Mishima Akane Gallery

July, 2013
**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.

**HOMEPAGE**
http://akanegarou.com/index_en.html
Some of our businesses with main museums

Lists of loan collections

2003  Some ten works of Brangwyn and Yoshijiro Urushibara at ŒJaponism woodblocks ExhibitionŒ sponsored by New Otani Art Museum
2005  Woodcut of ŒNohŒ reproduced by Tsukioka Kogyo at ŒEnsor ExhibitionŒ supported by Tokyo Metropolitan Teien Art Museum
2010  ŒPoetic Pictures Collection BrugesŒ by Brangwyn and ŒTwo SketchesŒ at ŒFrank Brangwyn ExhibitionŒ 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)

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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.
Utagawa Kunisada (Toyokuni III) (since 1844) 木板画（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.

《Gototei Kunisada》 木板画（100 or more items）

《Toyokuni III》 (since 1844) 木板画（100 or more items）
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) 5th year of Ansei (1859) 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.
Outstanding woodblock works were made to answer the greater demand from foreign countries in the last days of the Shogunate through Meiji era.

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.
‘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* (literary 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 woodblock 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.

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

*Renbo Nagashiō*  
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 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.

‘One of the greatest painting titans after Meiji period’

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

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.
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, Kachoju (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.
‘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.

**Takeuchi Seiho**  
(about 20 items)

**Uemura Shoen**  
(6 items)

**Kaburagi Kiyokata**

**Kitano Tsunetomi**

**Yasui Sotaro**

**Uemura Syoen**

*Yukionnna Gomaihagoita* (Snow fairy)  
Taisyo 11, 38.2*26cm  
Chiba City Museum possession

*12 Fuji*  
Meiji 27, 17.5*29.1cm

*Meido no Hikyaku*  
Taisyo 11, 38.7*25.2cm  
Chiba City Museum possession

*Tsukiji Akashityo*  
Syowa 3, 59*34.8cm  
Arthur M. Sackler Gallery possession

*12 Fuji*  
Meiji 27, 17.5*29.1cm

*Meido no Hikyaku*  
Taisyo 11, 38.7*25.2cm  
Chiba City Museum possession

*Tsukiji Akashityo*  
Syowa 3, 59*34.8cm  
Arthur M. Sackler Gallery possession
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)

Hashimoto Chikanomu (about 50 items)

Urushibara Yoshijiro (about 50 items)

Yamamoto Shoun (about 40 items)

Yoshikawa Kanpo (about 20 items)

Yoshida Hiroshi (about 20 items)

Takahashi Syotei (Komei) (15 items)
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.

We have some 200 Kokkas in Meiji Era through Taisyo Era which carry most excellent woodblock prints.
From Showa through Today (Woodblock prints)

We are proud of has been traditionally handed down from generation to generation into modern woodblock printings! Gallery Akane has collected artistically valuable works not as just interior decoration.

Creative woodblock prints

Okuyama Gihachiro
(9 items)

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

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

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

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

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

Contemporary woodblock prints

Kurosaki Akira
(about 20 items)

Tsutiya Koitsu
(6 items)

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

Creative woodblock prints

Nomura Yoshimitsu
(about 10 items)

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

Tsutiya Koitsu
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

Kurosaki Akira
(about 20 items)

Kurosaki Akira
Portait XII Ueda Akinari
1983, ed.70, 25*12.3cm
Tochigi prefectural Museum possession

Karasawa Hitosi
(10 or more items)

Karasawa Hitosi
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

Kurosaki Akira
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

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

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

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

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

Traditional woodblock prints

Nomura Yoshimitsu
(about 10 items)

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

Tsutiya Koitsu
(6 items)

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

Kurosaki Akira
(about 20 items)

Kurosaki Akira
Portait XII Ueda Akinari
1983, ed.70, 25*12.3cm
Tochigi prefectural Museum possession

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

Karasawa Hitosi
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

Kurosaki Akira
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

Karasawa Hitosi
Hongo Akamon no Yuki
1935, 23.8*36.2cm
Tokyo National Museum of Modern Art possession

Karasawa Hitotsu
Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm

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

Karasawa Hitotsu
Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm

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

Creative woodblock prints

Nomura Yoshimitsu
(about 10 items)

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

Tsutiya Koitsu
(6 items)

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

Kurosaki Akira
(about 20 items)

Kurosaki Akira
Portait XII Ueda Akinari
1983, ed.70, 25*12.3cm
Tochigi prefectural Museum possession

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

Karasawa Hitotsu
Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm

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

Karasawa Hitotsu
Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm

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

Creative woodblock prints

Nomura Yoshimitsu
(about 10 items)

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

Tsutiya Koitsu
(6 items)

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

Kurosaki Akira
(about 20 items)

Kurosaki Akira
Portait XII Ueda Akinari
1983, ed.70, 25*12.3cm
Tochigi prefectural Museum possession

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

Karasawa Hitotsu
Kyoraku meisho Yasakanoto
1930, ed.200, 21*34cm

Kobayashi Keisei
Dozei no Koku Yoakenite
1990, wood engraving
ed.35, 67*30cm
Contemporary artists
(Copper prints)

Sakazume Kosei
(abt 5 items)

Fukazawa Yukio
(abt 70 items)

Bando Soichi
(abt 50 items)

Aigasa Masayoshi
(abt 10 items)

Araki Tetsuo
(abt 10 or more items)

Nakagome Yoko
(abt 20 items)

Ebisu Syuji
(abt 30 items)

Wakatsuki Kohei
(abt 10 or more items)

Contemporary copper prints

Sakazume Kosei
City memory 89-ⅤⅥ
1989, ed.20, 60*90cm
Winner of the 5th Print Grand Prize exhibition
Shiga Prefectural Museum possession

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
Narcist
1973, ed.30, 39*20cm

Aigasa Masayoshi
People waiting for a subway
1989, ed.50, 25*50.3cm
Crakow National Museum possession
Tokyo National Museum of Modern Art possession

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

Nakagome Yoko
City memory 89-ⅤⅥ
1989, ed.20, 60*79cm
Winner of the 58th exhibition of the Japan Print Association
Winner of Ōamaguchi Gen Newcomer Award

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

Wakatsuki Kohei
 Önner Books AÖ
1993, 71*55cm
Shiga Prefectural Museum Ow AÖ exhibition 1994
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 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)
Works out of Japan
(approximately 500 items possession)

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<th>Genre</th>
<th>Main Artists</th>
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<td>Daumier, Bracquemond, Merion, Delacroix, Tissot Chéret, Moreau, Rops, Chahine</td>
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<td>2) Prints of Barbizon Artists</td>
<td>Ch.Jacques, F.Jacques, Daubigny, Corot, Rousseau Delatre, Dupré</td>
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<td>3) Print in the 20th century</td>
<td>Brangwyn, Steinlen, Villon, Vireto, Beardsley, Friedlaender Fuchs, Wunderlich</td>
</tr>
<tr>
<td>4) Contemporary Prints</td>
<td>Brauer, Minaux, Creech, Folon Clave, Vasarely, Sicilia, Go Ikki</td>
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<tr>
<td>5) Handwriting</td>
<td>Brangwyn, Carrière, Wunderlich, Go Ikki</td>
</tr>
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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 revaluated 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.
In eighteen nineties colored prints became extremely popular and many collected works of them were published. “R’stampe Moderne” was one of them.

After R’stampe Original (1893–95) 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 R’stampe 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.
‘We also have a collection of commercial prints.’

Daumier’s caricature
(20 or more items)

Daumier’s sketch of hunting, 1835. Lithograph, 25.5*21.2cm, Delteil XXIV-2459

Daumier’s example of the complicated joys and sorrows play, 1835. Lithograph, 30*23cm, Delteil XX-235

Cheret’s poster
(2 items)

Cheret's poster for the interior, 1889. Lithograph, 29*22cm

De Feure’s frontispiece

De Feure’s visit, 1900. Figaro Illustré, Lithograph & Offset

Lautrec’s frontispiece

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

Steinlen’s frontispiece

Steinlen’s 895 Gil Blas, 1895. Lithograph, 34.5*20cm

We also have a collection of commercial prints.”
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 “Sya 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.

Sterilen’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

- fron sketch in war
  1916, Lithograph
  ed.100, 57.6*37.0cm
  Machida City Museum possession
‘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 × 49.5 cm
  British Museum possession

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

- From 10 Woodcuts
  The Outskirts of a Flemish Town
  1924, ed. 250, 14.5 × 21.5 cm
  British Museum possession

Lithograph (2 items)

- Five men
  1914-1916, Lithograph
  26.3 × 35.2 cm

Watercolor painting (3 items)

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

- Onboard
  1906, Gouache, 35.0 × 48.0 cm

The National Museum of Western Art, Tokyo possession

From Onboard

(2 items)
Other 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.’
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

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

- **Erich Brauer**
  - **Venus and Kentauros**
  - the 1960s, copper print, 65*37.4cm

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

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

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

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

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

- **Erich Brauer**
  - from **Salomon King series**
  - copper print, 31.6*39.8cm

- **Paul Wunderlich**
  - **Candid Daniela**
  - Gouache & Colored pencil
  - 1972, 84*66cm
Concerning print ( hanga )

1 ) Most of the Japanese arts museums abroad have are works by painted by artists’ own in the Kamakura period, Azuchi-momoyama period, Edo period and the Meiji period, but many of artists’ own 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 Ōyaraku 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.