo Metropolitan Art Museum possession

Fukazawa Yukio
(about 70 items)



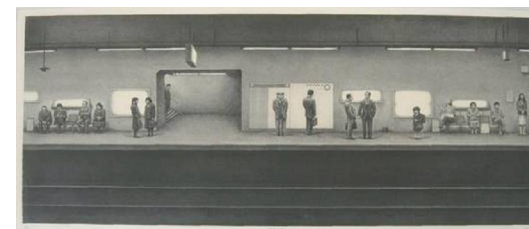
Fukazawa Yukio -The shadow in a palm
1976, ed.30, 74*49cm
MoMA possession
Tokyo National Museum of Modern Art possession
Yamanashi Prefectural Museum possession
Chiba Prefectural Museum possession

Bando Soichi
(about 50 items)



Bando Soichi
-Narcist
1973, ed.30, 39*20cm

Aigasa Masayoshi (about 10 items)



Aigasa Masayoshi -People waiting for a subway
1989, ed.50, 25*50.3cm

Araki Tetsuo
(10 or more items)



Araki Tetsuo -Nocturne
1973, ed.50, 52.4*42.4cm
Krakow National Museum possession
Tokyo National Museum of Modern Art possession

Nakagome Yoko (about 20 items)



Nakagome Yoko -City memory 89-VI
1989, ed.20, 60*79cm
-Japan Print Association The 58th exhibition 1990 Winner
-Yamaguchi Gen Newcomer Award Winner

Ebisu Syuji
(about 30 items)



Ebisu Syuji
-The days of early summer
1987, ed.50, 18*24.9cm

Wakatsuki Kohei
(10 or more items)



Wakatsuki Kohei -Inner Books A-
1993, 71*55cm
Shiga Prefectural Museum -Shiga Annual exhibition 1994

Contemporary artist Go Ikki



(about 30 items)

‘Go Ikki is an only foreign contemporary artist we have at our gallery. He is a Chinese artist of remarkable ability living in Japan.’

Go Ikki is one of the greatest ink painters. He was born in Shanghai, China in 1956. He studied traditional Chinese ink painting under Cho Taiso and Koyoku, another master of national painting, for twenty years. When he was thirty-one, he came to Japan to study modern art at the expense of the government. Here he studied it under Saito Yoshishige. Since then he stayed in Japan to find his own way of ink painting. His style of ink painting is neither abstract nor representational. Such a picture of his has never been seen in the conventional artistic genre. His unique touch of painting of mountains and lights has something very different from a monotonous landscape. Its description is filled with soul in depth and viewers are tempted into the world of past thousands or hundred thousands years ago. Also they feel themselves invited into the future some centuries ahead. His works have appeared in the art technical journals, in newspapers, and on TV not only in Germany but in the USA and other foreign countries. At his one-man shows as well as the exhibitions at National Shanghai Museum and others he is enthusiastic about his works.

< Jigure prints >

Jigure print is a new type one created by Go Ikki. This is what he created by using a computer after his 5-year research.

This is not a copy of a real work but a complete new one created from the computer in which he input dozens of designs of ink paints and photographs. However it is executed 100% by his own sensibility. He used a special printer which was improved better than ever. And printing was done carefully one leaf by one leaf by his own hands. That is what we call ‘Original Jigure print’ (published by Akane gallery)



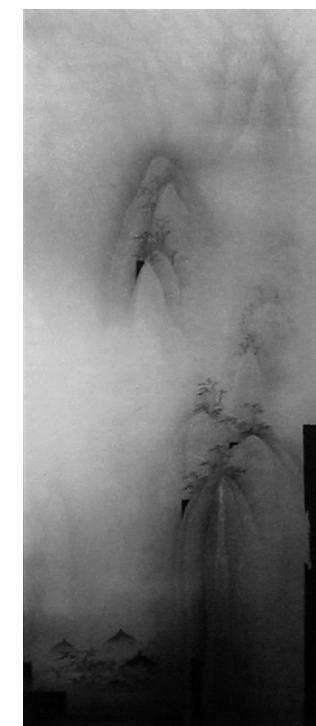
-Sansuikyokai No.0326
 2003, Jigure prints, ed.30 25.5*98cm



-Sansuikyokai No.0225
 2003, Jigure prints, ed.30, 36*60cm



-Yama no Eneki Kokyo
 1998, Ink painting, 27.6*68cm



-Yama no Eneki No.5
 1998, Ink painting, 77.5*34cm

Works out of Japan



(approximately 500 items possession)

Genre	Main Artists
1)Print in the 19th century	Daumier, Bracquemond, Merion, Delacroix, Tissot Chéret, Moreau, Rops, Chahine
2)Prints of Barbizon Artists	Ch.Jacques, F.Jacques, Daubigny, Corot, Rousseau Delatre, Dupré
3)Print in the 20th century	Brangwyn, Steinlen, Villon, Vireto, Beardsley, Friedlaender
4)Contemporary Prints	Fuchs, Wunderlich, Brauer, Minaux, Creech, Folon Clave, Vasarely, Sicilia, Go Ikki
5)Handwriting	Brangwyn, Carrière, Wunderlich ,Go Ikki

Most of our works are prints in 19th century and after.

And some major works we have enthusiastically collected are as follows.

of Jack brothers

Charles-Emile Jacque (50 items)

Frederick Jacque (Charles's son) (4 items)

‘Jack brothers have been highly esteemed among the Barbizon group in recent years.’

Charles-Emile Jacque was born in Paris in 1813. He was successful as an illustrator, an animal painter and a woodblock prints maker. In particular he was so good in copper cut printing as to make Delatre a great woodcut printer. He migrated to settle in Barbizon with Millet. And he executed many works by etching on copper livestock, barns, and pastoral landscape. At Exposition in 1889, he received the golden prize in the field of paintings and the grand prix at the part of woodblock prints. In recent years he has been reevaluated and now he is publishing Rezone (woodblock prints, oil painting, rough drawing).

Frederick Jacque (Charles's son) adored Millet as his uncle, and after his death Frederick published the prints collection titled -Millet, the Golden Book.

It is characteristic of him to draw softer than Charles does.



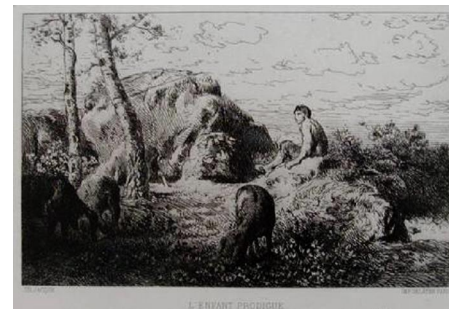
Frederick Jacque
-Millet golden writing
around 1890, copper print
14.0*20.0cm



Charles-Emile Jacque
-Reda and Shrimp
1840-1848, copper print
26.7*18.8cm
printer: Auguste Delatre
Paris National Library possession



Charles-Emile Jacque
-Yard of a Farmhouse
1840-1848, copper print
printer: Auguste Delatre
San Francisco Museum possession



Charles-Emile Jacque
-Profligate son
copper print, 11.3*18.0cm
printer: Auguste Delatre
San Francisco Museum possession



Frederick Jacque
-Millet golden writing
around 1890, copper print
18.4*14.6cm

mppe Moderne

(45 items)

‘In eighteen nineties colored prints became extremely popular and many collected works of them were published. “R”stampe Moderne” was one of them.’

After Røstampe Original (1893 ó 95) made a successful job, printed pictures made by lithography were published by Delteil in 1897 through 1899. He produced a collection of them and it was named Røstampe Moderne which contained 100 French and European major lithographers. These are now possessed by the Louvre Museum, Hermitage Museum, National Western Museum, Machida Municipal International Hanga Museum and others.



Bellery-desfontaines
-Enigmaø
Lithograph, 23.5*31.2cm



Jourdain Francis
-Swansø
Lithograph, 23.2*33.8cm



Levy-Dhurmer Lucien
-An Old Beautyø
Lithograph, 29.7*22.6cm



Aman=Jean
-Under the flowersø
Lithograph, 35.0*27.0cm



Robbe Manuel
-Minuet of Autumnø
Lithograph, 32.9*24.0cm



Ibels A
-Pantomimeø
Lithograph, 26.4*35.0cm

19th Century Illustration & Poster



‘We also have a collection of
commercial prints.’

Daumier's caricature
(20 or more items)

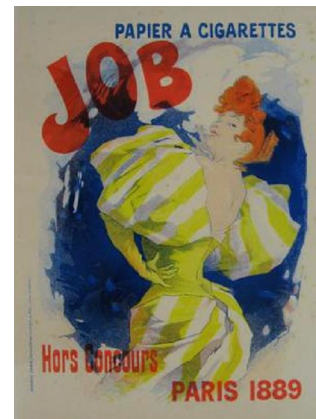


Daumier -Sketch of hunting 1-11
1853 Charivari
Lithograph, 25.5*21.2cm, Delteil XXIV-2459



Daumier -The featured actor of the
complicated joys-and-sorrows play
1835 Charivari
Lithograph, 30*23cm, Delteil XX-235

Cheret's poster
(2 items)



Cheret
Paper of a hand-rolled cigarette -JOB
(Poster for the interior) 1889
Lithograph, 29*22cm

De Feure's frontispiece



De Feure's -Visit 1900 Figaro Illustre
28*20.7cm, Lithograph & Offset

Lautrec's frontispiece



Lautrec
-Adieu from Music of Desire DIHAU
1894, Lithograph, 27cm*20cm
Delteil X-AD158 (1st state)

Steinlen's frontispiece
(about 20 items)



Steinlen -1895 Gil Blas
Lithograph, 34.5*20cm

Steinlen



‘Steinlen is well known for painting of ladies and cats, but actually his real talent is seen in his painting battles.’

Stanlan (1859 born in Switzerland – 1923 died in Paris)

In eighteen eighties young and poor future artists such as Riviere, Auriol, Grasset, Willette, Lautrec, Steinlen came over to settle near the hill Montmartre. They got together to meet at cafes and cabarets and one of them called *ôSya Noar* (black cat) was a place for them to have their works known to the public.

They supported to change the color of posters and magazines greatly in the eighteen nineties. In those days Steinlen executed multicolored lithographic pictures of familiar ladies and cats. Then he tried to appeal stupidity and tragedy of war by executing prints on the subject of war. His etching and lithographs on a series of war are left very few so that they are extremely important.

In 1918 through 1919 Matsukata Kojiro collected dozens of prints on war made by Steinlen and Nevinson.

Steinlen's war pictures (5 items)



-Compulsive taking in war
 1915, Lithograph
 ed.20, 41.2*54.5cm



-Rest under war
 1917, Copper prints
 ed.15, 49.2*59.5cm



from -Sketch in war
 1916, Lithograph
 ed.100, 57.6*37.0cm
 Machida City Museum possession

Brangwyn (1)

‘Brangwyn was revaluated at ‘Brangwyn Exhibition’ sponsored by National Western Museum last year.’

Brangwyn was born in Bruges, Belgium in 1867. He started to live in London since 1877 and studied at South Kensington Museum. He drew designs for tapestries under W. Morris till 1884. In 1919 he was recommended as a member of royal academy in London. He produced prints, executing water painting, and oil painting, too. The subjects of these works were on history, fables and daily life. Besides he produced great wall painting, handiworks and lithographs. Among these works prints of his were outstanding (excerpted from Masterpieces Exhibition at Hermitage museum in 1999).

He made Drypoint and Etching prints describing laborers and others. And woodblock prints. He became acquainted with Urushibara Yoshijiro who played part of engraving and printing while Brangwyn drew design. Thus their masterpieces were produced and those works are now possessed by Hermitage Museum, William Morris Gallery, Guilt Hall in Wales and Orangerie Municipal museum. Groeninge Museum (used to be Brangwyn museum) is located in Bruges (Belgium). In Japan he is not familiar but in Europe he is well known as a printer as well as a painter.

Drypoint & Etching

(about 20 items)



Bridge of Alcantara
 1910, Drypoint & Etching (Zinc plate)
 32.6*42.8cm
 Tokyo National Museum possession



London Bridge No.2
 1903, Drypoint & Etching (Zinc plate)
 42.6*56.0cm
 British Museum possession
 Victoria and Albert Museum possession
 Bremen art museum possession



The Bridge of Sighs, Venice
 1910, Drypoint & Etching (Zinc plate)
 70.0*44.8cm
 Grand Medal of Honour from the Emperor of
 Austria, 1910

Brangwyn (2)



Woodblock prints (about 60 items)

Cut and printed by Urushibara Yoshijiro



from Poetic Pictures Collection Bruges
 Bridge of the Predikheren, Bruges
 1919, ed.50, 38*49.5cm
 British Museum possession



Leaves from the Sketch Books
 1916-21, ed.50, 33*26.0cm
 British Museum possession

Lithograph (2 items)



Five men
 1914-1916, Lithograph
 26.3*35.2cm

Watercolor painting (3 items)



from 10 Woodcuts
 The Outskirts of a Flemish Town
 1924, ed.250, 14.5*21.5cm
 British Museum possession
 The National Museum of Western Art, Tokyo possession



The golden morning of Venice
 1919, ed.50, 22*34.2cm
 Tokyo National Museum of Modern Art possession



Onboard
 1906, Gouache, 35.0*48.0cm

er works in 19th century

‘Akane Gallery has collected works and items which we always have checked and studied by the catalogue·
raisonne of Delteil and etc..’ So we are always confident of them.’



Eugène Delacroix
-The song of Olifiaø
1834, Lithograph, 25.8*20.6cm
Delteil III-114
The Museum of Modern Art, Kanagawa possession



Charles Merion
-Ministry of the Navyø
1865, copper print, 13.7*12cm
printer: Auguste Delatre
The National Museum of Western Art, Tokyo possession
Machida City Museum possession



Jules Dupré
-The bank in the Somme Riverø
1836, Lithograph, 13.5*21.2cm
Delteil I-6
Paris National Library possession



Félix Bracquemond
-Lapwings and tealø
1863, copper print, 25.8*19.5cm
printer: Auguste Delatre
Machida City Museum possession



Camille Corot
-Man who dreamø
1854, Glass print, 15*20cm
Delteil V-42
Paris National Library possession
Shizuoka prefectural museum of Art possession



Eugène Carrière
-A mother and a daughterø
the 1880s
oil painting on canvas
45.5*37.5cm



François Daubigny
-Inboard atelierø from :Sea tripø
1861, copper print, 10*13.4cm
printer: Auguste Delatre
Delteil VIII-111 (2nd state)



James Tissot
-Morningø
1886, copper print, 49*26cm
Machida City Museum possession

Works in 20th century



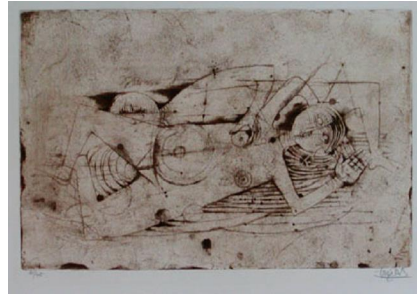
'We have collected foreign works which are mainly prints of European artists. And those works have been acquired in recent years through contemporary years.'



Adolphe Leon Willette
-Delicacies
1916, Lithograph, 41*30.2cm



Jacques Villon -Composition
the 1940, copper prints, 49.5*34cm

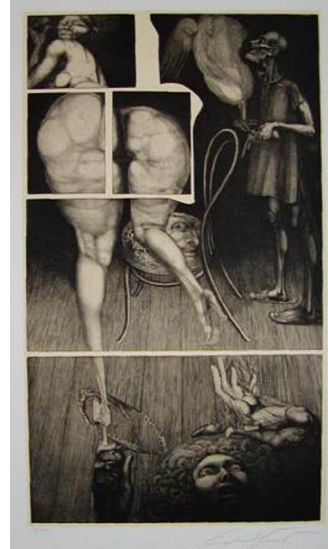


Johnny Friedlaender
-Nude woman
the 1950s, copper print, 19.7*29.7cm



Ben Nicholson
from -Construction series
1967, copper prints, 20.2*16cm

Fuchs
(10 or more items)



Ernst Fuchs
-Venus and Kentauros
the 1960s, copper print, 65*37.4cm
Ikeda 20th century Museum possession



Erich Brauer
from -Salomon king series
copper print, 31.6*39.8cm
Ikeda 20th century Museum possession

Paul wunderlich
(about 30 items)



Paul Wunderlich -Red and Blue
1969, Lithograph, 31.6*39.8cm



Paul Wunderlich -Candid Daniela
Gouache & Colored pencil
1972, 84*66cm

the end (Acknowledgement)

Concerning print (hanga)

- 1) Most of the Japanese arts museums abroad have are works by painted by artistsqown in the Kamakura period, Azuchi-momoyama period, Edo period and the Meiji period, but many of artistsqown paintings after the Taisho are possessed by museums in Japan. On the other hand, a great number of prints (including ukiyoe) not only of modern years but contemporary ones are possessed by foreign museums. They are also highly evaluated.
- 2) Foreign museums have collected more prints than museums in Japan.
Up to now prints and ukiyoes have been less evaluated in Japan.
- 3) In recent years, however, more and more prints have been exhibited at larger museums in Japan. For example, Tokyo National Museum held the Ukiyoe Exhibit %Syaraku Show+ for the first time. And also at %Rembrandt Show+ of the National Western Art Museum the majority of exhibits were prints.
- 4) The members of International Ukiyoe Association used to be mostly dealers in the past but recently more researchers of colleges and others came to participate in it.
There used to be research reports on works only in the Edo era but papers on works after the Meiji era have been neglected. But recently papers on works after Meiji have increased and so they are getting more popular.

We think it is important for museums in Japan to hold more prints exhibits and collect them so that art-world in Japan may level up.

We hope our holdings in Akane gallery will be available. We would be pleased to lend ours out for exhibitions or anyone can purchase any of ours at any time. Let us know in either case. Thank you.