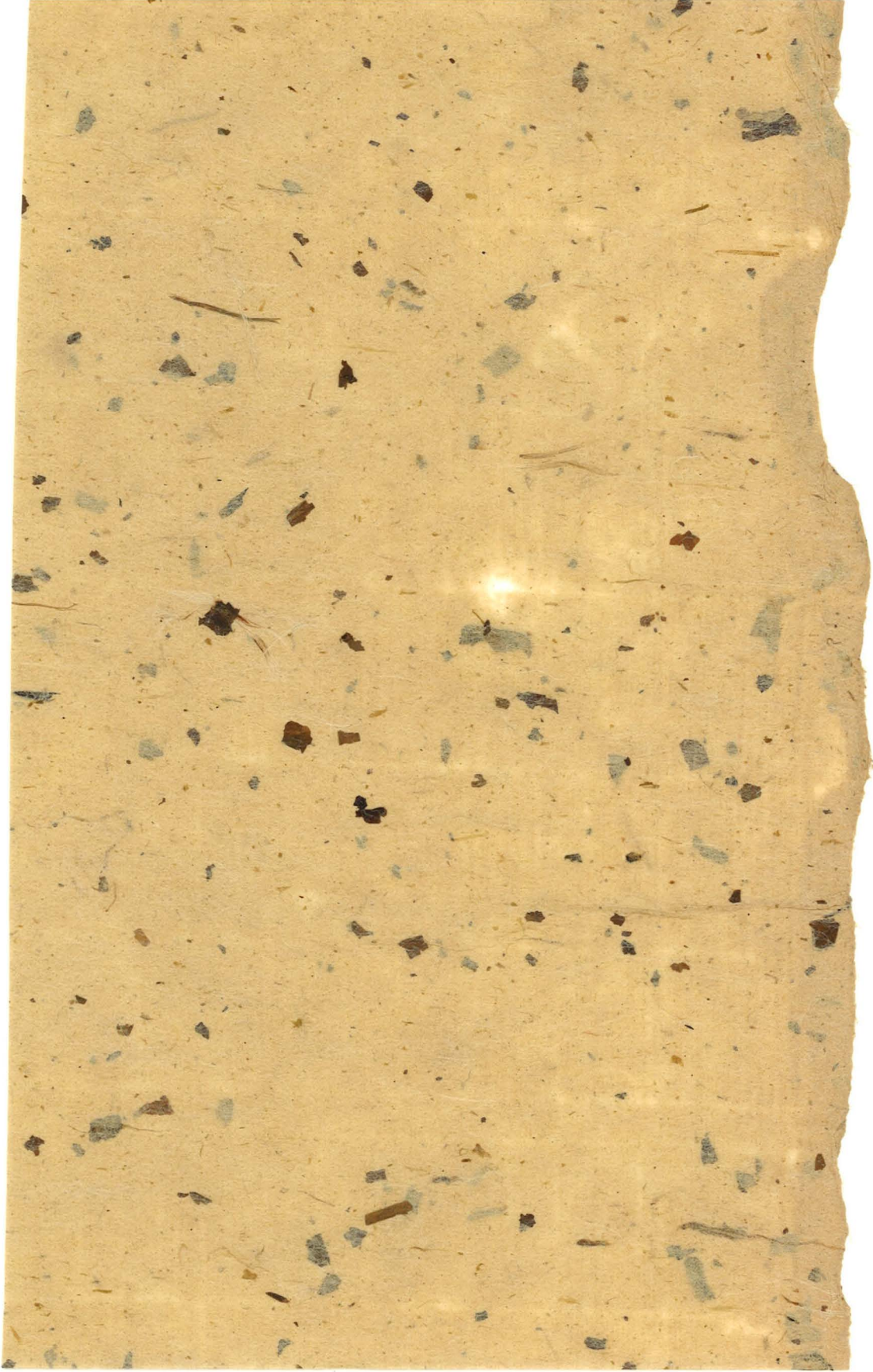
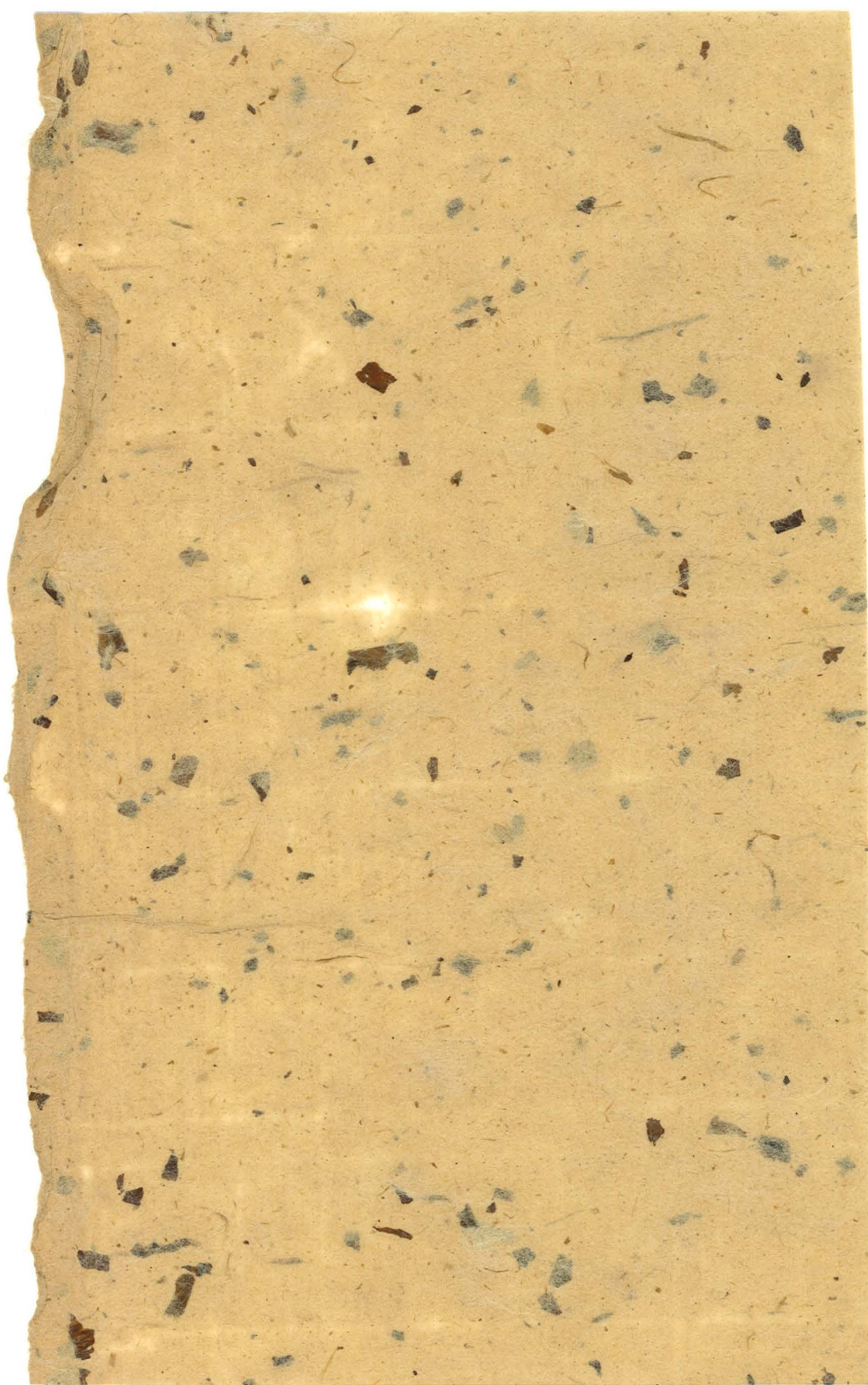


Henrich







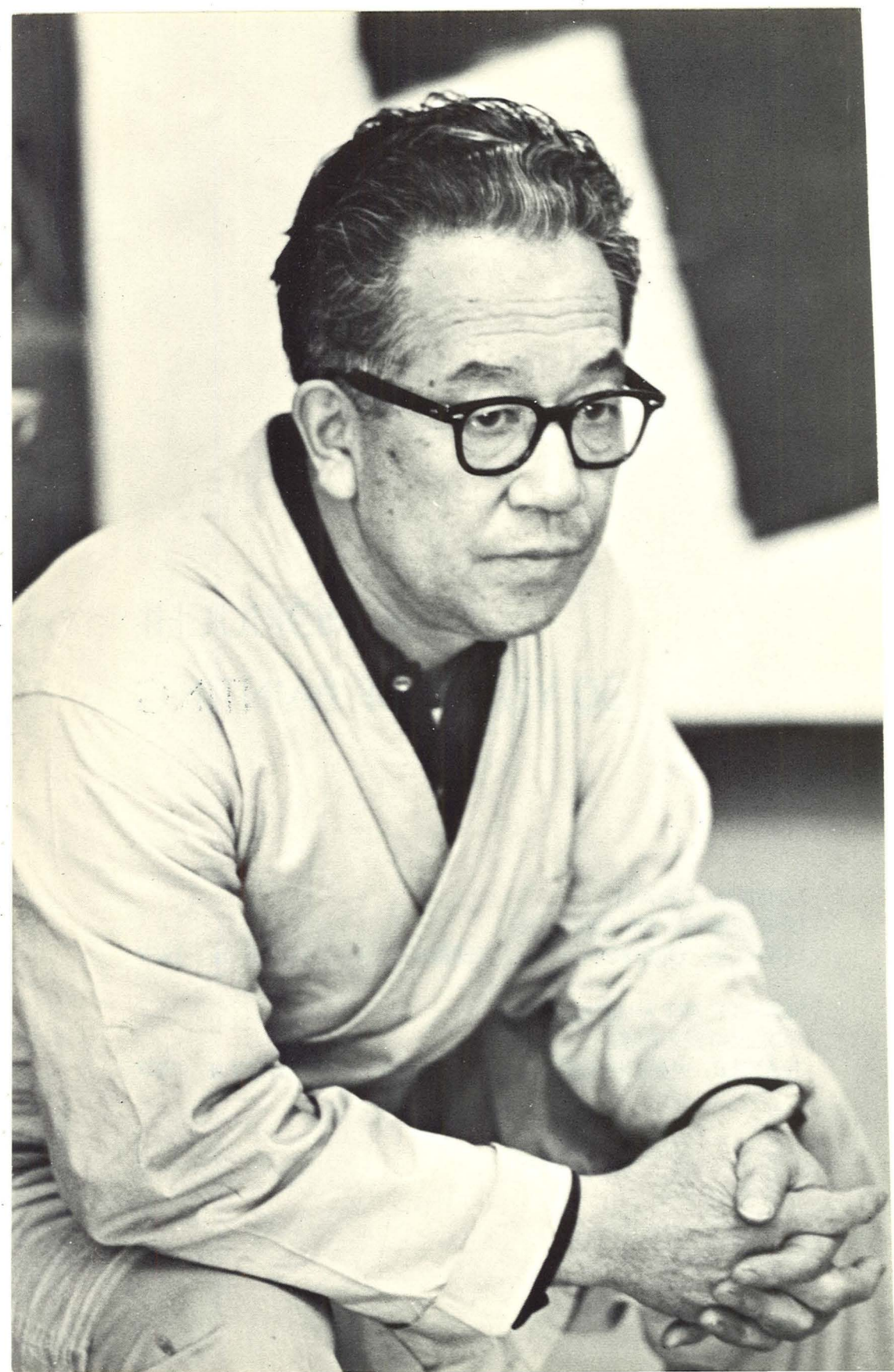
PAUL HORIUCHI:  
50 YEARS OF PAINTING

MUSEUM OF ART  
UNIVERSITY OF OREGON  
EUGENE, OREGON

FEBRUARY 4 - MARCH 16, 1969

SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE, WASHINGTON

MARCH 27 - MAY 4, 1969



## LENDERS TO THE EXHIBITION

- Mr. Ralph D. Anderson  
Seattle, Washington
- Mr. and Mrs. Fred R. Armbruster  
Mercer Island, Washington
- Mrs. G. L. Armbruster  
Lake Stevens, Washington
- Mr. and Mrs. A. Lee Atherton, Jr.  
Seattle, Washington
- Dr. and Mrs. Lester S. Baskin  
Tacoma, Washington
- Mrs. Esther Block  
Seattle, Washington
- Mr. Robert J. Block  
Seattle, Washington
- Mr. and Mrs. T. William Booth  
Seattle, Washington
- Mr. and Mrs. M. Taylor Bowie, Jr.  
Seattle, Washington
- Dr. B. E. Braden  
Bellevue, Washington
- Mr. John D. Chichester  
Seattle, Washington
- Mrs. E. G. Chilcutt, Jr.  
Seattle, Washington
- Mr. and Mrs. Victor L. O. Chittick  
Seattle, Washington
- Mr. E. B. Clark  
Seattle, Washington
- Dr. and Mrs. Daniel H. Coleman  
Kirkland, Washington
- Mr. and Mrs. Norman Davis  
Seattle, Washington
- Mrs. Zoe Dusanne  
Seattle, Washington
- Mr. and Mrs. Richard F. Dwyer  
Seattle, Washington
- Dr. and Mrs. Gilbert G. Eade  
Seattle, Washington
- Mr. and Mrs. Charles T. Eckstrom  
Tacoma, Washington
- Mrs. Miyo Everett  
Seattle, Washington
- Mr. and Mrs. James N. Faber  
Seattle, Washington
- Mr. and Mrs. Paul S. Friedlander  
Seattle, Washington
- Garfield High School  
Seattle, Washington
- Mrs. John Graham  
Seattle, Washington
- Mr. and Mrs. Robert H. Hastings  
Piedmont, California
- Mr. and Mrs. Leonard Havlis  
Seattle, Washington
- Henry Art Gallery  
Seattle, Washington
- Mr. and Mrs. David T. Hirano  
Sumner, Washington
- Mr. and Mrs. Jon Horiuchi  
Seattle, Washington
- Mr. Paul Horiuchi  
Seattle, Washington
- Mr. and Mrs. Paul M. Horiuchi  
Seattle, Washington
- Mr. and Mrs. James P. Impett  
Seattle, Washington
- Mr. and Mrs. Mits Katayama  
Seattle, Washington
- Mr. Nathaniel G. Kanrich  
Seattle, Washington
- Dr. and Mrs. Calvin Kiest  
Portland, Oregon
- Mr. and Mrs. Blair Kirk  
Mercer Island, Washington
- Mrs. Arthur J. Krauss  
Seattle, Washington
- Dr. and Mrs. Roland Kumasaka  
Seattle, Washington
- Mr. and Mrs. Norman Lane  
Eugene, Oregon

Dr. and Mrs. J. H. Lehmann Seattle, Washington	Mr. and Mrs. Zenji Shibayama Seattle, Washington
Mr. and Mrs. J. Glen Liston Seattle, Washington	Mr. and Mrs. Kaz Shoji Seattle, Washington
Mrs. Mildred McGilvra Portland, Oregon	Mr. and Mrs. Langdon S. Simons, Jr. Medina, Washington
Mr. and Mrs. Johsel Namkung Seattle, Washington	Mr. Cyril A. Spinola Seattle, Washington
Mr. and Mrs. Dirk Newman Mercer Island, Washington	Dr. and Mrs. G. T. Strand Seattle, Washington
Mr. and Mrs. Robert T. Ohashi Seattle, Washington	Mr. and Mrs. George Suda Seattle, Washington
Mr. and Mrs. Simon Ottenberg Seattle, Washington	Mr. and Mrs. Vance F. Sutter Seattle, Washington
Mr. and Mrs. Keith Patrick Bellevue, Washington	Dr. and Mrs. Frank Tanaka Seattle, Washington
Dr. and Mrs. Saul Schluger Seattle, Washington	Mr. and Mrs. George Uchida Seattle, Washington
Mrs. Harold Schnitzer Portland, Oregon	University of Puget Sound Tacoma, Washington
Dr. Lawrence H. Schwartz Seattle, Washington	Mr. and Mrs. Max Weinstein Seattle, Washington
Seattle Art Museum Seattle, Washington	Miss Betty Williams Seattle, Washington
Seattle Public Library Seattle, Washington	Woodside Gallery Seattle, Washington
Mr. and Mrs. Manfred Selig Seattle, Washington	Miss Theodosia Young Seattle, Washington
Mr. Martin Selig Seattle, Washington	Mr. and Mrs. Gene Zema Seattle, Washington

#### ACKNOWLEDGMENTS

To Paul Horiuchi, whose assistance in preparing for the exhibition and the catalogue has been invaluable.

To George Uchida, Seattle, for the photographs in this catalogue, unless otherwise noted.

To the staff of the Museum of Art, University of Oregon, Eugene, Oregon, and the staff of the Seattle Art Museum, Seattle, Washington, without whose cooperation and effort this exhibition and catalogue could not have been possible.

## FOREWORD

A retrospective covering fifty years of an artist's career is an event looming large on any museum's calendar. Especially remarkable about this one, however, is the identity of the painter being featured and the extraordinary character of his work. Paul Horiuchi is a Japanese American who finds himself as much at home in Japan as he does in the United States. To him the Meeting of East and West is not just some casual week-end contact; it is a lifelong synthesizing process out of which comes a kind of creative expression unlikely from either culture alone.

The potentialities of the synthesis, already apparent in the artist's early oils, come to fruition above all in his collages. In the latter works Horiuchi has exploited a medium which as much as twenty years ago was being declared our century's "key manifestation" (James Thrall Soby in *THE SATURDAY REVIEW*, November 6, 1948, page 36). Deriving its name from the French verb *coller*, meaning "to paste," collage is a "pasteage" medium. It involves the pasting of assorted scraps of material, usually paper or cloth, against cardboard or other support. Most artists employing it since its first appearance in Europe about 1912 have sought through it to realize the Cubist's "simultaneity of the ambient," the Dadaist's "unintelligibility," the Surrealist's "dictatorship of the subconscious," or the Pop Artist's "no-nonsense reality."

Paul Horiuchi's use of collage has been different. To start with, he found his materials not so much in waste baskets, junk heaps, left-overs of industrial and commercial waste. He found them rather in those handmade papers of Japan which after a thousand years of production still come from out-of-the-way villages in the Island Empire. For initial motivation, moreover, Horiuchi

went beyond the movements of modern art to a form of collage in Japan as old as the paper-making craft itself. Heian courtiers in and around Kyoto practiced it often in preparing their shikishi, those squares of thick paper decorated to form backgrounds for the combinations of brush-painting and poem-inscription which they likewise rendered. To make a collage on a shikishi, the calligrapher-pointer-poet would assemble sheets of paper of different textures and colors. He would tear these into fragments, sometimes sharp-edged, other times ragged, and proceed to compose with them on his support a landscape, a bird-and-flower grouping, or perhaps a genre scene.

Horiuchi took over this early Japanese version of the medium, but he made it a means for independent personal expression. He eliminated from his work, moreover, any attempt at literal representation. Time and again, to be sure, subtle allusions to the landscape effects and the states of weather experienced in Japan and the Puget Sound area would come through in his creations. This was only as it should be, of course, when the sensitivities of an artist come into play, responding to the physical environment as directly as to his own work in progress. More important, though, was his attitude toward the materials of his collage. To him the bits of paper had their own individual lives, their own ways of behaving with each other in textural and chromatic relationship. He let the fragments of paper under his fingers dictate, so to speak, their own particular arrangements. In the course of responding to them, he would gain an increasing sense of direction that remembered visual effects from the outside world might serve to activate. Marked enrichment of the total form would come in consequence. But the main thing was the growth of the original idea—the evolution of the germinal mood or state of being into an inspired reality. Intuitively each paper

fragment is juxtaposed with the pre-existing pattern and then studied for the partial revelations and semi-concealments that occur. To the Japanese mind the concept of careful spontaneity is not a paradox. What seems in the finished product to be so wonderfully immediate, so absolutely right in its construction, may be the result of a long series of struggles to find the perfect form. The merging of a spontaneous style controlled by careful consideration of thematic potential is what vitalizes the paintings of Paul Horiuchi. The result is the body of work shown in the present exhibition: amazingly varied in mood, rich in sensuous appeal—a true synthesis of Orient and Occident.

Wallace S. Baldinger  
Director  
Museum of Art  
University of Oregon



SHORTEST DAY

Mr. and Mrs. Zenji Shibayama, Seattle, Washington

PAUL HORIUCHI:  
50 YEARS OF PAINTING

It seems to be true, perhaps more in the arts than elsewhere, that the measure of a man's work is the measure of the man himself. Thus we may say that the commitment to simplicity and serenity that exists in the work of Paul Horiuchi is the summation of the forces that helped to shape the man, and the strength of character of the man that controlled the effect of these forces. One need not know the man in order to enter into an understanding of the private world of painterly involvement evidenced in the works he has created. His paintings are cohesive entities in their own right and do not depend upon anecdotes for support. There is, however, much to be gained by viewing the works of any major artist as part of an evolutionary process; and in order to gain such understanding we must consider both his internal and external environments insofar as they affect his creative actions.

Paul Horiuchi was born at the foot of Mt. Fuji in the village of Kawaguchi, Yamanashi Prefecture, Japan, in 1906. This scenic spot, long a summer resort area, is now part of the Five Lakes National Park. Among his earliest recollections are those of watching itinerant artists who stopped for a few days in his village to paint landscapes of Fuji-san with local buildings in the foreground. Although his family was involved in trade and had expectations of his becoming a tradesman, Paul chose to study art. Encouraged by his grandfather, he studied sumi brush techniques for three years with the artist Iketani. Several kakemono from this time still exist, and in the traditional Japanese subjects are evidences of the controlled ability the boy had developed by the age of fourteen.

In 1922, Horiuchi emigrated to the United States to join his family, eventually settling at Rock Springs, Wyoming. The next twenty years saw the slowly maturing inner man faced with the harsh realities of the outer world. The depression wiped out his savings and left him with debts that took four years to repay. In the mid-thirties he married and started to rear a family. Then came the Second World War with its injustices to Japanese Americans. In the ensuing turmoil, his collection of classic Japanese books and most of the paintings from that period had to be destroyed because of a lack of organized transportation. The few paintings

that had been saved were later damaged beyond repair in the flooding of the cellar in which they had been stored. There was a period of almost two years during which there seemed to be no employment available to an Oriental; and Horiuchi, his wife, and their two small children lived as best they could in an old car, wandering through the Northwest states looking for work.

Through these years of hardship Horiuchi continued to paint wherever and however he could. Gradually he mastered the use of oil-based pigments. He received friendship and advice from Vincent Campanella, whom he had met in Rock Springs in 1938. With Campanella's guidance, he experimented with the potentialities of both oil- and water-based pigments. Slowly his compositions became less Oriental and more Occidental in their spatial concepts. He was encouraged by the Zen master, Takazaki, who taught Horiuchi, "Think good of others. Do good to others. If the man becomes good then the artist will be good."

When Horiuchi moved to Seattle in 1946, Takazaki introduced him to Mark Tobey, and their mutual interest in Japanese antiques and Zen philosophy drew the two men together. The relationship developed into a fruitful one for Horiuchi, who says, "I was introduced into the enlightenment of Oriental philosophy by an Occidental." In talking about this period, Horiuchi is likely to say, "Takazaki says koan; Tobey paints koan."

In 1948 Horiuchi was awarded an honorable mention in the Seattle Art Museum's 34th Northwest Annual. Following his first one-man show in 1951 at the Tacoma Art League, he received a Purchase Prize at the Seattle Art Museum's 38th Northwest Annual, as well as numerous other awards, including a Purchase Prize in 1955 from the National Tupperware Art Competition sponsored by the American Federation of Arts. The paintings from this ten-year period, 1946-1956, are primarily landscapes based on the Pacific Northwest environment.

Just as the streets of Seattle reveal the underlying earth contours by their slopes and turnings, so Horiuchi's cityscapes were of the Pacific Northwest

by virtue of the movement of the almost musical notation exhibited in the intervals of light and dark. The viewpoint of the observer is almost always oblique, suggesting hill vistas, and the use of a limited palette often recreates the effects of light filtered through fog or mist. There also evolved a parallel preoccupation with rock patterns and the configurations at the interface of rock and water. The later works of this period show frequent use of enclosed space within the picture plane itself. Within the idiom of Pacific Northwest imagery, the artist was slowly feeling his way toward the creation of a personal style. As yet there were still derivative elements to be found. The enclosed spatial concept may have come from Charles Heaney when both took part in a four-man show, with Richard Prasch and Keith Monaghan, at the Seattle Art Museum in 1954. The somber palette and poetic compositions were common to a number of artists working in the Seattle area.

Outweighing these debts to others, however, are the evidences of developing personal characteristics. The creation of movement through interval could be attributed to Marin—but at this time Horiuchi did not know of Marin's work. The oblique point of view is a part of the heritage of every Japanese artist—but it was Horiuchi who applied this concept to the Pacific Northwest.

Then in early 1956 something happened, to release the energy and vision that Horiuchi had been developing for over twenty years. While walking in the Chinatown area of Seattle, he passed a bulletin board at 7th and King Streets. Here advertisements and announcements in Chinese are posted in a rather informal manner. Former posters are seldom removed—new ones are customarily placed over those which are oldest and most torn. Frequently several layers of posters are semi-visible through the torn areas of the uppermost ones. Horiuchi had passed this corner many times before, but this time he stopped, not to read a message, but to consider the optical possibilities of the torn areas in relation to the written word. In June, 1956, he exhibited a painting called "Chinese Bulletin Board" in a juried watercolor show at the Frye Museum in Seattle. Kenneth Callahan reviewed the show for the Seattle TIMES, and said,

"Among the outstanding pieces in the Frye show is 'Chinese Bulletin Board' by Paul Horiuchi. It is simply a picture of a wall with Chinese calligraphy, but its beautiful dark muted red has an inner glow of light." The same year in the Artists' Equity Association Pine Street Invitational Exhibition in Seattle, Horiuchi exhibited a painting entitled "Antediluvian" which was awarded one of four prizes of \$100.00 each. This painting was a somber collage made of torn sheets of paper that had been colored with caseins. Its skeletal structure seemed based on stratigraphic patterns but the implications of its spatial characteristics were open rather than closed. Also in 1956 in a three-man show, with Glen Alps and George Tsutakawa, at Tokyo's Yōseidō Gallery, Horiuchi exhibited another collage, "By the Lake," this time utilizing alternating light and dark intervals to create surface movement over a basically Occidental landscape.

In these three paintings are the seeds of the major characteristics that became identified with Horiuchi's work during the next ten years: the use of chirographic patterns as focal elements; creation of a personal space through interior glow of light and music-like optical notation; creation of movement through interval manipulation; and the choice of casein-colored, handmade paper collage as medium. In 1957 and 1958 both oils and collages were created. The one-man exhibition at the Dusanne Gallery in 1957, where twenty-two of twenty-four exhibited pieces were sold, and at the Seattle Art Museum in 1958, were made up almost equally of oils and collages. As the collage medium was mastered, the oil paintings became less frequent, although by this time the optical surface and structural content in both techniques were so close that there was little difference in the end results. The decisive step had been taken, and henceforth Horiuchi's work was to show the vitality and sensitivity of a mature artist concerned with the unitary reality underlying the polarized world that we ordinarily know.

Since 1956, Horiuchi's paintings invariably exhibit an awareness of, and ability to cope with, significant form—those archetypal configurations which matter assumes under the operation of physical laws—echoing basic structures so as to furnish universal significance to the specific image.

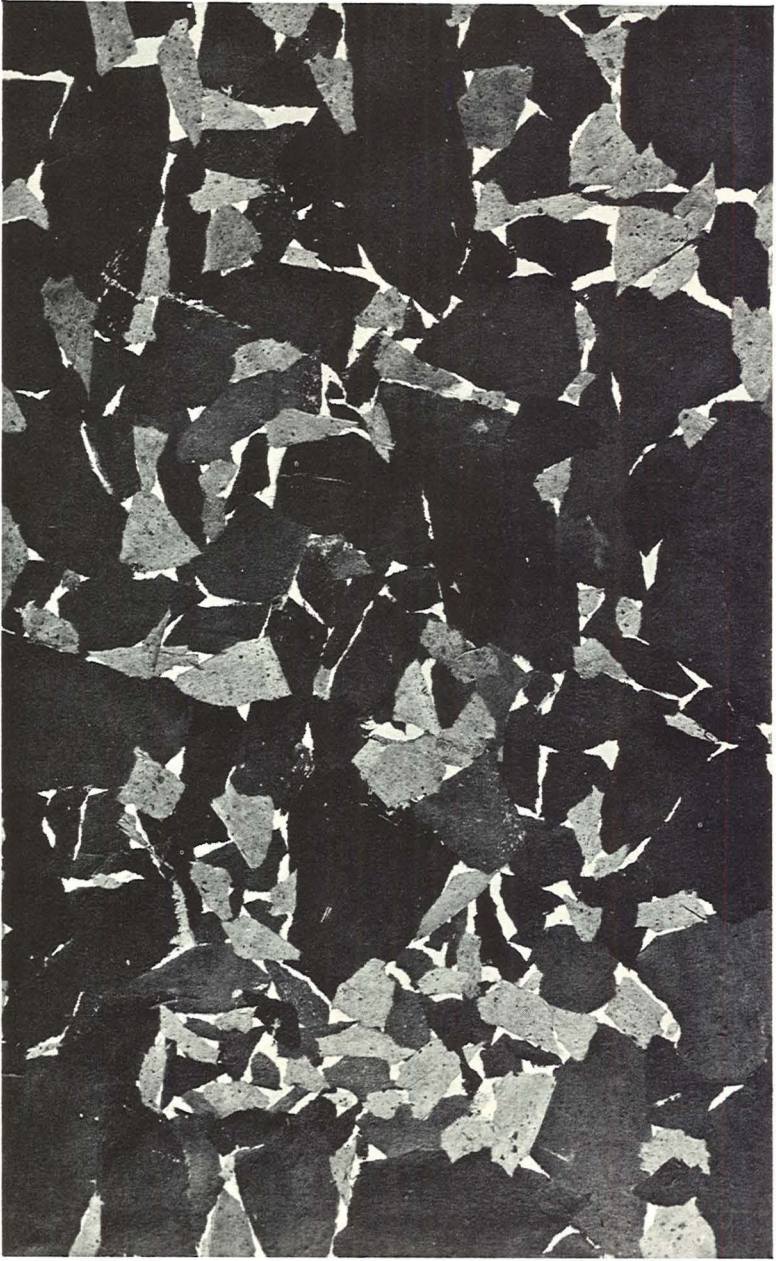
What seems at first glance to be abstractly simplified is actually a pointer to a unified reality in which our differentiations of conscious thought-patterns no longer apply. The idea is the form; the form is the idea. The composition is conceived in plastic terms and cannot be translated into any other language. From his Japanese heritage, Horiuchi has taken as his point of departure the concepts of the Yin-Yang duality of nature and the interrelationships of all things. He creates in each painting a cohesive environment that goes beyond dialectic tensions to affirm the life process.

One way art may be defined is as a medium of explanation of the artist's attitudes toward his environment. The current ascendancy of sensory art in the United States seems to be an attempt to negate the humanistic aspects of man's awareness. If realistic art may be said to affirm the life process in collective terms, then abstract art is that which enhances the isolated consciousness of man. Abstract art, beginning as a reaction against Realism, has seemingly reached its extreme and now comes complete with cult and dogma. A third possibility remains for the creative spirit: that of a positive response by the isolated consciousness to the life process. The nature of this response is intuitive, non-academic, and non-anecdotal; but it accepts rather than rejects the inherent oneness of all things, and it implies an awareness and acceptance of man as part of this unity. This third possibility is an affirmation of the WHOLE man, not merely of a man's positive or negative response to a given set of stimuli. Because of its philosophic implications and its involvement with archetypal forms, we may consider it to be a transcendental art wherein analogies and correspondences become true identities. It is in this realm of transcendental art that we must place the mature works of Paul Horiuchi. In an age when man is in danger of losing contact with the reality of his origins, Horiuchi's work acts to reaffirm the validity of the life process and to furnish a unique space into which the viewer can enter to contemplate his oneness with the timelessness of existence.

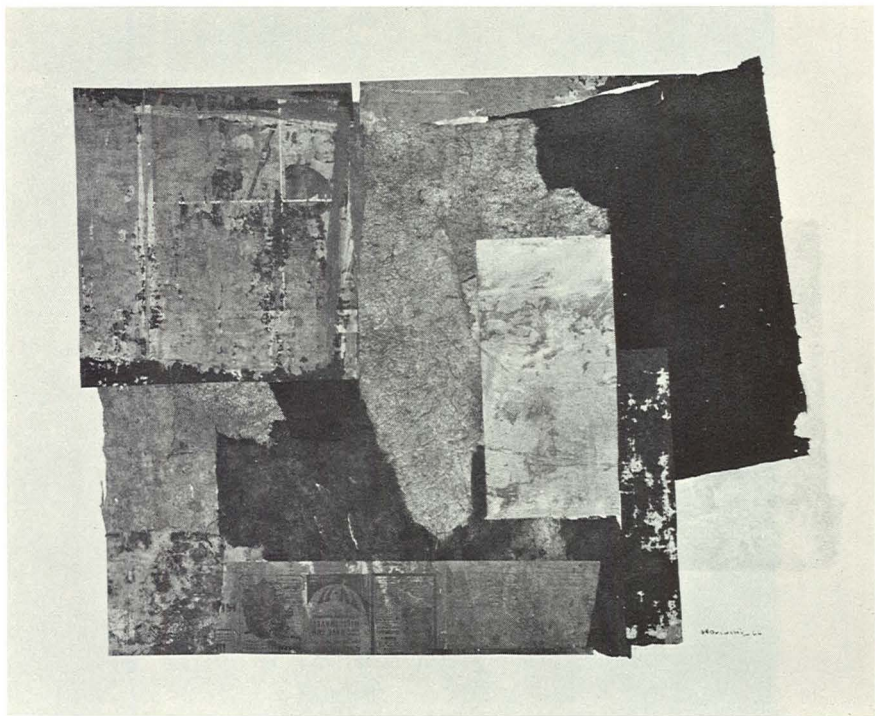
Barbara E. Lane  
Museum of Art  
University of Oregon



THUNDER  
Mrs. Arthur J. Krauss, Seattle, Washington



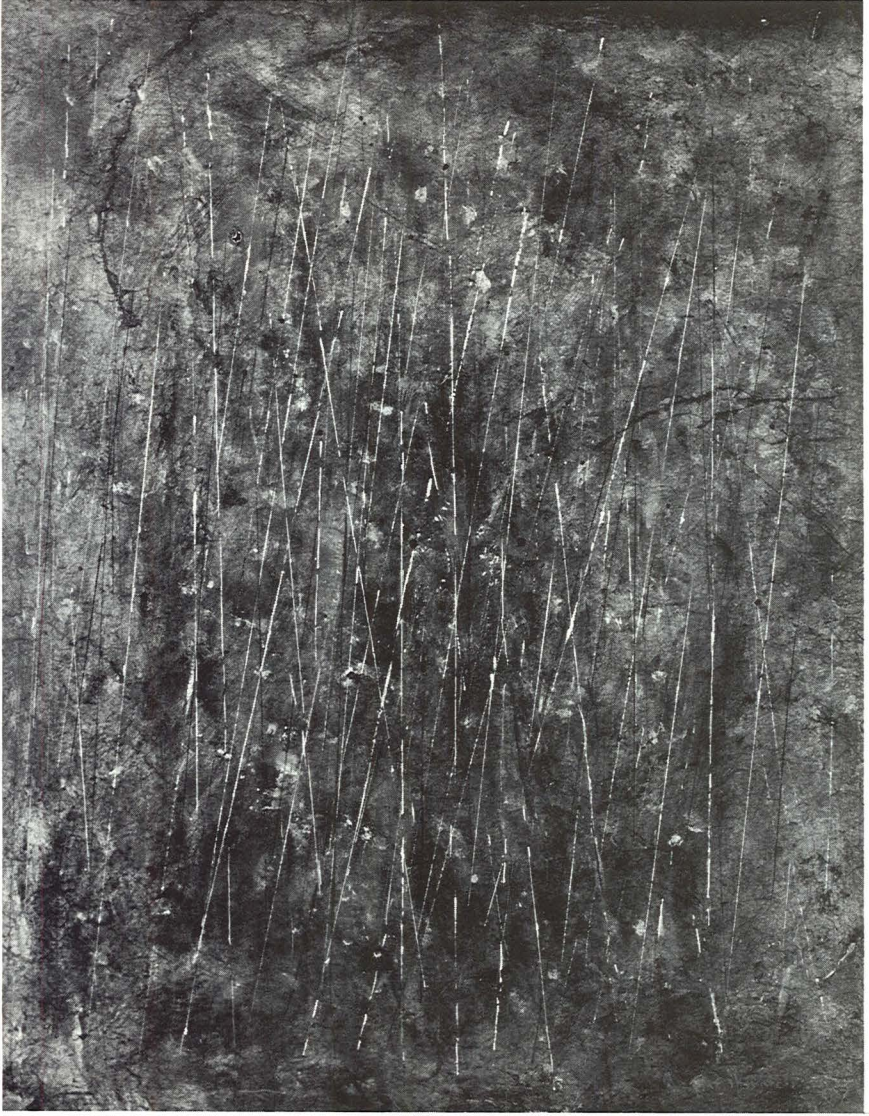
ESCAPEMENT OF LIGHT  
Mr. Cyril A. Spinola, Seattle, Washington



LOOKING INTO REALMS PAST  
Mr. and Mrs. Robert H. Hastings, Piedmont, California  
Photograph by Peter Escherick



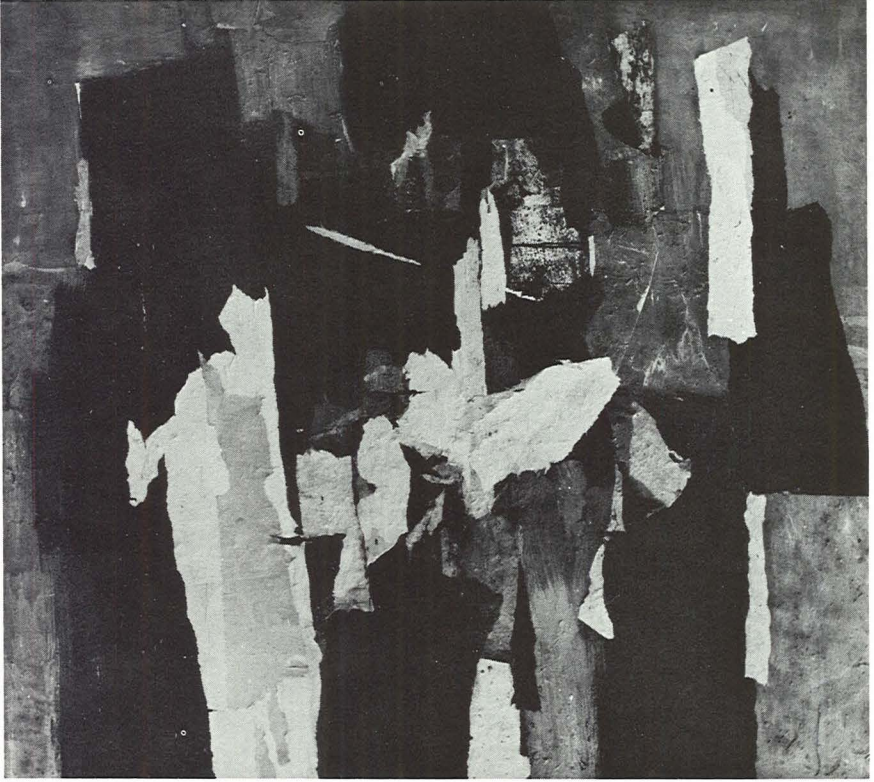
SOFT PATINA  
Dr. and Mrs. Frank Tanaka, Seattle, Washington



TORRENTIAL RAINS  
Seattle Art Museum, Seattle, Washington  
(Seattle Art Museum Photograph)

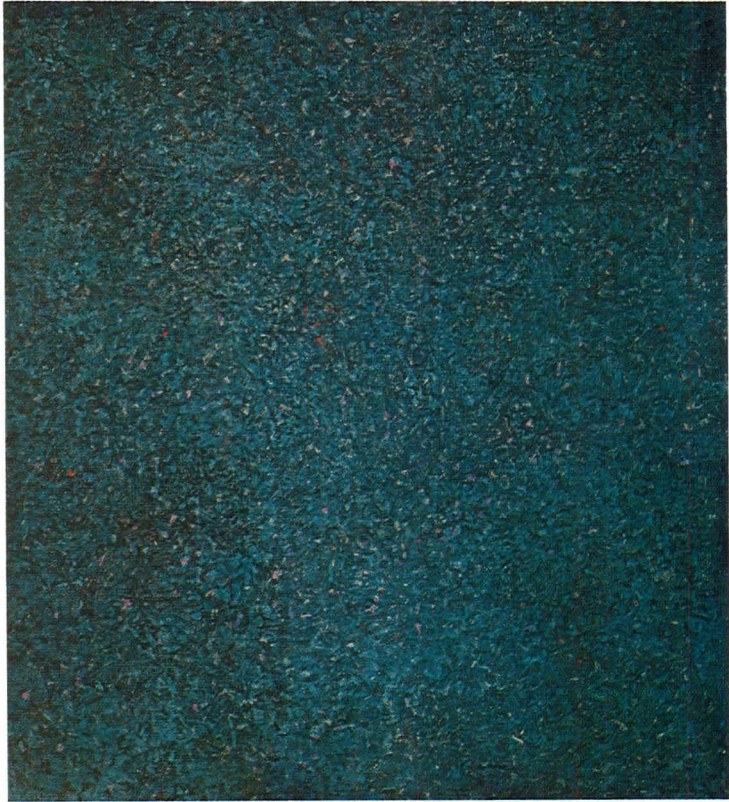


COLORS OF TIME  
Mr. and Mrs. George Uchida, Seattle, Washington



CASCADING BLACK #2

Mr. and Mrs. T. William Booth, Seattle, Washington



BLUE SPACE  
Mr. Paul Horiuchi, Seattle, Washington



LEGEND

Mr. Paul Horiuchi, Seattle, Washington



RELIGIOUS HERITAGE  
Mr. Paul Horiuchi, Seattle, Washington



SPACE HORIZON

Mr. and Mrs. Fred R. Armbruster, Seattle, Washington



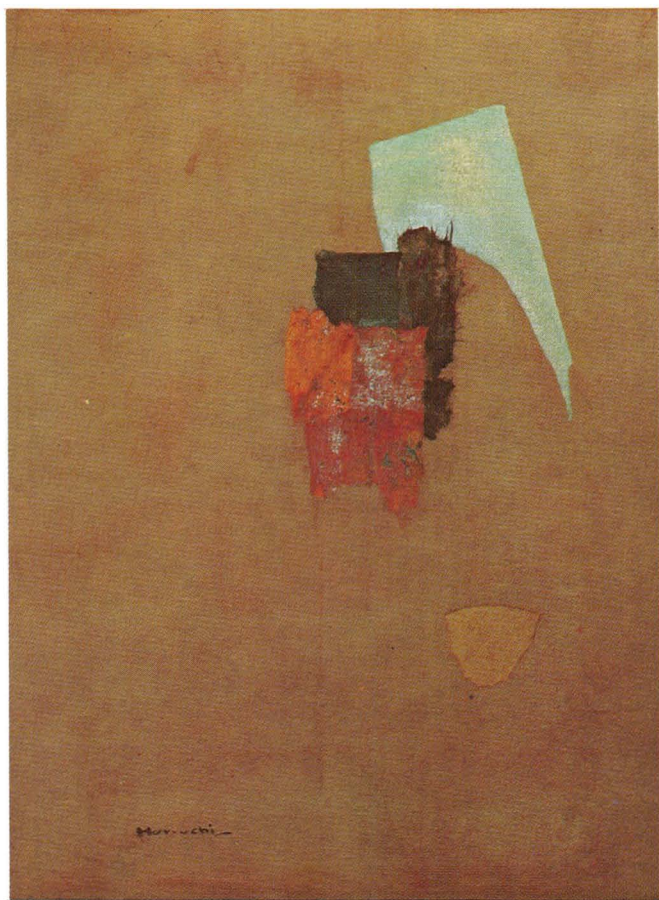
FALL SEGMENTS  
Mr. Paul Horiuchi, Seattle, Washington



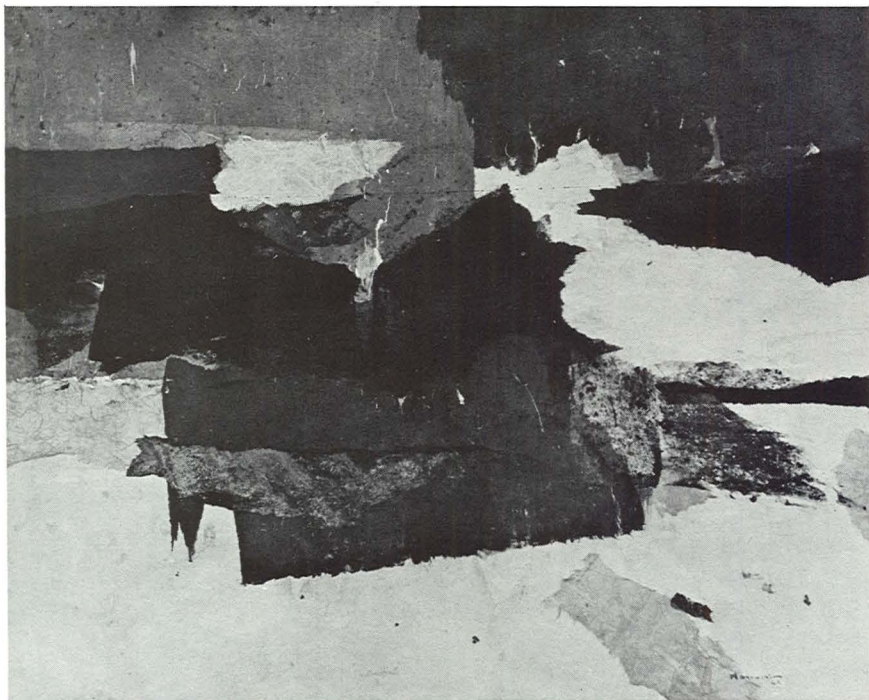
VERNAL MOON  
Mr. Paul Horiuchi, Seattle, Washington



DRUMS FOR DRAMA  
Mr. Paul Horiuchi, Seattle, Washington



DWELL IN PLEASANTRIES  
Mr. Paul Horiuchi, Seattle, Washington



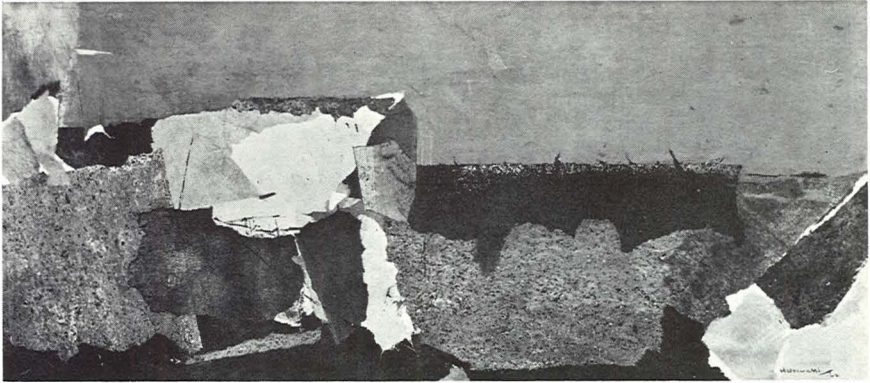
OLD SNOW  
Mr. Paul Horiuchi, Seattle, Washington



EDGE OF TIME  
Seattle Art Museum, Seattle, Washington



DORMANT NATURE  
Mr. Paul Horiuchi, Seattle, Washington

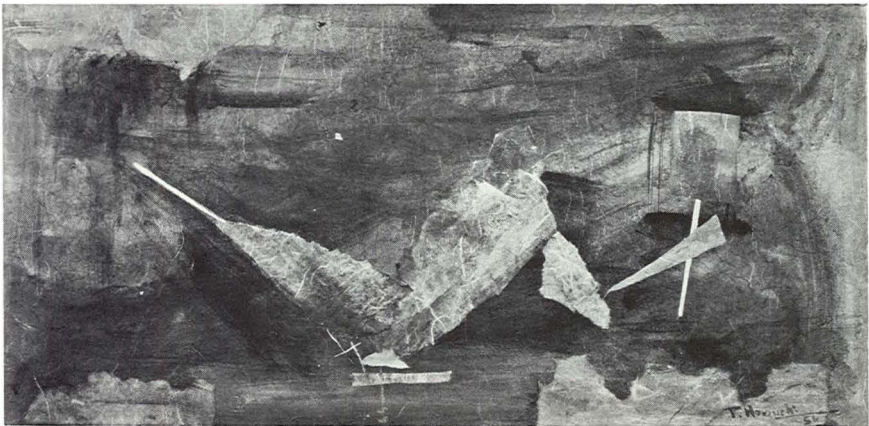


THE WALL

Norman Davis Collection

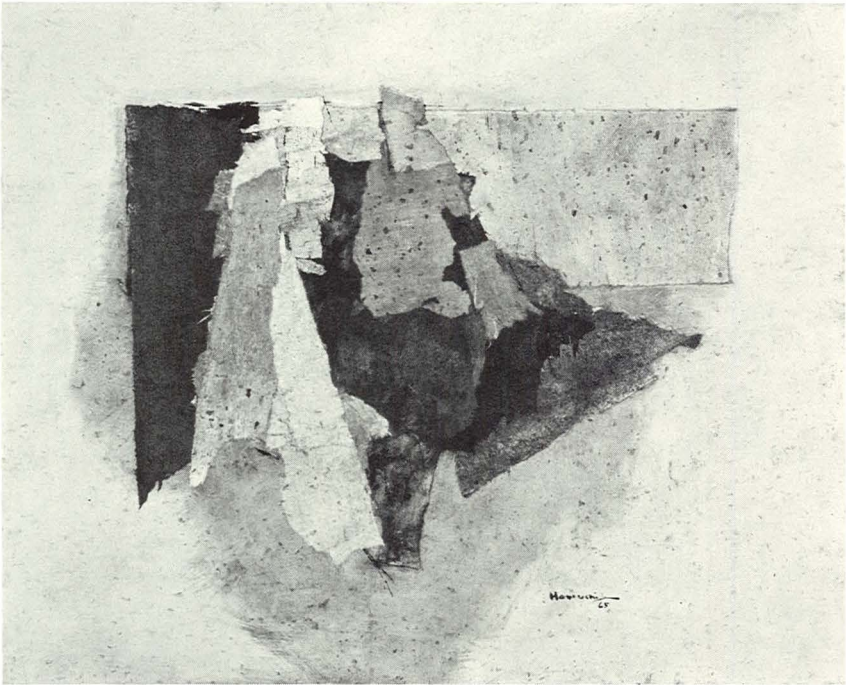
Seattle Art Museum, Seattle, Washington

(Seattle Art Museum Photograph)



BY THE WATER

Mr. Paul Horiuchi, Seattle, Washington

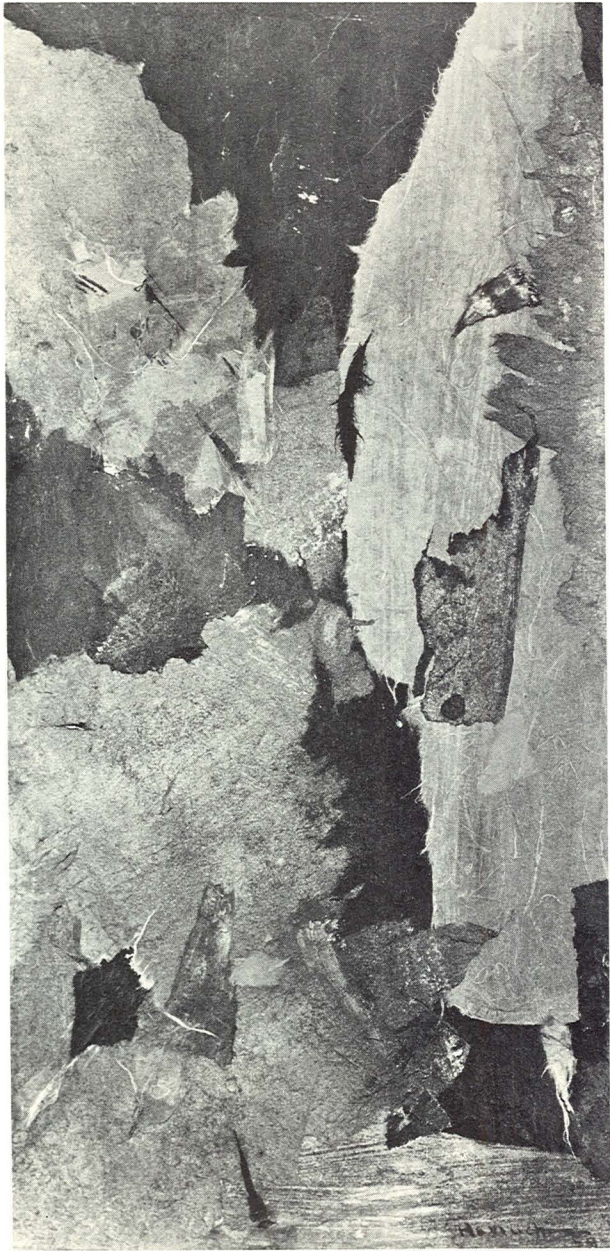


WARM SPRING  
Mr. and Mrs. M. Taylor Bowie, Jr., Seattle, Washington



INTROSPECTIVE

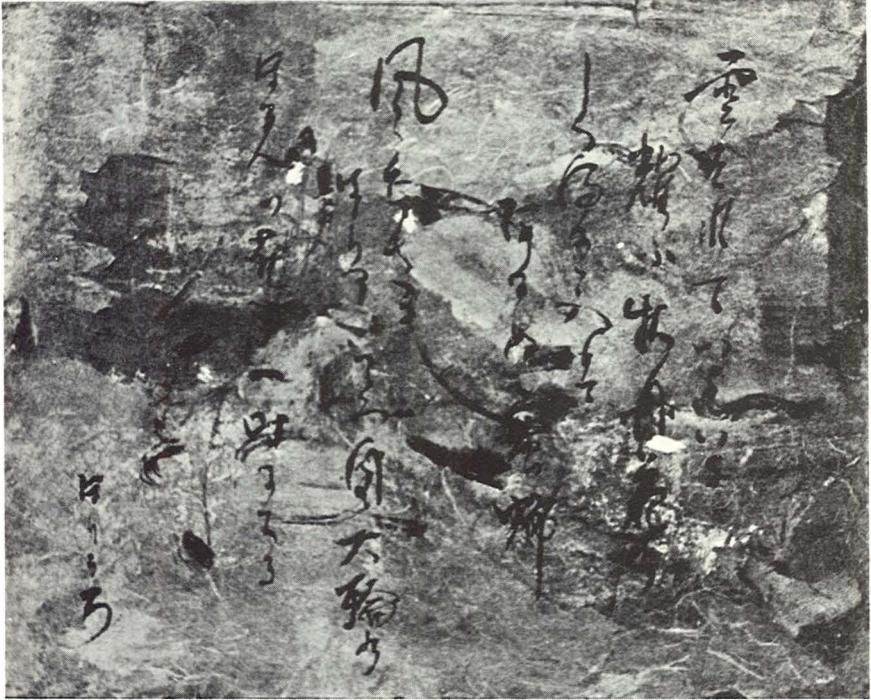
Mr. and Mrs. Kaz Shoji, Seattle, Washington



ECHOES OF THE TEMPLE BELL

Gift of the artist

Seattle Art Museum, Seattle, Washington  
(Seattle Art Museum Photograph)



SONG

Mr. and Mrs. Victor L. O. Chittick, Seattle, Washington

## CATALOGUE OF THE EXHIBITION

A star preceding the title indicates the work is illustrated; height precedes width.

- |       |  |   |
|-------|--|---|
| 1.    | MT. SUGAWARA, 1919<br>sumi scroll, 72" x 24"       | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| 2.    | WYOMING WINTERSCAPE, 1929<br>oil, 25" x 30"        | Mr. and Mrs. Manfred Selig<br>Seattle, Washington                           |
| 3.    | SELF PORTRAIT, 1932<br>oil on canvas, 34" x 29"    | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| 4.    | PORTRAIT OF WIFE, 1943<br>oil on canvas, 41" x 27" | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| *5.   | BLUE SPACE, 1950<br>casein, 64" x 42"              | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| 6.    | DAWN, 1952<br>oil, 27-1/8" x 34-3/8"               | Northwest Annual Purchase Fund<br>Seattle Art Museum<br>Seattle, Washington |
| 7.    | SPRING RAIN, 1953<br>casein, 32" x 40"             | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| 8.    | FIGHTING COCKS, 1954<br>oil, 32" x 26"             | Mr. Cyril A. Spinola<br>Seattle, Washington                                 |
| 9.    | WEATHERED, 1954<br>oil, 36" x 42"                  | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| 10.   | ANTEDILUVIAN, 1956<br>collage, 50" x 22"           | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| * 11. | BY THE WATER, 1956<br>collage, 22" x 36"           | Mr. Paul Horiuchi<br>Seattle, Washington                                    |
| * 12. | LEGEND, 1956<br>collage, 43" x 18"                 | Mr. Paul Horiuchi<br>Seattle, Washington                                    |

- |   |  |
|---|--|
| 13. HERITAGE, 1956<br>collage, 47-1/2" x 18"          | Mrs. E. G. Chilcutt, Jr.<br>Seattle, Washington                                |
| 14. WEATHERBREAK, 1957<br>sumi, 24" x 34-1/2"         | Mr. and Mrs. Johsel Namkung<br>Seattle, Washington                             |
| 15. RAIN, 1957<br>casein, 40" x 24"                   | Miss Betty Williams<br>Seattle, Washington                                     |
| *16. THUNDER, 1957<br>collage, 46" x 31"              | Mrs. Arthur J. Krauss<br>Seattle, Washington                                   |
| 17. SHRIMP, 1957<br>collage, 19-1/2" x 36"            | Mrs. Arthur J. Krauss<br>Seattle, Washington                                   |
| 18. WINTER, 1957<br>casein, 38" x 13"                 | Mr. and Mrs. Norman Lane<br>Eugene, Oregon                                     |
| *19. SONG, 1957<br>casein, 10-1/2" x 13-1/4"          | Mr. and Mrs. Victor L. O. Chittick<br>Seattle, Washington                      |
| *20. TORRENTIAL RAINS, 1957<br>watercolor, 30" x 24"  | Eugene Fuller Memorial Collection<br>Seattle Art Museum<br>Seattle, Washington |
| *21. RELIGIOUS HERITAGE, 1958<br>casein, 42" x 32"    | Mr. Paul Horiuchi<br>Seattle, Washington                                       |
| *22. DORMANT NATURE, 1958<br>collage, 68" x 48"       | Mr. Paul Horiuchi<br>Seattle, Washington                                       |
| 23. APPROACHING STORM, 1958<br>collage, 22-1/2" x 35" | Mr. Robert J. Block<br>Seattle, Washington                                     |
| 24. DECEMBER NO. 1, 1958<br>collage, 36" x 52"        | Mr. and Mrs. James P. Impett<br>Seattle, Washington                            |
| 25. PLIOCENE, 1958<br>collage, 35" x 53"              | Mr. and Mrs. Norman Davis<br>Seattle, Washington                               |
| 26. LOW TIDE, 1958<br>collage, 20" x 37"              | Dr. and Mrs. J. H. Lehmann<br>Seattle, Washington                              |

27. EDGE OF WINTER, 1958  
collage, 24" x 40" Mr. and Mrs. Max Weinstein  
Seattle, Washington
28. WINTER MOUNTAIN, 1959  
collage, 31" x 22-3/4" Mr. and Mrs. James N. Faber  
Seattle, Washington
29. WINTER SCENE, 1959  
tempera, 18" x 11" Mr. and Mrs. Leonard Havlis  
Seattle, Washington
30. REPETITIOUS WINTER, 1959  
collage, 48" x 72" Mr. and Mrs. Manfred Selig  
Seattle, Washington
- \*31. ESCAPEMENT OF LIGHT  
collage, 40" x 24" Mr. Cyril A. Spinola  
Seattle, Washington
32. CHURCH AT NIGHT, ca. 1959  
casein, 24" x 12" Mr. and Mrs. Vance F. Sutter  
Seattle, Washington
33. SOUND OF AUTUMN, 1959  
collage, 50" x 36" Mr. and Mrs. Jon Horiuchi  
Seattle, Washington
34. BY THE SEA, 1959  
collage, 32" x 9" Miss Theodosia Young  
Seattle, Washington
35. CRANE DANCE (GAGAKU), 1959  
collage, 29-1/2" x 20" Mrs. Zoe Dusanne  
Seattle, Washington
36. REMAINING SNOW IN THE ROCKIES, 1959  
collage, 29-3/4" x 47-1/2" Mrs. Esther Block  
Seattle, Washington
- \*37. ECHOES OF THE TEMPLE BELL, 1959  
collage, 23" x 11" Gift of the artist  
Seattle Art Museum  
Seattle, Washington
38. MESA, 1960  
collage, 51" x 62" Henry Art Gallery  
Seattle, Washington
39. SPRING, 1960  
collage, 38" x 56" Mr. and Mrs. Dirk Newman  
Mercer Island, Washington
- \*40. SPACE HORIZON, 1960  
collage, 51" x 84" Mr. and Mrs. Fred R. Armbruster  
Mercer Island, Washington

41. THRUST FAULT, 1960  
collage, 49" x 65-1/4" Seattle Public Library  
Seattle, Washington
42. EDGE OF TIME, 1960  
collage, 61-7/8" x 50-7/8" Gift of the artist  
Seattle Art Museum  
Seattle, Washington
43. STRATA AND CLEAVAGE, 1960 Northwest Annual Purchase Fund  
collage, 54-1/4" x 40-7/8" Seattle Art Museum  
Seattle, Washington
44. GENROKU ERA, 1960 Eugene Fuller Memorial Collection  
collage, 30-1/8" x 48" Seattle Art Museum  
Seattle, Washington
- \* 45. THE WALL, 1960 Norman Davis Collection  
collage, 20-7/8" x 47-7/16" Seattle Art Museum  
Seattle, Washington
46. MOONLIGHT ON THE POND, 1960 Dr. and Mrs. Roland Kumasaka  
collage, 20-1/2" x 48" Seattle, Washington
47. WORK #5, 1961 Dr. and Mrs. Saul Schluger  
collage, 45" x 40" Seattle, Washington
48. HIDDEN VALLEY, 1961 Mr. E. B. Clark  
collage Seattle, Washington
49. WORK #8, 1961 Mr. and Mrs. Robert T. Ohashi  
collage, 60" x 24" Seattle, Washington
- \* 50. SHORTEST DAY, 1961 Mr. and Mrs. Zenji Shibayama  
collage, 24" x 9" Seattle, Washington
51. BOSK, 1961 Mr. and Mrs. Fred R. Armbruster  
sumi, 34-1/2" x 25-1/4" Mercer Island, Washington
52. STRATA AND CLEAVAGE, 1962 Mr. and Mrs. Gene Zema  
collage, 48" x 48" Seattle, Washington
53. OVER THE ANCIENT CITY, 1962 Dr. and Mrs. G. T. Strand  
collage, 25-1/2" x 51" Seattle, Washington

- \*54. SOFT PATINA, 1962  
collage, 42-1/2 x 52-1/2" Dr. and Mrs. Frank Tanaka  
Seattle, Washington
55. SUMMER WIND, 1962  
collage, 13" x 16" Mr. Paul Horiuchi  
Seattle, Washington
- \*56. FALL SEGMENTS, 1962  
collage, 16" x 10-1/2" Mr. Paul Horiuchi  
Seattle, Washington
- \*57. VERNAL MOON, 1962  
collage, 13" x 10" Mr. Paul Horiuchi  
Seattle, Washington
58. SILHOUETTE AT NIGHT, 1962  
collage, 49" x 37" Dr. B. E. Braden  
Seattle, Washington
59. QUIET NICHE, 1962  
collage, 42" x 52" Mr. Ralph D. Anderson  
Seattle, Washington
60. WINTER WHITE, 1963  
collage, 42" x 55" Mr. Paul Horiuchi  
Seattle, Washington
- \*61. OLD SNOW, 1963  
collage, 42" x 55" Mr. Paul Horiuchi  
Seattle, Washington
62. MOOD MOTION, 1963  
collage, 50" x 54" Dr. and Mrs. Calvin Kiest  
Portland, Oregon
63. BREAK IN WHITE, 1963  
collage, 51" x 57" Mr. and Mrs. Blair Kirk  
Mercer Island, Washington
64. WHITE FORMS, 1963  
collage, 48-1/2" x 25" Mr. and Mrs. George Suda  
Seattle, Washington
65. CITY AWAKENING, 1963  
collage, 27-1/2" x 17" Mr. and Mrs. A. Lee Atherton, Jr.  
Seattle, Washington
66. ANCIENT COLOR, 1963  
collage, 22" x 32" Mrs. G. L. Armbruster  
Lake Stevens, Washington
- \*67. COLORS OF TIME, 1963  
collage, 52" x 40" Mr. and Mrs. George Uchida  
Seattle, Washington

68. MEMORY, 1963  
collage, 13" x 13" Mrs. Miyo Everett  
Seattle, Washington
69. MEMORY OF TIME, ca. 1964 Mr. and Mrs. Simon Ottenberg  
collage, 34-1/2" x 41" Seattle, Washington
70. CHASM OF TIME, 1964 University of Puget Sound  
collage, 72" x 78" Tacoma, Washington
71. SPACE BEYOND, 1964 Mr. Nathaniel G. Kanrich  
collage, 36" x 50" Seattle, Washington
72. ESCAPEMENT OF LIGHT, 1964 Woodside Gallery  
collage, 17" x 14" Seattle, Washington
73. INTO TIME, 1964 Woodside Gallery  
collage, 42" x 52" Seattle, Washington
74. FROM COLOR TO BLACK, 1964 Woodside Gallery  
collage, 53" x 60" Seattle, Washington
75. MONOLITHIC IMPASSE, 1964 Mr. Paul Horiuchi  
collage 60" x 78" Seattle, Washington
76. CHANGING AND MOVING, 1964 Dr. Lawrence H. Schwartz  
collage, 40" x 23-1/2" Seattle, Washington
77. SPRING AWAKENING, 1964 Mr. John D. Chichester  
collage, 64-1/2" x 76" Seattle, Washington
- \*78. CASCADING BLACK #2, 1964 Mr. and Mrs. T. William Booth  
collage, 53-1/4" x 60-1/2" Seattle, Washington
79. FORCES WESTWARD, 1964 Mr. and Mrs. David T. Hirano  
collage, 51" x 42" Sumner, Washington
80. MINERAL, ca. 1965 Mr. and Mrs. Paul S. Friedlander  
collage, 38-1/2" x 23-1/2" Seattle, Washington
81. EARLY FROST, ca. 1965 Garfield High School  
oil, 48" x 60" Seattle, Washington

- \*82. INTROSPECTIVE, 1965  
collage, 12" x 8" Mr. and Mrs. Kaz Shoji  
Seattle, Washington
83. BLUE ON WHITE, 1965  
collage, 42" x 53" Mrs. Mildred McGilvra  
Portland, Oregon
84. GOSSAMER, 1965  
collage, 60" x 53" Woodside Gallery  
Seattle, Washington
85. MORES AND MODES, 1965  
collage, 36" x 59" Dr. and Mrs. Gilbert G. Eade  
Bellevue, Washington
86. WISDOM OF THE PAST, 1965  
collage, 42" x 53" Dr. and Mrs. Gilbert G. Eade  
Bellevue, Washington
87. SPACE PAINTING, 1965  
collage, 19" x 16" Mr. and Mrs. Norman Lane  
Eugene, Oregon
88. AUTUMN RHYTHM, 1965  
collage, 45" x 55" Mr. and Mrs. Charles T. Eckstrom  
Tacoma, Washington
- \*89. WARM SPRING, 1965  
collage, 41-1/2" x 52-1/2" Mr. and Mrs. M. Taylor Bowie, Jr.  
Seattle, Washington
90. MEDITERRANEAN REVERIE, 1965  
collage, 52" x 52" Mr. Martin Selig  
Seattle, Washington
91. THE TWO SHALL MEET, ca. 1966  
collage, 43-3/8" x 29" Mr. and Mrs. Richard F. Dwyer  
Seattle, Washington
- \*92. DRUMS FOR DRAMA, 1966  
collage, 55" x 42" Mr. Paul Horiuchi  
Seattle, Washington
93. PERSUASIVENESS OF ANTIQUITY, 1966  
collage, 60" x 130" Mr. Paul Horiuchi  
Seattle, Washington
94. WRITTEN WORD PASSED, 1966  
collage, 52" x 42" Dr. and Mrs. Lester S. Baskin  
Tacoma, Washington
- \*95. LOOKING INTO REALMS PAST, 1966  
collage, 43" x 53" Mr. and Mrs. Robert Hastings  
Piedmont, California

96. IMPENDING DRAMA, 1966 Mr. and Mrs. Langdon S. Simons, Jr.  
collage, 45" x 54" Medina, Washington
97. BLUE PATINA, 1966 Mr. and Mrs. Paul M. Horiuchi  
collage, 33" x 28" Seattle, Washington
98. PASSING SHADOW, 1966 Mrs. Harold Schnitzer  
collage, 34" x 42" Portland, Oregon
99. SEGMENTS OF ANTIQUITY, 1967 Dr. and Mrs. Daniel H. Coleman  
collage, 35" x 42" Kirkland, Washington
100. CEREMONIAL COLOR #2, 1967 Mr. and Mrs. J. Glen Liston  
collage, 24-1/4" x 15-3/4" Seattle, Washington
101. ARTIFACTS IN JADE, 1967 Mr. and Mrs. Keith Patrick  
collage, 42-1/2" x 52-1/2" Bellevue, Washington
102. SURVIVAL OF SOLEMNITY, 1967 Mrs. John Graham  
collage, 62" x 129" Seattle, Washington
103. PRELUDE TO SNOW, 1967 Mr. and Mrs. Mits Katayama  
collage, 43" x 52" Seattle, Washington
- \*104. DWELL IN PLEASANTRIES, 1968 Mr. Paul Horiuchi  
collage, 42" x 34" Seattle, Washington
105. SEGMENT FROM OBLIVION, 1968 Mr. Paul Horiuchi  
collage, 32" x 43" Seattle, Washington
106. SEGMENT FROM OBLIVION, 1968 Mr. Paul Horiuchi  
collage, 32" x 43" Seattle, Washington
107. SEGMENT FROM OBLIVION, 1968 Mr. Paul Horiuchi  
collage, 32" x 43" Seattle, Washington
108. SEGMENT FROM OBLIVION, 1968 Mr. Paul Horiuchi  
collage, 43" x 32" Seattle, Washington
109. SEGMENT FROM OBLIVION, 1968 Mr. Paul Horiuchi  
collage, 43" x 32" Seattle, Washington

110. SEGMENT FROM OBLIVION, 1968  
collage, 43" x 32"

Mr. Paul Horiuchi  
Seattle, Washington

111. CONTRAST FROM ANTIQUITY, 1968  
collage, 48" x 72"

Mr. Paul Horiuchi  
Seattle, Washington

## ONE-MAN EXHIBITIONS

Everett Junior College, Everett, Washington	1960
Dusanne Art Gallery, Seattle, Washington	1957, 1959, 1961, 1963
Seattle Art Museum, Seattle, Washington	1954, 1958
The Arkansas Art Center, Little Rock, Arkansas	1959
Tacoma Art Museum, Tacoma, Washington	1961, 1967
University of Arizona, Tempe, Arizona	1962
Reed College, Portland, Oregon	1964
Felix Landau Gallery, Los Angeles, California	1963, 1966
Nordness Gallery, New York, New York	1964, 1965
Munson-Williams-Proctor Institute, Utica, New York	1965
Woodside Gallery, Seattle, Washington	1965, 1967
Woodside Gallery, San Francisco, California	1966, 1968

## AWARDS AND MENTIONS

Washington State Fair	1947, 1950, 1951, 1953, 1955, 1956, 1957
Seattle Art Museum Northwest Annual	1948, 1952, 1955, 1958, 1959, 1961
Northwest Watercolor Annual, Frye Museum	1951, 1954, 1957, 1967
Henry Art Gallery, University of Washington	1953, 1955, 1956
Artists Equity Association	1954, 1955, 1957, 1958
Tupperware National Competition, Orlando	1955
Spokane Art Board Coliseum	1955, 1957
Pacific Northwest Arts and Crafts Association, Bellevue	1956, 1959
Ford Foundation	1960
Seattle World's Fair	1962
Burpee Art Museum, Rockford, Illinois	1966

SELECTED BIBLIOGRAPHY

- Albi, G. F., and G. B. Peck. The Artists of Puget Sound. Seattle: Metropolitan Press and Western, 1962.
- Art News, LXII (March, 1963), p. 18.
- Baldinger, Wallace S. "Regional Accent: The Northwest." Art in America, LIII, 1 (February, 1965), pp. 34-39.
- \_\_\_\_\_ and Carol Ann Ivey Stewart, eds. A University Collects: Oregon Pacific Northwest Heritage. Eugene, Oregon, 1966, p. 20.
- Brow, Francis. Collage. New York: Pitman, 1963.
- Callahan, Kenneth. "Museum Features Horiuchi." Seattle Times, November 3, 1958.
- Cummings, Paul. Dictionary of Contemporary American Artists. New York: St. Martins Press, p. 152.
- "East-West Equipoise." Time, LXXI, 23 (June 9, 1958), pp. 62-64.
- Ederly, Beatrice. "East, West Commingle in Horiuchi's Work." Tucson Times, April 8, 1962.
- Faber, Ann. "New Stature Measured in Horiuchi Show." Seattle Post Intelligencer, May 12, 1961.
- \_\_\_\_\_. "Paul Horiuchi." Art International, V, 4 (May, 1961), pp. 50-51.
- Grilli, Elise. "Art East and West." Japan Times, September 28, 1956.
- Grossberg, J. "Exhibition at Nordness Gallery." Arts Magazine, XXXIX (January, 1965), p. 67.
- Lehmann, Thelma. "Horiuchi Mural Added to City's Treasures." Seattle Post Intelligencer, May 25, 1962.
- Seldis, Henry J. "Exhibition Preview: Pacific Heritage." Art in America, LIII, 1 (February, 1965), pp. 27-33.
- Twelfth Exhibition of Contemporary American Painting and Sculpture, 1965. Urbana: University of Illinois Press, 1965, p. 105.
- Wilson, William. "Horiuchi Works Possess Unwavering Good Taste." Los Angeles Times, March 28, 1966.









PRICE: \$2.00