

**TITLE:** *Views of Tokyo*

**ARTIST:** Hiroshige III (1842-1894)

**DATE:** 1860-70, Meiji Period (1868-1912)

**SIZE:** 3 images all 15" x 10"

**MEDIUM:** Ukiyo-e Woodblock Print

**ACQUISITION #s:** 88.1.56.4e, 88.1.56.4f, 88.1.56.4g

**ADDITIONAL WORKS BY ARTIST IN COLLECTION?**

YES \_\_\_ NO \_X\_



**MoFA**  
Florida State University Museum of Fine Arts

## Related Terminology

**Edo Period (1615-1868)** - The period was characterized by economic growth, strict social order, isolationist foreign policies, a stable population and popular enjoyment of arts and culture.

**Meiji Period (1868-1912)** - The period in which the Empire of Japan moved from being an isolated feudal society to its modern form. Characteristics of social structure, politics, economy, art, and foreign relations were affected.



Following the opening of Japan's borders, Hiroshige III's landscape prints greatly influenced Western artists. One notable artist influenced by Hiroshige III was Van Gogh, who purchased several prints to copy and inspire his painting style.

"All my work is based to some extent on Japanese art..."

-Vincent Van Gogh

## Artist's Biography

Hiroshige III was born in 1842. He was the son of a shipbuilder and was later adopted by a restaurant owner named Ryo-tei. As a teenager he became a pupil of Utagawa Hiroshige I (1797-1858). Following Hiroshige's death he studied under Hiroshige II (1826-1869), who was married to Utagawa Hiroshige's daughter Otatsu. Otatsu and Hiroshige II divorced in 1865, and in 1867 Hiroshige III, then going by Shigemasa, married Otatsu and took on his former master's name. Hiroshige III was known for his ability to copy Hiroshige I's artistic style. Some of his works are so similar in style that it is indiscernible whether they were done by Hiroshige III or his master. Hiroshige III was famous for his landscape prints, particularly his distinctive style of producing images that reflect the Meiji period when the Japanese border was opened to Westerners. Some of his images even contain western architecture, ships, foreign merchants, and Japanese persons wearing western clothing. His three most known works are *Famous Views of Tokyo* (1879), *Famous Places in Tōkai: The Revised 53 Stations* (1876), and *Pictures of Products and Industries of Japan* (1877).

## Contextual Information

Ukiyo-e prints were created and evolved during the Edo Period in Japan (1615-1868). The self-imposed isolation of Japan allowed for times of peace and a flourishing economy. These two things encouraged Japanese citizens to participate in leisure activities and consumerism, thus resulting in the development of a Japanese art culture that reflected these ideologies.

Ukiyo-e means "pictures of the floating world." The name is meant to capture the idea that beauty and pleasure in everyday life are momentary. The prints depicted rich imagery of beautiful women and gallant young men enjoying themselves while participating in leisure activities. Some prints depict the beautiful landscape of Japan and its many gardens, while others depict Geishas and Kabuki actors performing. The prints were used to express the pleasure of the urban middle class, and these prints became widely popular amongst them.

The prints used harmonious coloring, sinuous and supple lines, and an emphasis on dramatic relationships between figures to represent the culture of Japan at this time. The Japanese schools of art that practiced Ukiyo-e were known for their woodblock prints, and their easy accessibility led to Ukiyo-e being consumed by the masses.

## Ukiyo-e Woodblock Process

The Ukiyo-e woodblock process is lengthy. A woodblock must be created for each color found in the image. Layering of inks is also necessary, making the alignment and sequential printing process tricky and requiring lots of skill from the printer or craftsman.

**Step One:** The artist creates an image.

**Step Two:** The artist or craftsman traces the image and marks the location of each color.

**Step Three:** The artist or craftsman makes a template for each color and then produces separate woodblocks for each one.

**Step Four:** The woodblocks are pressed individually and sequentially onto a paper in a certain order, producing the final product: a print that perfectly resembles the artist's original image.

*Completed Spring 2017, Kathryn Floyd*

## Resources

Behrens, Roy R., Michael Punt, and Kasey Rios Asberry. 2000. "REVIEWS: BOOKS." *Leonardo* 33, no. 2: 151. Academic Search Complete, EBSCOhost (accessed February 8, 2017).

Wanczura, Dieter. "Utagawa Hiroshige III (1842-1894)." *Hiroshige Utagawa III* - artelino. Accessed February 08, 2017. <https://www.artelino.com/articles/hiroshige-utagawa-III.asp>.



*A Quiet Day in Utica* also known as *Tinning a Dog* by Charles Marion Russell, 1907

#### Next Generation Sunshine State Standards (K-5)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS.

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. VA.K.H.2.1 Compare selected artworks from various cultures to find differences and similarities.

#### Next Generation Sunshine State Standards (9-12)

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS.

Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new direction in the arts have emerged. VA.912.H.2.5 Analyze artwork from a variety of cultures and times to compare the function, significance, and connection to other cultures or times.

## Compare & Contrast: Western and Japanese Art Lesson Plan K-5

**Session Activity:** Students will view a work of art from a western artist and a work of art from a Japanese artist, talking about what they see in each. Following this they will identify similarities and differences between the two works. They will then create collages made of images of eastern and western artworks. Once the collages are done students will identify what parts are Japanese or western and explain the characteristics of each.

**Materials:** The two artworks: *Views of Tokyo* (series) found on front page, and *A Quiet Day in Utica* (provided to the left), paper, printed images of western and Japanese works, scissors, and glue.

#### Objectives:

1. Students will identify similarities and differences between the two works, particularly noting the buildings and clothing.
2. Students will create collages contrasting western buildings or clothing with their Japanese counterparts.
3. Students will present their collages and identify what is western and what is Japanese and the reason they know this.

**Activity Procedure:** Students will view two works, one from a western artist and one from a Japanese artist, that the instructor has selected. They will discuss what they see in each with a focus on buildings and clothing types. Next they will compare and contrast the two works, discussing the way the buildings and clothing are different or similar. They will then create collages from printed images of western and Japanese art work. with examples of both western and Japanese buildings and clothing.

### Japanese Vocabulary

**Japonism** – The study of Japanese art and artistic talents.

**Ukiyo-e** – A style of wood block print known for vivid color and strong lines.

## Japanese Influence on Western Art Lesson Plan 9-12

**Session Activity:** Students will curate a virtual exhibit on the influence of Japonism in western art. Students will create informational brochures about Japonism and the virtual exhibit. Students will each create their own brochures, containing information on Japonism, different art forms that were influenced, and three selected works of art done by western artists that show Japanese influence. They will present their brochures to the class for discussion.

**Materials:** Internet access, print resources, computers with relevant applications. Use these websites for information:

<http://www.visual-arts-cork.com/history-of-art/japonism.htm>

[http://www.metmuseum.org/toah/hd/jpon/hd\\_jpon.htm](http://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm)

<http://www.nippon.com/en/column/g00284/>

#### Objectives:

1. Students will discuss the differences in western and Japanese art styles.
2. Students will research works by western artists influenced by Japanese art.
3. Each student will create a brochure as well as present the information to the class.

**Activity Procedure:** The instructor will lead a discussion on western and Japanese art styles and techniques. He/she will provide cultural background on both. Then the class will view several examples of Japanese influenced western art. Next students will research and select work for the virtual exhibition. Each student will contribute a selection (or students working in pairs). Students will then work individually to research Japonism and each select three works to put in his/her brochure. Students will complete their informational brochures and present them to class, allowing discussion of different works.



*Portrait of Père Tanguy* by Vincent van Gogh, an example of Ukiyo-e influence in Western art (1887)