

+

+

René Leverd

French, 1872–1938

Cycles Clement, c. 1890

Color lithograph

Lent by an anonymous St. Paul collector

René Leverd's poster clearly reveals the all-encompassing influence of Japanese art on popular culture in Paris at the end of the 19th century. This poster, created for French bicycle company Clement, is set in a Japanese village in the shadow of Mount Fuji. In the center, a well-dressed geisha expertly maneuvers her bicycle with one hand while fanning herself with the other and balancing a lantern on her handlebars. The poster includes many quotations from Japanese prints, as both geishas are directly influenced by Utamaro woodcuts. Leverd framed the entire composition in bamboo, but skillfully expanded the image beyond the frame in several areas, leading the viewer to believe this lovely geisha might ride into our world at any moment.

+

+

+

+

Vincent van Gogh

Dutch, 1853–90

Portrait of Dr. Gachet, 1890

Etching

Gift of Bruce B. Dayton P.13,251

Vincent van Gogh started collecting Japanese prints in Antwerp in 1886. When he came to Paris that same year, he discovered the wonderful selection of Japanese prints at Siegfried Bing's Art Nouveau gallery. Van Gogh sold ukiyo-e prints on commission for Bing and encouraged his friends to come to the gallery to study Japanese art. In 1887, van Gogh and his brother Theo organized an exhibition of Japanese prints at the Café Volpini, which attracted considerable attention. Van Gogh was fascinated by both the stylistic conventions of Japanese art—especially the large areas of unmodulated color and daring compositions—and what he saw as its utopian ideals. He stated that all his work was founded on the example of the Japanese, and wrote in a letter to Theo:

I envy the Japanese for the enormous clarity that pervades their work. It is never dull and never seems to have been made in haste. Their work is as simple as breathing and they draw a figure with a few well-chosen lines with the same ease, as effortless as buttoning up one's waistcoat.

+

+

+

+

Mary Cassatt

American, 1844–1926

The Barefooted Child, c. 1896–97

Color aquatint and drypoint

Gift of Kenneth and Lillian Smith P.93.21.5

Mary Cassatt broke out of Philadelphia society, moving to Paris to pursue art in a more open environment. She had seen ukiyo-e prints before, but the event that changed her relationship with Japanese art was the 1890 exhibition of more than 1,000 prints and illustrated books at the École des Beaux-Arts. She describes the exhibition in a letter to impressionist artist Berthe Morisot:

...and afterwards we could go see the Japanese prints at the Beaux-Arts. Seriously, you must not miss them—with you wanting to do color engravings, you cannot imagine anything more spirited. It is my dream and all I think about is working in color on copper. Lautrec was in ecstasy there the first day I went...

The resulting color aquatints, including *The Barefooted Child*, are Cassatt's most original and technically innovative. From her study of Japanese prints, she incorporated simple outlines and flat areas of color and pattern, and chose subtle and delicate tones of blue, pink, yellow, and green. Interestingly, rather than imitating the Japanese method of color woodblock, she used the difficult and time-consuming technique of color aquatint.

+

+

+

+

Edgar Degas

French, 1834–1917

Mary Cassatt at the Louvre: The Paintings Gallery, 1879–80

Etching, soft-ground, aquatint, and drypoint
The Putnam Dana McMillan Fund P.82.13

In 1865 Edgar Degas joined a group of artists, writers, critics, and collectors who met at Madame Desoye's famous shop, La Porte Chinoise, at 220 rue de Rivoli to discuss and admire Japanese art. The group included Edmond and Jules de Goncourt, Émile Zola, Charles Baudelaire, Edouard Manet, James Tissot, James McNeill Whistler, and Felix Bracquemond. Degas knew many other important collectors of Japanese art, who opened their doors to him. He became a collector himself and at the time of his death his studio held more than 100 ukiyo-e prints. Stylistically, Degas was most impressed by the subtle use of line, unusual organization of space, and unfamiliar foreshortening he found in Japanese art. *Mary Cassatt at the Louvre* is perhaps his most Japanese-inspired print. The narrow format and up-tilted background plane, the cropped column on the left, the unusual off-center arrangement of the subjects, and the bird's-eye perspective combine to make this an extremely daring composition.

+

+

+

+

Edouard Manet

French, 1832–83

The Cats, 1869

Etching

The William M. Ladd Collection, gift of Herschel V. Jones P.3,001

Edouard Manet was an early admirer of Japanese art. He was drawn to the static nature of the compositions and flatness of the picture planes. He also responded to the popularity of cats as subjects in Japanese art. In this group of isolated felines, Manet captured the essential feline personality of each animal with minimal modeling and without an unnecessary line, much in the manner of Hokusai's *Manga*.

+

+

+

+

Katsushika Hokusai

Japanese, 1760–1849

Random Sketches (*Manga*) by Hokusai, 1814–49

Color woodblock prints, sumi ink, and light color

Bequest of Louis W. Hill, Jr. 96.146.156.1

The 15 volumes of Hokusai's *Manga* were used by Japanese artists as a sketching guide. When French artists "discovered" the *Manga* in the 1850s, they saw it as a source of ideas that could liberate them from the classical traditions of European art. In the *Manga*, people bend and stretch and complete everyday activities. The *Manga* realized a range of primary human gestures with an intimacy unknown to Europeans. No subject was off-limits, and some of the poses and situations are quite humorous. The *Manga* also included volumes devoted to animals, plants, insects, and landscape—subjects considered less important in the traditional Western artistic hierarchy.

+

+

+

+

Félix Buhot

French, 1847–98

Title Page

From *Japonisme: Dix eaux-fortes*, 1883

Etching and aquatint

The William M. Ladd Collection, gift of Herschel V. Jones P.1,849

+

+

+

+

Félix Buhot

French, 1847–98

Bronze Frog Inkwell

From *Japonisme: Dix eaux-fortes*, 1883

Etching and aquatint

The William M. Ladd Collection, gift of Herschel V. Jones P.1,857

Félix Buhot's *Japonisme* series was published in conjunction with an exhibition of 3,000 Japanese objects organized by Louis Gonse. He borrowed from the most influential Parisian collections of the time, including his own, Siegfried Bing's, Philippe Burty's, and Henri Cernuschi's. Japanese art has been on display at the Universal Expositions in Paris in 1867 and 1878, but the Gonse exhibition of 1883 was the first to emphasize the cultural and historical context of Japanese art. The *Japonisme* series reproduced ten items from Burty's collection in this influential exhibition. *Bronze Frog* is the most atmospheric and mysterious of the group. Rather than showing just one view of the inkwell, Buhot also turned the item on its side and placed it in an evocative moonlit setting. He printed this etching on a found piece of Japanese paper. Unconcerned about the literal meaning of the characters, Buhot employed the calligraphy and stamps purely for their aesthetic value and as a means to extend his design beyond the image.

+

+

+

+

Félix Buhot

French, 1847–98

Ex Libris (Butterfly and Dragonfly)

From *Japonisme: Dix eaux-fortes*, 1883

Etching and aquatint

The William M. Ladd Collection, gift of Herschel V. Jones P.1,859

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Aristide Bruant in his Cabaret, 1893

Color lithograph

The William Hood Dunwoody Fund P.13,195

In this advertisement for the performer Aristide Bruant (1851–1925), Toulouse-Lautrec was inspired by Japanese examples in his use of large areas of flat color and calligraphic outlines to create a forceful and shocking image. With simple forms and a bold composition, he deftly conveyed the daring character of this performer. In his songs, Bruant glorified the working class, using the language of the streets. He wanted to shock his bourgeois audiences, and would often stroll through the café, insulting and harassing the delighted crowd. In this poster, Toulouse-Lautrec pictured Bruant from the back, looking over his shoulder with an expression of arrogance and disdain.

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Les Ambassadeurs: Aristide Bruant, 1892

Color lithograph

The William Hood Dunwoody Fund P.13,196

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Bust of Mademoiselle Marcelle Lender, 1895

Color lithograph

The William Hood Dunwoody Fund P.12,543

Fascinated by the actress Marcelle Lender (1862–1926), Toulouse-Lautrec saw her performance in the comic opera *Chilpéric* more than 20 times. In choosing a bust-length pose and focusing on Lender's face as she performs a characteristic role, Toulouse-Lautrec modeled his work on Japanese Kabuki actor prints.

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Mademoiselle Eglantine's Troupe, 1896

Color lithograph

Gift of Kenneth and Lillian Smith P.93.21.24

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

The Englishman at the Moulin Rouge, 1892

Color lithograph

Gift of Ruth and Bruce Dayton 2001.94.1

Toulouse-Lautrec was first exposed to Japanese prints, drawings, and calligraphy as a young art student in Paris in 1882. He quickly started his own collection of art and artifacts, and this photo from 1889 shows him dressed in a Japanese costume.



Photo by Maurice Gilbert, 1899

+

+

+

+

Pierre Bonnard

French, 1867–1947

Nursemaids' Promenade with Frieze of Carriages, 1895

Color lithographs

Gift of Gwendolen Brandt MacPhail P.96.27

At the end of the 19th century, folding screens modeled on Japanese formats were important accents in the most modern and chic Parisian dwellings. Many European artists tried their hands at the screen format. In *Nursemaids' Promenade*, Pierre Bonnard effortlessly arranged his scene across four panels. The stylized forms and innovative composition echo Japanese examples, but Bonnard made it his own by including a fashionably dressed Parisienne and her children situated below a frieze of carriages.

+

+

+

+

Utagawa Hiroshige II

Japanese, 1826–69

Fisherwomen, 1864

Color woodblock diptych

Gift of Louis W. Hill, Jr. P. 75.51.511

The subject matter of Japanese ukiyo-e prints could be as mundane as fisherwomen examining their catch as their children play nearby. Artists such as Pierre Bonnard were inspired by the range of possibilities and the way Japanese compositions often spread across two or three sheets of paper.

+

+

+

+

Adolphe Marie Timothée Beaufrère

French, 1876–1960

Woman at Her Toilette, 1906

Color woodcut

The Herschel V. Jones Fund, by exchange P.71.112

+

+

+

+

Pierre Bonnard

French, 1867–1947

The Little Laundress, 1896

Color lithograph

Gift of Ruth and Bruce Dayton 2001.251.1

In this deceptively simple print, Pierre Bonnard tackled an everyday event with Japanese-style humor and conciseness. The diagonal thrust of the composition, the flattened shape of the laundress and her umbrella, and the seemingly random inclusion of the stray dog on the street all lend a wonderful charm to this lithograph.

+

+

+

+

René Georges Hermann-Paul

French, 1864–1940

At the Exhibition, 1891

Color lithograph

Gift of Ruth and Bruce Dayton 2002.120.1

+

+

+

+

Francis Jourdain

French, 1876–1958

The White Cat, c. 1900

Color aquatint

The William M. Ladd Collection, gift of Herschel V. Jones P.2,606

+

+

+

+

Utagawa Hiroshige II

Japanese, 1826–69

A White Cat Playing with a String, 1863

Color woodblock print in fan form

Bequest of Richard P. Gale 74.1.282

Fans have been important for centuries in Japanese court, artistic, social, sumo, and even military history. During the Edo period (1615–1868), ukiyo-e artists created fans of all types, including both fixed (*uchiwa*) and folding (*ogi*) fans. Japanese fans were exported in large numbers in the 1860s and became a favorite accoutrement in the hands of fashionable Parisiennes. In Hiroshige II's delightful vision of a cat playing with a string, the artist deftly defines the cat with only a few outlines. The influence of this style can be seen in Francis Jourdain's *White Cat* in this gallery.

+

+

+

+

Paul Ranson

French, 1864–1909

Tiger in the Jungle, 1893From ***l'Estampe originale***, 1893–95

Color lithograph

Gift of Mrs. Patrick Butler, by exchange P.70.69

+

+

+

+

Henri-Gustave Jossot

French, 1866–1951

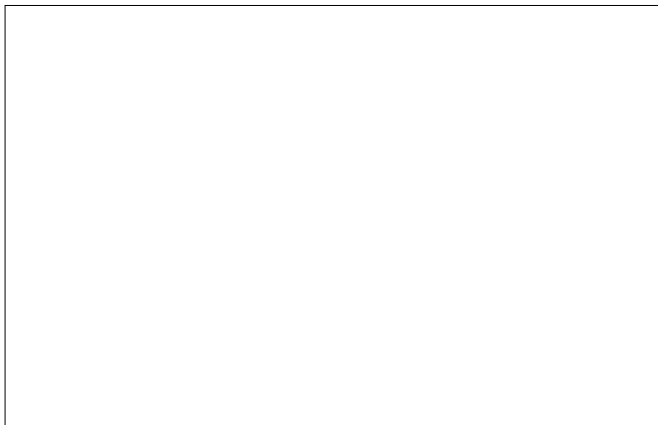
The Wave, 1894

From ***l'Estampe originale***, 1893–95

Lithograph

Gift of Mr. and Mrs. Edward A. Foster P.13,406

Henri-Gustave Jossot was a popular and prolific caricaturist at the end of the 19th century in France. In *The Wave*, Jossot jokingly showed a painter in a boat being upended by a stylized wave. His easel and canvas are tossed into the water and we see only the artist's lower half as he is plunged into the water. Jossot was specifically channeling Hokusai's famous woodcut, *Under the Wave off Kanagawa*, and poking fun at the overwhelming influence of Japanese art on artists of his era.



Katsushika Hokusai, Japanese, 1760–1849, *Under the Wave off Kanagawa*, 1831–34, color woodblock print. Bequest of Richard P. Gale 74.1.230

+

+

+

+

Attributed to Amédée de Caranza

French, active late 19th century

Vase Design, c. 1880

Watercolor with traces of graphite

The Modernism Collection, gift of Norwest Bank Minnesota
98.276.311

In 1875 Amédée de Caranza arrived at the Vieillard porcelain factory in Bordeaux. During the next ten years, he breathed life into the studio, especially with his Japanese-inspired designs that employed the technique of enameled faience. In this drawing for a large vase, de Caranza energized the surface with a fish and a turtle frolicking in stylized waves.

+

+

+

+

Georges Auriol

French, 1863–1938

Trembling Woods, 1893

From ***l'Estampe originale***, 1893–95

Color lithograph

Gift of Mr. and Mrs. Edward A. Foster P.13,401

Georges Auriol's print reveals his knowledge of the Japanese practice of incorporating a poem into the composition (see the neighboring Hiroshige print as an example). The text by French poet Charles Cros translates:

*Trembling woods / starry sky / my well-beloved
has gone away / taking with him my broken
heart! / Wind, let your plaintive murmurs / and
you nightingale let your charming songs / Tell
him that I am dying.*

The pattern that fills the upper and lower areas of the lithograph can also be found on the cover of Henri Rivière's *Thirty-six Views of the Eiffel Tower*. Rivière and Auriol were close friends and studio mates, and Auriol designed the cover and typeface for Rivière's book.

+

+

+

+

Utagawa Hiroshige

Japanese, 1797–1858

Beauty in Peony Garden, 1847–52

Color woodblock print

Gift of Louis W. Hill, Jr. 81.133.100

+

+

+

+

Richard Ranft

Swiss, 1862–1931

Errand Girls, 1894From *l'Estampe originale*, 1893–95

Etching

Gift of Mr. and Mrs. Edward A. Foster P.13,410

+

+

+

+

Charles-Louis Houdard

French, active 1890–1900

Frogs, 1894

From ***l'Estampe originale***, 1893–95

Color aquatint

Gift of Mr. and Mrs. Edward A. Foster P.13,414

Themes from nature, including frogs, reptiles, insects, and irises, appear frequently in Japanese art. The convention of the extreme close-up was utilized often by Hiroshige and influenced Houdard's unusual composition.

+

+

+

+

Henri Rachou

French, born 1856

Washtub Under the Virgin Vine, 1893

From ***l'Estampe originale***, 1893–95

Eight color lithographs

Gift of Mr. and Mrs. Edward A. Foster P.13,420

+

+

+

+

Katsushika Hokusai

Japanese, 1760–1849

Horse Talisman, 1822

Color woodblock print

Bequest of Richard P. Gale 74.1.201

Surimono are prints that combine still-life or portrait compositions with calligraphic verse. Like other *surimono*, this print was privately commissioned by a poetry club to be distributed to its members.

+

+

+

+

Henri-Charles Guérard

French, 1846–97

Chestnut Tree Leaves, c. 1890

Vaporisateur drawing on silk

Gift of funds from Ann and David Heider 2009.70.2

Henri-Charles Guérard was an ardent collector and admirer of Japanese art, going so far as to learn to write with Japanese characters. In *Chestnut Tree Leaves*, he used a horizontal swath of yellow silk as the support for his drawing. Using several stencils, Guérard created a frieze of large and small chestnut leaves across the surface. He used a vaporisateur (atomizer) to apply subtle sprays of orange, blue, and green paint, after which he painted the distinctive veins and stems of the chestnut leaves. Objects such as Nakayama Komin's *Writing Box*, also in this gallery, provided inspiration for Guérard's art.

+

+

+

+

Nakayama Komin

Japanese, 1808–70

Suzuribako (Writing Box), 1860s

Lacquer over paulownia wood with sprinkled gold designs

Gift of funds from Janey Leck and the Louis W. Hill, Jr. Fund
2006.5a–i

+

+

+

+

Edmond Lachenal

French, 1855–1930

Vase, c. 1900

Glazed earthenware

The Modernism Collection, gift of Norwest Bank Minnesota
98.276.328

+

+

+

+

Camille Martin

French, 1861–98

Cover, 1894

From ***l'Estampe originale***, 1893–95

Color lithograph

Gift of Mr. and Mrs. Edward A. Foster P.13,400

The portfolio *l'Estampe originale* (*The Original Print*) encouraged artists of the 1890s to produce innovative graphic works. Between 1893 and 1895, nine portfolios, each containing about ten prints, were commissioned from 74 avant-garde artists. The artists were free to investigate new styles and print techniques, and many experimented with Art Nouveau and Japonisme. For this 1894 portfolio cover, Camille Martin pictured an autumnal scene with stylized grape vines and hanging gourds overtaking a printing press. His Japanese-inspired design may be a humorous comment on the prevalence of such motifs in contemporary art.

+

+

+

+

Edouard Vuillard

French, 1868–1940

Interior with Hanging Lamp, 1899

From ***Landscapes and Interiors***, 1899

Color lithograph

Gift of Bruce B. Dayton P.74.17.5

+

+

+

+

Edouard Vuillard

French, 1868–1940

Interior with Pink Wallpaper I

And **Interior with Pink Wallpaper II**, 1899

From ***Landscapes and Interiors***, 1899

Color lithograph

Gift of Bruce B. Dayton P.74.17.6,7

In these two color lithographs from his *Landscapes and Interiors* series, Vuillard focused on a domestic scene. The Japanese influence can be seen in the artist's use of pattern, bird's-eye perspective, and the cropped image of a hanging lamp. Placed side by side, the two images form a diptych, as is the case with some Japanese prints.

+

+

+

+

Pierre Bonnard

French, 1867–1947

Houses in the Courtyard, 1895–96From ***Some Aspects of Life in Paris***, 1899

Color lithograph

Gift of Mrs. John Sargent Pillsbury, Sr. P.80.57.4

+

+

+

+

Pierre Bonnard

French, 1867–1947

Street Corner Seen from Above, 1896–97From ***Some Aspects of Life in Paris***, 1899

Color lithograph

Gift of Mrs. John Sargent Pillsbury Sr. P.80.57.13

+

+

+

+

Pierre Bonnard

French, 1867–1947

Boulevard, c. 1896

From ***Some Aspects of Life in Paris***, 1899

Color lithograph

Gift of Mrs. John Sargent Pillsbury Sr. P.80.57.6

The influence of Japanese prints appears in the unusual cropping and bird's-eye perspectives of Bonnard's series *Some Aspects of Life in Paris*. With images of carriages, horse buses, hurrying pedestrians, and other sights visible from the artist's studio windows, his series captures the hustle and bustle of Parisian life at the end of the 19th century.

+

+

+

+

Henri Rivière

French, 1864–1951

The Thirty-six Views of the Eiffel Tower, 1902

Text by Arsène Alexandre

Color lithographs

Gift of Ruth and Bruce Dayton B.90.3

+

+

+

+

We invite you to explore the interactive computer screen and see all 36 of Rivière's views. This option is also available on the museum's Web site (artsmia.org) and on visitors' own mobile devices.

+

+

+

+

Henri Rivière

French, 1864–1951

The Tower under Construction, as Seen from the Trocadéro, 1902

From ***The Thirty-six Views of the Eiffel Tower***, 1902

Color lithograph

Lent by an anonymous St. Paul collector

+

+

+

+

Henri Rivière

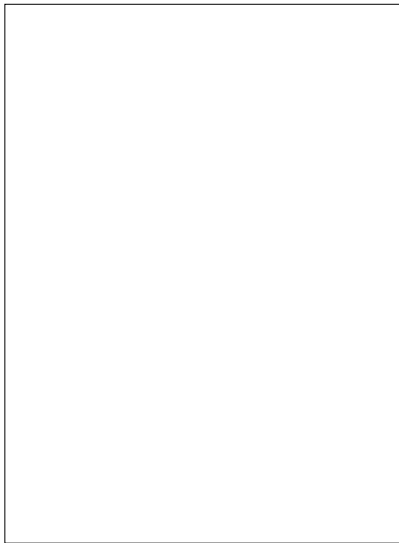
French, 1864–1951

A Painter in the Tower, 1902

From ***The Thirty-six Views of the Eiffel Tower***, 1902

Color lithograph

Lent by Barbara H. Steiner



Henri Rivière
A painter is suspended by a rope on a vertical beam in 1889.
Gelatin silver print from a glass negative, Musée d'Orsay

Rivière was invited to the press preview of the Eiffel Tower prior to its inauguration in the spring of 1889. He derived four designs, including *The Painter in the Tower*, from his own photographs taken during his ascent.

+

+

+

+

Marc Riboud

French, born 1923

Painting the Eiffel Tower, Paris, 1953

Gelatin silver print

The Alfred and Ingrid Lenz Harrison Fund 2007.86.35

Marc Riboud had just joined the Magnum photography agency and was on his second visit to Paris from his hometown of Lyon in 1953. He recounted the creation of this photograph:

I was very young, shy and provincial. Of course I went straight off to see the sights, and the Eiffel Tower was one of the first I went to. Before I went up, I had to sign a form promising not to try to commit suicide. So I was climbing up the stairs pretty near the top when I saw this guy in a hat. A lot of people have since asked me if I asked him to pose, but I was far too shy and, anyway, I didn't want to distract him because there were no safety nets. He just carried on painting as if I wasn't there.

Riboud took just one shot of the man painting in this wonderful, balletic position, perched so perilously high above the streets of Paris. Displayed near Rivière's and Hokusai's prints, this photograph reveals a kindred spirit across generations.

+

+

+

+

Katsushika Hokusai

Japanese, 1760–1849

Mishima Pass in Kai ProvinceFrom *Thirty-six Views of Mount Fuji*, 1831–34

Color woodblock print

Bequest of Richard P. Gale 74.1.229

+

+

+

+

Katsushika Hokusai

Japanese, 1760–1849

LumberyardFrom *Thirty-six Views of Mount Fuji*, 1831–34

Color woodblock print

Gift of Louis W. Hill Jr. 81.133.133

Mount Fuji is a sacred mountain site situated 60 miles from Edo (Tokyo) and visible from several vantage points in the city. Fuji's almost perfectly conical shape was a dominant feature in earlier landscape paintings, but Hokusai's series of views were extremely popular and paved the way for additional series.

+

+

+

+

Tōshūsai Sharakū

Japanese, 1770–1825

Arashi Ryūzō as Ōtomo no Yamanushi, 1794

Color woodblock print

Bequest of Richard P. Gale 74.1.189

Little is known of Sharakū, but he is considered the undisputed master of the Japanese actor print. It is said that his career was so short (only 10 months from mid 1794 to early 1795) because he depicted his subjects too truthfully. Here he captured the actor in a dramatic moment, with grimace, crossed eyes, expressive fingers, and lively robes.

+

+

+

+

Utagawa Hiroshige

Japanese, 1797–1858

Iris Garden at Horikiri, 1857

From ***One Hundred Famous Views of Edo***

Color woodblock print

Gift of Mrs. Carl W. Jones in memory of her husband P.13,719

+

+

+

+

Edmond Lachenal

French, 1855–1930

Vase, c. 1900

Glazed earthenware

The Modernism Collection, gift of Norwest Bank Minnesota

98.276.328

+

+

+

+

Henri Rivière

French, 1864–1951

A Painter in the Tower, 1902From *The Thirty-six Views of the Eiffel Tower*, 1902

Color lithograph

Lent by Barbara H. Steiner

+

+

+

+

Adolphe Marie Timothée Beaufrère

French, 1876–1960

Woman at Her Toilette, 1906

Color woodcut

The Herschel V. Jones Fund, by exchange P.71.112

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

The Englishman at the Moulin Rouge, 1892

Color lithograph

Gift of Ruth and Bruce Dayton 2001.94.1

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Mademoiselle Eglantine's Troupe, 1896

Color lithograph

Gift of Kenneth and Lillian Smith P.93.21.24

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Mademoiselle Eglantine's Troupe, 1896

Color lithograph

Gift of Kenneth and Lillian Smith P.93.21.24

+

+

+

+

Henri de Toulouse-Lautrec

French, 1864–1901

Aristide Bruant in his Cabaret, 1893

Color lithograph

The William Hood Dunwoody Fund P.13,195

Toulouse-Lautrec was first exposed to Japanese prints, drawings, and calligraphy as a young art student in Paris in 1882. He quickly started his own collection of art and artifacts, and this photo from 1889 shows him dressed in a Japanese costume.



Photo by Maurice Gilbert, 1899

+

+