



# Evocative Shadows

The Mezzotints of Hamanishi Katsunori

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The Mezzotints of Hamanishi Katsunori

Jordan Schnitzer Museum of Art | University of Oregon, Eugene



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Frontispiece (p. 1):

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1988. **Situation - Work No. 25.** Mezzotint with relief; ink and color on paper, edition 10/50. 28-5/8 x 22-1/8 inches (paper); 23 5/8 x 17 1/16 inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.22

Title page (p. 2):

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2004. **Silence - Work No. 12.** Mezzotint diptych with relief; ink, color and gold on paper, edition 66/70. 18 x 48 inches. Promised Gift

Opposite:

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2008. **Window - No. 20.** Mezzotint with relief; ink and color on paper, edition 17/70. 23 1/2 x 17 3/4 inches. Courtesy of the White Lotus Gallery



## Foreword & Acknowledgments

Jill Hartz, Executive Director, Jordan Schnitzer Museum of Art

When museum professionals take new positions, they usually leave behind donors and supporters of their previous institution. Happily, that is not the case with Drs. Elizabeth Moyer and Michael Powanda, whose Virginia ties first brought us together. Nearly eleven years ago, when I became director of the Jordan Schnitzer Museum of Art (JSMA), they found me again, and over the past decade, our friendship has flourished, as has their support of this museum.

We offer our deepest gratitude to these curious and consummate collectors. Their twin passions for printmaking and pedagogy have led to more than 250 JSMA acquisitions,<sup>1</sup> numerous loans,<sup>2</sup> and support for classes, exhibitions, publications, research, and student internships addressing topics ranging from Chinese vessels and Mexican papercuts to American, Japanese, and Latin American art. Michael and Elizabeth have introduced us to artists whose work they love,<sup>3</sup> and they have traveled with us on art trips across the Pacific. They have shared their art paths in our “Conversations with Collectors” series and even provided libations from their winery for special events. In short, they are dear friends and steadfast supporters of the museum; and so it is a delight to celebrate yet another shared passion—the superb mezzotints of Japanese master printmaker Hamanishi Katsunori.

While the Powandas were already familiar with Hamanishi’s extraordinary mezzotints, the JSMA and our visitors had the opportunity to appreciate his work more fully in 2015. We were honored then that collectors Jack and Susy Wadsworth donated their extraordinary Japanese print collection to the museum, which became the subject of courses, research, a publication and a major exhibition.<sup>4</sup> Among the artists featured in that expansive project was Hamanishi, whom we invited to the University of Oregon; we soon became fast friends and even deeper admirers of his astonishing art. Through his own work as well as presentations and demonstrations of his technique for faculty, students, and museum visitors, he has done so much to explain and perpetuate the art of mezzotint.

Long before we planned our spring 2017 JSMA Japan Tour, Michael and Elizabeth remarked that were we ever to organize such a trip, they would love to pay a visit to Hamanishi’s studio. During our visit (when we were afforded a rare view of Mount Fuji from their back porch), they posed to Hamanishi the challenge of producing a series of prints that would explain and illustrate the complicated process of making a mezzotint.



HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2015. **Japanese Classic Calendar** (detail). Mezzotint quadriptych with relief; ink and color on paper, edition 13/70. 30 x 72 inches. Jordan Schnitzer Museum of Art, University of Oregon; Gift of Katsunori Hamanishi; 2016:1.1a-d

It was thrilling to see how creatively Hamanishi rose to that challenge. We were also elated that Michael and Elizabeth generously donated a set of those prints to the museum, which are featured in this publication, among others. When he returned to Oregon in 2018, Hamanishi brought his original sketch and the template he used to transfer the design to the metal plate and graciously gifted those to the museum as well, so we would be able to present all of the components for teaching purposes. And now that Michael and Elizabeth have supported this publication, the circle of learning will continue to expand.

In researching Hamanishi's mezzotints and producing this primer, we deeply appreciate the kind collaboration of Akiko Walley, UO's Maude I. Kerns Associate Professor of Japanese Art, who contributed the masterful historical essay for this volume. Akiko eloquently translated the insightful lecture Hamanishi gave at the museum in 2015,<sup>5</sup> and interviewed him during a subsequent studio visit, providing many of the personal recollections included in this volume. Likewise, we are grateful to our talented studio art colleagues Charlene Liu, Associate Professor of Printmaking, and Mika Boyd, Printmaking and Fibers Studio Tech, for their expert collaboration during Hamanishi's UO mezzotint demonstrations in 2015 and 2017. We are also indebted to our generous

friends and supporters H-P Lin and the late Dick Easley,<sup>6</sup> co-founders of Eugene's White Lotus Gallery, which regularly shows works by Hamanishi, invited him back to speak in 2017, and through which we have been able to expand our representation of his work. This museum is fortunate to have as its chief curator Anne Rose Kitagawa, a foremost scholar and curator of Japanese art and a tireless educator. Our many and major accomplishments in this field would not have been possible without her wisdom and direction, as evidenced in her essay that follows.

Most important, we are profoundly grateful to Hamanishi Katsunori for mastering such a difficult and beautiful printmaking tradition and sharing it with us and to both Hamanishi and his wife, Tsuyako, for their hospitality during our 2017 visit.

In addition to reflecting an artist's vision, culture, place, and time, great art reflects a complex network of human relationships. We feel blessed to be surrounded by such talent, creativity, goodwill, and largess. I offer our gratitude to Dr. Elizabeth Moyer, Dr. Michael Powanda, Hamanishi Katsunori, and the ever-widening circle of warm and enlightened friends who support the JSMA's mission to educate and inspire.



## Collectors' Preface: The Making of a Mezzotint

Elizabeth D. Moyer, PhD and Michael C. Powanda, PhD

Elizabeth and I have long been interested in the techniques used to produce the works on paper we acquire. Engraving and drypoint seem relatively straightforward. Etching and aquatint are readily understood, but not always easily done. Lithography is a form of magic and chemistry, which can be learned with much patience and particular skill. Mezzotint has been called the Art of Darkness.<sup>7</sup> When well executed, the technique generates a rich black background, perhaps only surpassed by Anish Kapoor's Vantablack,<sup>8</sup> from which the artist extracts an image.

We have observed or taken part in courses on printmaking, seeing or being involved in the various stages of etchings, aquatints, photogravures, lithographs, and woodblock prints. Though we have seen the various stages of a mezzotint, for example those in Carol Wax's superb text on the history and technique of the mezzotint,<sup>9</sup> we have not held such works in our hands. Hence, we commissioned Hamanishi Katsunori to create a small edition of step-by-step, in-process prints leading up to a final complete image. We hope you may find this progression from drawing to ultimate image as interesting as we do.



HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2012. **Kimono - Ryu & Carp** (detail). Mezzotint diptych with relief; ink and color on paper, edition 26/70. 41 x 30 inches. Courtesy of the White Lotus Gallery



## Artist's Statement

HAMANISHI Katsunori 浜西勝則

### 私の仕事

私は今日まで版画制作ともども数か所の大学、研究所にて版画の実技演習を担当してきました。それらの施設は美術を専門とする単科大学ではなく総合大学での一般教養科目としての演習ゆえに私の専門とする銅版画のみにかかわらず、木版画、リトグラフなどの版種も担当しなければなりませんでした。しかし凹版形式である銅版画の特徴を生かしつつも凸版で制作する木版画や平版で用いるアルミ版の使用が私特有の色彩メゾチントの技法に生かされました。版画家として銅版画制作のみに専念していたならば恐らく得られなかっただろうアイデア、加えて施設、設備が十分に整っていない所での教師としての試行錯誤が私のメゾチント制作に多くの示唆を与えてくれました。メゾチントの素地づくりにおいても高価な専用の道具であるベルソーでは無く安価なカッターの替え刃をその代用したのもその一つです。機会あるごとに私のこの方法を国内外で紹介してきました。これからの若い制作者にもこれらの方法をトライし応用して頂きたいものです。

### My Work

I have taught printmaking at several universities and research institutes that do not specialize in art, but offer studio classes as part of a liberal arts curriculum. In addition to my own specialty of intaglio, I was also responsible for instructing other techniques such as woodcut and lithography. In my own work, I developed a unique technique of color mezzotint that combines the use of regular intaglio copperplates with the selective use of aluminum lithographic plates to apply color through relief printing. I probably would not have arrived at this method had I been focused exclusively on intaglio in my professional work or without the inspirations I received through the trial-and-error experience of teaching in facilities that were not fully equipped for printmaking. In the same vein of experimentation, I invented a substitute for the traditional mezzotint rocker (French, *berceau*)—an expensive tool that would be out of reach for many first-time printmakers—by binding together a handful of inexpensive utility blades. Whenever I have the opportunity, I introduce these methods at home and abroad to inspire young artists and encourage future experimentation.

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2017. **Earth**, from **The Four Elements: Water, Air, Fire, Earth** (detail). Mezzotint quadriptych with relief; ink, color and gold on paper, edition 6/70. 29 5/8 x 72 inches. Jordan Schnitzer Museum of Art, University of Oregon; Purchase of Japanese art in memory of Dick Easley (for complete credit information please see page 52)



## Innovation and Resuscitation: A Short History of Mezzotint

Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art, College of Design, University of Oregon

### Invention of Mezzotint

In her comprehensive study of the history and technique of mezzotint, Carol Wax explains that mezzotint emerged in response to the rising interest in learning in the “Age of Reason,” which created demand for books and prints.<sup>10</sup> Intriguingly, the invention of the technique and its earliest experimentations came not from professional engravers, but amateur practitioners. The earliest recorded use of the technique appears in August 1642. A German-born amateur printer, Ludwig von Siegen (1609-76), produced a portrait of Amelia Elizabeth, his then employer and the mother of William VI (Fig. 1).<sup>11</sup> In the letter that accompanied the portrait, Von Siegen stressed the novelty of his technique. A close inspection of the print betrays isolated application of dots and hatched lines for gradient, most likely achieved using a roulette-type implement.

Through the next decade or so, this new printing method slowly spread among socially influential amateur artists and, eventually, professional engravers. Among them, Prince Rupert of the Rhine (1619-82) and professional engraver Wallerant Vaillant (1623-77) were particularly important to the technique’s initial development because they were among the earliest to experiment with grounding plates prior to working on the image. Their reductive method—which later became standard mezzotint practice—was fundamentally different from Von Siegen’s additive approach.



**Figure 1**  
Ludwig von Siegen (Dutch, 1609-76)  
**Amelia Elizabeth, Landgravine of Hesse-Kassel, 1642**  
After an original drawing by Ludwig von Siegen  
Plate 17 1/8 x 12 3/8 inches; image 14 5/8 x 12 3/8 inches  
Courtesy of the Trustees of the British Museum  
1868,0822.302

HAMAGUCHI Yōzō (浜口陽三, 1909-2000). Japanese; 1973. **One Cherry and Asparagus** (detail). Mezzotint; ink and color on paper, edition AP. 17 1/2 x 15 inches (sheet); 9 1/2 x 9 1/2 inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda; 2018:30.1



**Figure 2**  
 William Pether (British, 1738-1821), after Salvator Rosa  
**Democritus and Protagoras, 1778**  
 Mezzotint; ink on paper  
 19 ¾ x 13 1/16 inches (sheet); 17 13/16 x 13 inches (plate)  
 Jordan Schnitzer Museum of Art, University of Oregon;  
 Gift of Marcia and Mark Osterkamp  
 2012:21.31



**Figure 3**  
**Harvesting Cupids**  
 French(?); mid to late 19th century  
 Color mezzotint; ink and color on paper  
 13 7/8 x 13 13/16 inches (sheet/plate)  
 Jordan Schnitzer Museum of Art, University of Oregon;  
 Gift of Keith Achepohl  
 2016:15.10

In the 1670s, the Amsterdam-born publisher and printer Abraham Bloteling (1634 or 1640-90) revolutionized the mezzotint technique by grounding plates more thoroughly than had been done before. This total grounding not only allowed Bloteling to achieve unprecedented quality in terms of fineness and nuance of tone, but also made possible a clearer division of labor: Preparation of plates now became manual labor that a master printer could delegate to apprentices. Furthermore, a thorough grounding had the added advantage of strengthening the plates, making possible larger editions. Bloteling's innovations transformed mezzotint into a fully commercially viable method. Mezzotint soon became the preferred technique to produce portraiture in print and the predominant method for reproducing paintings, a status that continued through the eighteenth century.

The invention of multi-color printing in the first half of the eighteenth century was the final development in mezzotint. This innovation was brought about in no small part due to the desire to better reproduce oil paintings, which by that time had become mezzotint's *raison d'être*.<sup>12</sup> The German-born entrepreneur Jacob Christoph LeBlon (1667-1741) invented the three- and four-plate color separation process in Britain in the first quarter of the eighteenth century. He later gained recognition with this new technology after moving to France in 1735. Although mezzotint became most associated with Britain (so much so that it came to be known as the “*manière Anglaise*,” or “English manner,” Fig. 2), it was in France where the color mezzotint came to flourish (Fig. 3).<sup>13</sup>

## History of Mezzotint in Japan

Mezzotint was introduced to Japan during the Meiji period (1868-1912) by Edoardo Chiossone (1832-98), an Italian engraver and painter invited by the Japanese government as a hired foreign advisor (御雇外国人, *oyatoi gaikokujin*). Chiossone produced three portraits in mezzotint, including one of Emperor Meiji (1852-1912; r. 1867-1912); however, the technique did not take root in Japan at that time, either as a method of official or commercial printing or as an artistic mode of expression.<sup>14</sup>

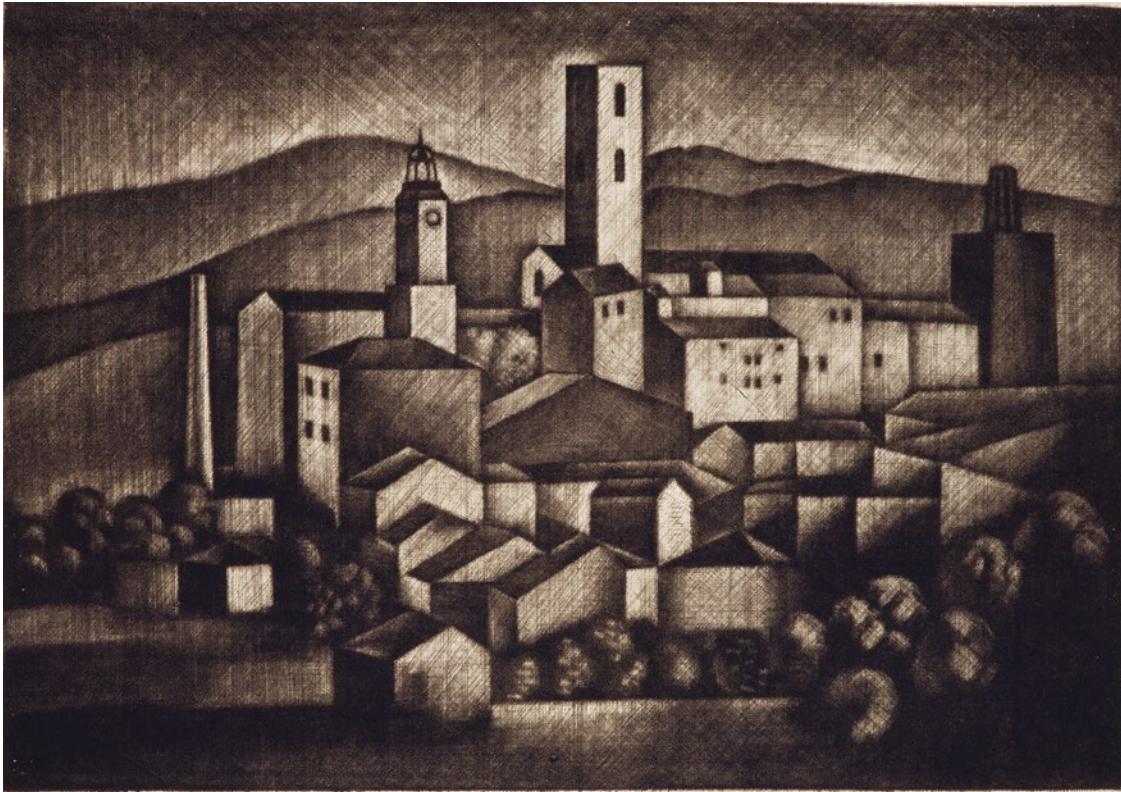
The history of Japanese mezzotint as narrated today typically begins (and in many cases ends) with two artists: HASEGAWA Kiyoshi (長谷川潔, 1891-1980) and

HAMAGUCHI Yōzō (浜口陽三, 1909-2000). These individuals are widely recognized in Japan and internationally as among the key artists who revived mezzotint, which lost prominence in the nineteenth century as a method of reproduction after the advent of lithography and photography, and was nearly forgotten by the first half of the twentieth century.

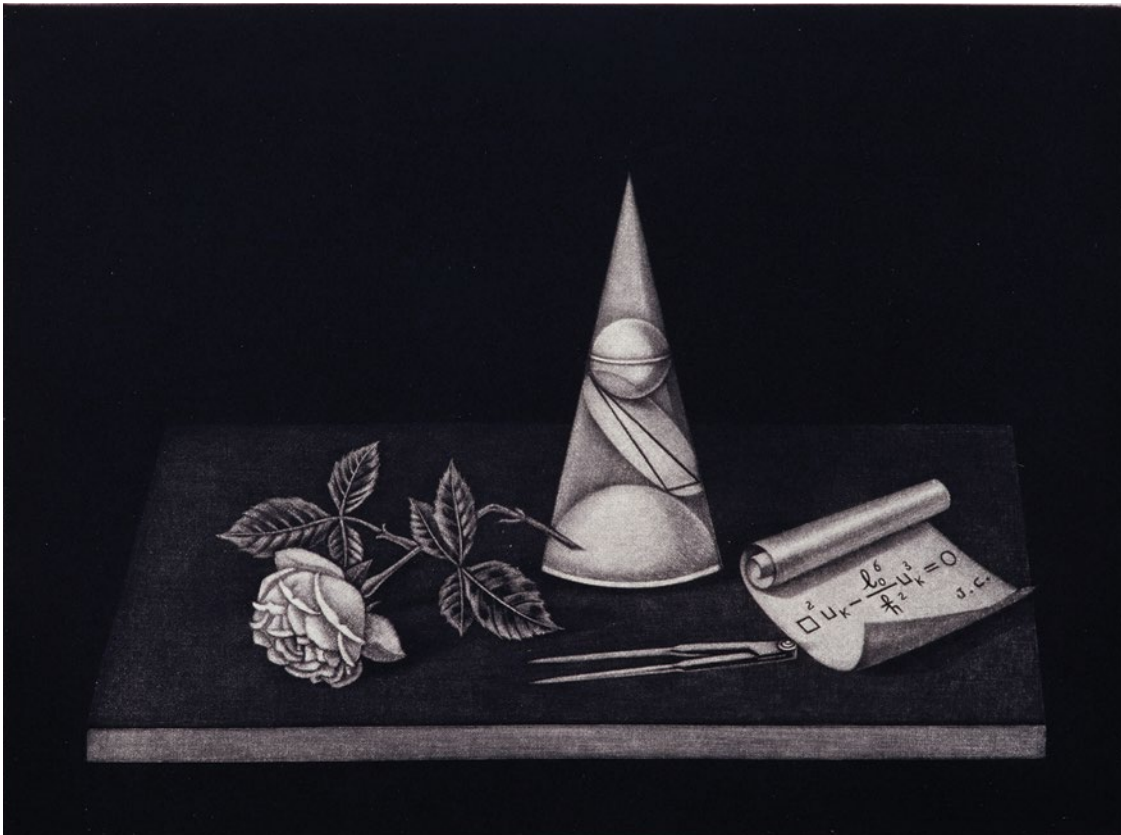
Hasegawa Kiyoshi arrived in France in 1919, following the conclusion of WWI and remained there until his death in 1980. In the course of his research into intaglio techniques, he learned about mezzotint. After a two-year search, he finally managed to acquire a “rocker” (*berceau*) and began teaching himself the technique from books. Importantly, Hasegawa eventually came to consider himself a reviver of mezzotint, which he preferred to call by its French name, *manière noire* (literary, the “black manner”). Later in life, he recollected his achievement, stating:

*Manière noire that I began to produce was not something anyone was doing in France, and the importance of it is still not clearly understood in Japan. Manière noire of the past did not produce a true black, but all were done in half tone of very complex tonality, not unlike photography. Furthermore, its subject matter was limited to portraiture and landscape, and was being used primarily to reproduce oil paintings. Purely artistic landscape or symbolic still life—such as my works—was never produced. I try to simplify the contrast between light and dark by eliminating the half tone [i.e. “mezzotint”], deepening the black and lightening the white as much as possible. This is a completely new expression that no one has done before.*<sup>15</sup>

Hasegawa's early works, produced from 1924 through the 1930s—when he was not yet familiar with the conventional use of a rocker—were characterized by grounds done in crosshatching, created by dragging the rocker across the plate. Relatively sparse scoring of the plate resulted in an overall impression of lightness, which gave the prints a fairytale-like quality but with a sensibility of “*esprit*” that runs through all of Hasegawa's pieces (Fig. 4).<sup>16</sup> Hasegawa returned to *manière noire* in 1950s. By this point, his interest shifted to symbolic still life in which a set of carefully selected objects were presented against the backdrop of warm velvety black, now produced by operating the rocker in a more conventional way (Fig. 5).



**Figure 4**  
 HASEGAWA Kiyoshi (長谷川潔, 1891-1980). Japanese; Taishō 14 (1925). **Old City in Provence (Grasse).**  
*Manière noire* (mezzotint); ink on light brown paper. 7 <sup>13</sup>/<sub>16</sub> x 11 <sup>1</sup>/<sub>16</sub> inches. Courtesy of Yokohama Museum of Art



**Figure 5**  
 HASEGAWA Kiyoshi (長谷川潔, 1891-1980). Japanese; Shōwa 37 (1962). **Geometrical Cone and Space Equation.**  
*Manière noire* (mezzotint); ink on paper. 10 <sup>1</sup>/<sub>2</sub> x 14 <sup>1</sup>/<sub>4</sub> inches. Courtesy of Yokohama Museum of Art



**Figure 6**  
 HAMAGUCHI Yōzō (浜口陽三, 1909-2000). Japanese; 1973.  
**One Cherry and Asparagus.** Mezzotint; ink and color on paper,  
 edition AP. 17 ½ x 15 inches (sheet); 9 ½ x 9 ½ inches (plate)  
 Jordan Schnitzer Museum of Art, University of Oregon; Gift of  
 Elizabeth D. Moyer & Michael C. Powanda; 2018:30.1

In many respects, Hamaguchi Yōzō's approach to mezzotint was the polar opposite of Hasegawa's. Hamaguchi visited France for the first time between 1930 and 1939 and returned again in 1953. He remained in Paris until 1981, at which point he relocated to San Francisco. Hamaguchi began producing mezzotint by 1951 and subsequently experimented with color mezzotint from 1955 on. Today, Hamaguchi is widely acclaimed as one of the instrumental figures in the revival of color mezzotint in the twentieth century, profoundly impacting the generation of artists to follow.

Eighteen years younger than Hasegawa, Hamaguchi belonged to the new generation of print artists. Unlike Hasegawa, who identified with the Creative Print movement (*sōsaku hanga*) in his youth and whose conviction

to resuscitate *manière noire* manifested in his works as an almost stoic attitude toward sophistication of technique, Hamaguchi was more carefree and eclectic in his approach.<sup>17</sup> Hamaguchi acquired a rocker and roulette in 1952, and it is speculated that he learned the conventional use of these tools in Paris from Hasegawa. However, rather than using them purely for the preparation of plates, Hamaguchi apparently also took a more drypoint-like approach, utilizing these tools freely to directly carve his images.<sup>18</sup> In addition, he intentionally underprepared his plates and he always printed his black key plate last in his color-separation process in order to create a sense of soft, warm light trapped behind a thin black veil (Fig. 6).<sup>19</sup>

Although Hamaguchi's prints epitomize subtlety and nuance, like Hasegawa, his method betrays the fact that his interest in mezzotint was not really about tonality. In short, although both artists were cornerstones of the twentieth-century revival of mezzotint/*manière noire*, neither engaged with the technique for the reason it was appreciated during its heyday—the “half tone.”

Owing much to these two twentieth-century pioneers, younger artists in Japan, particularly after the 1970s, embraced mezzotint more actively and prevalently than anywhere else in the world.<sup>20</sup> The works produced by the next generation of Japanese mezzotint printmakers show traces of inspiration received from Hasegawa and Hamaguchi in their choices of subject matter or composition. Yet these younger artists forged new paths beyond their predecessors because what they really inherited from them was a spirit of innovation to experiment with mezzotint and combine it freely with other printing methods in order to achieve their desired effects. This experimentation is often most apparent in the preparation of plates and (in the case of color mezzotint) the application of colors, as outlined below.

TAN'AMI Niwako (丹阿弥丹波子, born 1927) began producing mezzotints in the 1960s, after seeing prints by Hasegawa and Hamaguchi. Her works typically feature the contrast of light and shadow, reminiscent



**Figure 7**  
 SAKAZUME Atsuo (坂爪厚生, born 1941). Japanese; Shōwa period, 1987.  
**White Folklore II.** Mezzotint and aquatint; ink on paper, edition 2/35.  
 23 <sup>7</sup>/<sub>8</sub> x 33 <sup>3</sup>/<sub>8</sub> inches (sheet); 19 <sup>1</sup>/<sub>2</sub> x 29 <sup>1</sup>/<sub>16</sub> inches (plate). Jordan Schnitzer  
 Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth  
 Collection of Japanese Prints

of Hasegawa, but use the effect to present naturalistic still lifes of familiar flora and everyday objects with lyricism and sensitivity. SAKAZUME Atsuo (坂爪厚生, born 1941), who may loosely be placed in the lineage of Hasegawa in his sustained interest in monochromatic mezzotint, uses a mechanical rocker to thoroughly prepare his plates for all of his prints, regardless of the proportion between dark and light areas. In works such as **White Folklore-II** (Fig. 7), Sakazume varnishes the vast white area using waterproof sandpaper.<sup>21</sup> As a result, the negative “white” space of his print retains a hint of shadow, integrating the light and dark tones. The rare, but highly acclaimed 1975 mezzotint portfolio **Venus** by IKEDA Masuo (池田満寿夫, 1934-97) uses the single-plate color mezzotint technique executed to perfection through Ikeda’s close collaboration with a professional printer (Fig. 8). In many of his works, SAITŌ Kaoru (斎藤カオル, born 1931), who began producing mezzotints as a result of his admiration of Hasegawa and Hamaguchi, combines aquatint, engraving, and hand-coloring to achieve his hauntingly sensual images of women (Fig. 9). The whimsical and light-filled atmosphere in the color mezzotints of HIROSHIMA Seiichi (広島誠一, born 1950) places them in the lineage of



**Figure 8**  
 IKEDA Masuo (池田満寿夫, 1934-1997). Japanese; Shōwa period, 1975.  
**Death of Venus.** Mezzotint, edition XX/XX. 17 <sup>13</sup>/<sub>16</sub> x 23 <sup>3</sup>/<sub>8</sub> inches (sheet).  
 Portland Art Museum; Gift of Assa and Irine Driori; 81.80.1

Hamaguchi’s works (Fig. 10).<sup>22</sup> Finally, NAKAZAWA Shin’ichi (中澤慎一, born 1956) explores the “unique spatiality” of medieval and early modern Japanese sliding doors and folding screens across array of media. He often juxtaposes the rich velvety black of mezzotint with gold or silver leaf to create a “multifarious space of colors, forms, and textures” (Fig. 11).

HAMANISHI Katsunori (浜西勝則, born 1949) expresses a deep admiration for the two icons of Japanese mezzotint. Not unlike other mezzotint artists of Japan, early in his career, Hamanishi produced works that were directly inspired by Hasegawa and Hamaguchi. However, he is also an avid explorer of artistic techniques in and beyond intaglio. Unlike many artists of the postwar generation, however, his training as a printer enables him to capture and deliver his artistic vision and aesthetic sensibility with his own hands, making him one of the most sophisticated print artists working today. As it will be discussed further in Anne Rose Kitagawa’s essay, Hamanishi’s methodology is deeply personal and intimately tied to his artistic vision, curiosity for life, and interaction with people—and above all his unceasing spirit of innovation.



Clockwise

**Figure 9**

SAITŌ Kaoru (齋藤カオル, born 1931). Japanese; Shōwa period, 1984. **Shame**. Mezzotint; ink and color on paper, edition 69/93. 16 ½ x 14 inches (sheet); 8 ¼ x 7 ⅞ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of Rick Bartow; 2015:33.30

**Figure 10**

HIROSHIMA Seiichi (広島誠一, born 1950). Japanese; Heisei period, 2012. **March Moon**. Mezzotint in *tanzaku* format; ink and color on paper, edition h.c. II/IV. 15 x 7 ½ inches (sheet); 8 x 1 ⅞ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of Rick Bartow; 2015:33.20

**Figure 11**

NAKAZAWA Shin'ichi (中澤慎一, born 1956). Japanese; Heisei period, 1997. **Latitude III**. Etching and mezzotint; ink and silver leaf on paper, edition 10/25. 25 ⅞ x 19 ⅞ inches (sheet); 17 ⅞ x 15 ⅞ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.72



あふもれたまきしなぐいあかふ  
人なまけなまきあふ

# Evocative Shadows: The Life and Work of Hamanishi Katsunori

Anne Rose Kitagawa, Chief Curator and Curator of Asian Art, Jordan Schnitzer Museum of Art

HAMANISHI Katsunori (浜西勝則) is a master of mezzotint—a western intaglio printmaking method whose major modern and contemporary practitioners include a surprisingly high percentage of talented Japanese artists.<sup>23</sup> Throughout his career, he has synthesized a wide range of themes, styles, and techniques drawn from diverse traditions to create very personal prints with universal appeal. Hamanishi's path toward perfecting the demanding mezzotint technique and the development of his remarkable oeuvre over the last five decades are summarized briefly below.

## Early Life and Training

Hamanishi Katsunori was born in 1949 in the town of Yakumo (八雲), between Hakodate and Sapporo on the northernmost main Japanese island of Hokkaidō. His father was a farmer, but after the use of draft horses dwindled, he supported the family by selling agricultural machinery. As a child, Hamanishi assisted as his father fitted horseshoes, and in his free time, he used scrap materials and tools to make his own toys, such as a boomerang and a model submarine. The community he grew up in was small enough that all the children attended the same lower, middle, and high schools.<sup>24</sup>

During his youth, Hamanishi developed a keen interest in art and began sketching and oil painting. While preparing for his college entrance exams, he studied a journal with illustrations by the western-style Japanese painter EBIHARA Kinosuke (海老原喜之助, 1904-70), who was listed as a professor at Tōkai University in Tokyo. Inspired by those illustrations, Hamanishi decided that he wanted to attend Tōkai University in order to study with Ebihara.<sup>25</sup> Hamanishi's father, who feared that his son would not be able to make a living as an artist, only allowed him to attend college in Tokyo if he agreed to

pursue a degree in education so that he could become a teacher. Hamanishi agreed, but benefitted from the fact that Tōkai had recently established an Art Department, which would strongly influence his life's course.

Hamanishi's college years were chaotic due to the various political opposition movements and student demonstrations that disrupted the usual order of Japanese campus life.<sup>26</sup> During his sophomore year, no classes were held at Tōkai University and eventually students were credited for work they did remotely, communicating with their professors via telegram.

Despite a number of interruptions, Hamanishi was deeply influenced by the approach and work ethic of Tōkai University professor KOBATAKE Hiroshi (小島廣志, 1935-96), a sculptor who routinely created and modified small-scale clay models in order to work out the details of his full-sized works. Hamanishi noted how Kobatake always kept a small lump of clay in his hand, even while engaging with students.

Hamanishi also took art history classes from a young KŌNO Motoaki (河野元昭, born 1943), now a major specialist in Japanese painting of the Edo period (1615-1868). Kōno assigned his students to research specific works of art, and so it came to pass that Hamanishi did a presentation on the famed **Wind and Thunder Gods** screens of TAWARAYA Sōtatsu (俵屋宗達, c. 1570-c. 1640), one of the founders of the *Rinpa* tradition of decorative painting, which cleverly enlarged and updated courtly prototypes of the Heian period (794-1185). Later, in deference to Hamanishi's growing fascination with European art, Kōno oversaw his senior thesis, which researched the techniques used by AŌDŌ Denzen (亜欧堂田善, 1748-1822), an early western-style Japanese artist.

At Tōkai University, Hamanishi studied many types of studio art, including western-style drawing, painting,

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2017. **Fire**, from **The Four Elements: Water, Air, Fire, Earth** (detail). Mezzotint quadriptych with relief; ink, color and gold on paper, edition 6/70. 29 5/8 x 72 inches. Jordan Schnitzer Museum of Art, University of Oregon; Purchase of Japanese art in memory of Dick Easley (for complete credit information please see page 52)



**Figure 1**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1972. **Buried Silence - Down**. Etching; ink on paper, edition of 30 + 5 AP. 14 ¼ x 11 ⅞ inches. Courtesy of the Artist

and sculpture. His first encounter with printmaking came through lithography<sup>27</sup>—a European technique that relies on the incompatibility of water and oil-based pigment applied to a lithographic “stone” to create an image that is transferred to paper when rolled through a heavy printing press. Hamanishi then tried his hand at water-based relief (woodblock) printing, before developing an affinity for intaglio (metal-plate printing), which he began to study during his junior year with adjunct professor YAMANOBE Yoshio (山野辺義雄, born 1936).

Like lithography, intaglio printing requires the use of a printing press. Hamanishi and his close friend OZONE Masatoshi (小曾根正利) became fascinated with the aesthetic possibilities of intaglio and longed to experiment with various sub-techniques (including aquatint, engraving, etching, drypoint, and mezzotint – all of which create indentations in the surface of a metal plate). Determined to get their money’s worth despite all the political upheaval on campus, they began a rigorous routine of using Tōkai’s printmaking facilities—arriving early each morning, staying late each night, and working over weekends and holidays—in order to make as many prints as possible. They befriended a campus security guard, who allowed them access to the printmaking studio despite the rule that students were not supposed to use university facilities without faculty oversight. In this way, they managed to create large bodies of work.

Technically, Hamanishi majored in the College of Liberal Arts,<sup>28</sup> so he was required to write a thesis but not to produce a final creative project. However, because he and Ozone had produced so many prints, they received special permission to hold an exhibition in Tōkai University’s auditorium with the kind support of professors Kobatake and Yamanobe. Hamanishi showed more than sixty etchings and aquatints. Many depicted eerie, nocturnal scenes, featuring a faceless, sometimes winged, child (based on a doll belonging to Hamanishi’s sister) that seems to move through a strange, surrealistic landscape, often in pursuit of mysterious eggs (Fig. 1).

## Debut and Early Career

As a senior in 1972, Hamanishi submitted work for the first time to the printmaking division of Japan’s annual Shun’yōkai (春陽会, Spring Principle Society) exhibition and to the Nihon Hanga Kyōkai (日本版画協会, Japan Print Cooperative Society). His prints were accepted, and he was excited and amazed to see his own name listed on the banner outside the Shun’yōkai exhibition hall. Inside, for the first time, he saw works by the famed Japanese intaglio printmakers HASEGAWA Kiyoshi (長谷川潔, 1891-1980) and KOMAI Tetsurō (駒井哲郎, 1920-76), from whose art and writings he received profound inspiration. While Hasegawa had experimented with different types of subject matter, both he and Komai exploited mezzotint’s ability to create realistic and surrealist still lifes. On a personal front, MIZUNO Tsuyako (水野つやこ), one of Hamanishi’s former grade-school classmates from Hokkaidō, attended the Shun’yōkai exhibition and was deeply impressed to see his work there. Over time, they grew closer, and two years later, they married and settled in the Ikuta district of Kawasaki.

Because of Hamanishi’s promise to his father, after graduating from Tōkai University in 1973, he acquired a teaching license that would enable him to work at the middle or high school level. He applied for various jobs and received an offer to teach painting at a middle school in Itabashi, but during his final interview, he realized that if he accepted the job, he would probably spend the rest of his life as a teacher. Since Hamanishi knew that was not what he wanted, he asked the school if it might be possible for him to work as an adjunct, rather than a full-time instructor; because that was not what the school was looking for, he declined their offer. He then contacted all the other schools to which he had applied and withdrew his applications. In this way, Hamanishi charted his course back to printmaking.

In 1974, during a year spent taking part-time jobs and submitting prints to various domestic and international

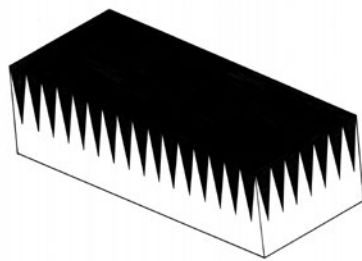


Figure 2, Rocker

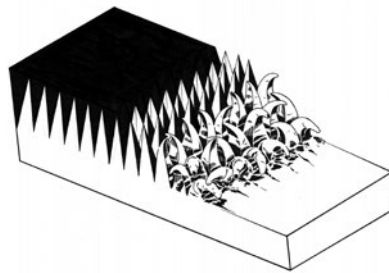


Figure 3, Burnisher

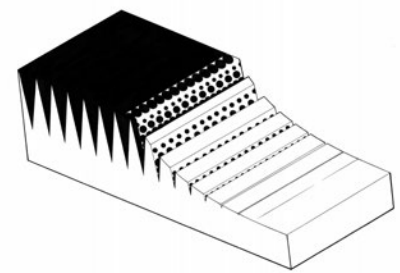


Figure 4, Scraper

exhibitions and competitions, Hamanishi was contacted by Tōkai University and offered a job as an adjunct professor of printmaking. Despite the low pay, he jumped at the opportunity to teach at his alma mater, since it would guarantee him access to the printmaking studio. He taught at Tōkai for the next fifteen years, while maintaining an arduous regimen of creating prints for display, competition, and sale.<sup>29</sup>

When Hamanishi and his wife were preparing to start their family, he began to worry that the chemicals used for etching and aquatint would be unsafe around children. For this reason, he decided to make the transition from etching to mezzotint—an intaglio method that would still allow him to create evocative, atmospheric works, but would not require the use of dangerous chemicals. *Mezzotint* is Italian for “half-tone,” a reference to the technique’s capacity to produce a broad tonal range, from deep black shadows through to bright white highlights. Also known as *manière noire* (the “black method”), mezzotint relies on the force of repetitive motion, rather than the corrosive effect of acid, to create an image on the metal plate.

## Establishment of Signature Style

To make a mezzotint, the copper or zinc plate is first completely and evenly roughened using a specialized tool such as a “rocker” (French, *berceau*, Fig. 2) to create a matrix of tiny indentations that will hold ink—the deeper the cut, the darker the tone.<sup>30</sup> This is a laborious process, and the initial step can take well over ten hours just to prepare the uniform black ground for a print of medium size. Where necessary, the roughened surface is then burnished (Fig. 3) or scraped (Fig. 4) to diminish the deep indentations in order to create areas of lighter tone. Both the mezzotint plate and the finished print require careful handling. The plate’s metal burrs wear down with repeated use, resulting in diminished blacks and a loss of detail in lighter areas. Printers sometimes restore worn plates by re-rocking, but if not accomplished with extreme care, this can result in poor quality impressions. Likewise, the paper surface of a mezzotint is extremely fragile and can be easily damaged if rubbed or scratched. This vulnerability, however, is a small price to pay for the creative possibilities afforded by the medium.



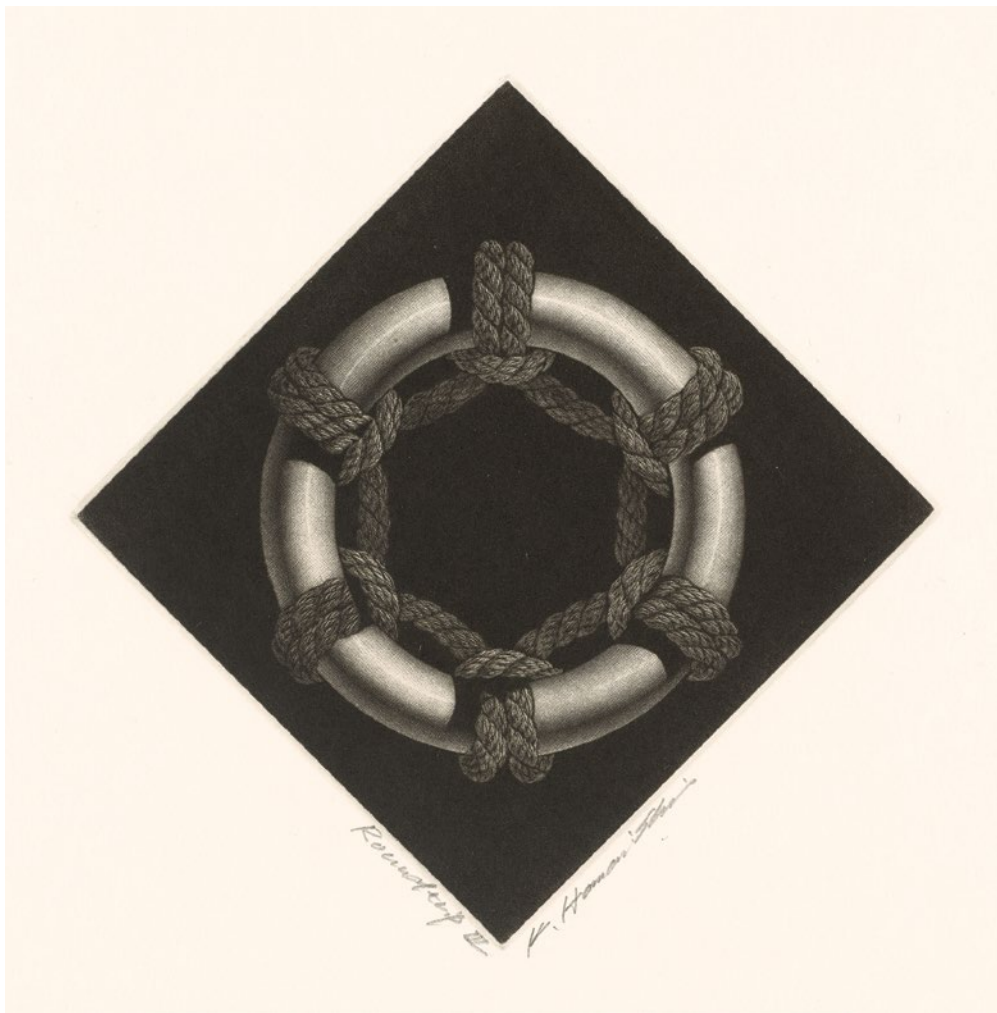
**Figure 5**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1976. **Night of Circus.** Mezzotint; ink on paper, edition of 30 with 5 AP. 10  $\frac{3}{8}$  x 11  $\frac{1}{2}$  inches. Courtesy of the Artist

When the mezzotint technique was first invented, the tonal richness it made possible caused a sensation.<sup>31</sup> Few European practitioners used it to produce entirely new compositions, choosing instead to create nuanced reproductions of famous paintings. After the invention of photography, however, this purpose was eclipsed, and the technique nearly died out. Mezzotint's twentieth-century revival can be credited in large part to two Japanese artists who lived and worked in France and exploited the technique's expressive, rather than reproductive, possibilities—Hasegawa Kiyoshi and HAMAGUCHI Yōzō (浜口陽三, 1909-2000).

Hasegawa Kiyoshi studied western painting in Japan, and in 1919 moved to France, where he spent the rest of his life. He began experimenting with mezzotint to produce still lifes and landscapes and maintained ties to the Japanese art world by sending prints to various exhibitions. His writings were also widely disseminated and influential. Hamaguchi Yōzō left Japan for Paris in 1930,

and after WWII concentrated on the production of dark, mysterious color-mezzotint still lifes. Hamaguchi's prints have particular resonance for modern and contemporary practitioners of the medium due to the extreme subtlety of his imagery (which is almost impossible to discern or appreciate in reproduction, see Akiko Walley's Fig. 6, p. 17 and detail, p. 12) and the precision of his technique.

Early in his career, Hamanishi Katsunori experimented with mezzotint along with other intaglio techniques to create images reminiscent of prints by Hasegawa Kiyoshi and Komai Tetsurō (Fig. 5). However, after becoming concerned that the mordants used to create etchings could jeopardize his family's health, he decided to concentrate exclusively on mezzotint, which uses purely manual techniques to create astonishingly rich tonal values and could still achieve his desired goal of creating illusionistic depictions of three-dimensional objects floating in dark, undifferentiated space.



**Figure 6**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1979. **Combination Cross No. 2**. Mezzotint; ink on paper, edition 17/30. 14 x 21 ½ inches. Courtesy of the White Lotus Gallery

**Figure 8**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1984. **Round Trip - III**. Mezzotint; ink on paper. 3 7/8 x 3 7/8 inches (plate). Courtesy of the White Lotus Gallery



**Figure 7**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1983. **Game Work No. 1**. Mezzotint; ink on paper, edition AP 3/10. 9 x 13 ¾ inches (plate). Courtesy of the White Lotus Gallery

From 1977 to 1978, Hamanishi created a stunning series of mezzotints entitled *Setsugo* (“Joined”) that featured powerful geometric forms based on combinations of his son’s building blocks bound together with strips of fabric. Drawing inspiration from his college professor Kobatake Hiroshi, Hamanishi based the compositions on clay models, which allowed him to develop the theme beyond simple rectangular and cylindrical shapes to more complicated forms with sharp angles and complex curves. By manipulating his materials (reshaping and rearranging the clay forms and washing and drying the fabric to develop pronounced wrinkles) and by carefully adjusting his light source, he was able to create many clever variations of strikingly realistic objects (Fig. 6). During his first exhibition of such works at the Yōseidō Gallery (養清堂画廊, Yōseidō Garō) in Tokyo’s Ginza district, Hamanishi struggled to persuade visitors that his mezzotints were not, in fact, beautifully detailed black-and-white still life photographs.

While walking on the beach during a visit to his family home in Hokkaidō in 1981, Hamanishi picked up a scrap of knotted fisherman’s rope that had washed ashore. Ad-

miring its functionality and elegant form, he used this piece as the basis for a new body of mezzotints featuring tied, braided, and coiled ropes (**PLATE 1**). Over the next few years, he carefully studied knots in order to create ever more complex compositions of smooth shapes entwined with rope (Fig. 7), reveling in the contrast of textures and tones. His search for interesting forms sometimes led to the unorthodox use of household items, such as the round fluorescent light bulb that he noticed upon waking one morning and realized would be the perfect model for a circular rope-wrapped composition (Fig. 8).

In 1985, Hamanishi began to substitute tree branches for the previous clay models, creating carefully composed still lifes with textured bark and twigs bound with lengths of elegantly knotted rope (**PLATE 2**). Silhouetted against the shadowy ground, these complicated decorations call to mind *shimenawa* (注連縄, “enclosing ropes”<sup>32</sup>): lengths of braided hemp or rice straw used to demarcate and purify sacred Shintō spaces. It was in this way that the formal characteristics of this new subject matter led Hamanishi in interesting new—and old—directions.

Another surprising agent of change for Hamanishi was the keen interest taken in his mezzotints by international *Ex Libris*, or bookplate, collectors. After the first commission by Czech-based artist/collector *Vilém Stránský* in 1986, a number of European, Japanese, Chinese, and American clients have commissioned him to create almost 400 bookplates with specific, often deeply personal, themes. The novelty of having a Japanese intaglio artist render western subject matter was irresistible to many, and because of their commissions, Hamanishi produced *Ex Libris* depicting European-style still lifes, figures, and architecture, as well as homages to authors and artists, such as Miguel de Cervantes (1547-1616), Jonathan Swift (1667-1745), and Albrecht Dürer (1471-1528, Fig. 9). Conversely, he was asked by other collectors to produce designs featuring time-honored Japanese themes, such as Buddhist figures, kimono, carp streamers, and *Tale of Genji* (源氏物語, *Genji monogatari*) author Murasaki Shikibu (紫式部, c. 973 or 978-c. 1014 or 1031), along with traditional landscape, garden, and architectural views. The free-wheeling nature of Hamanishi's *Ex Libris* commissions encouraged artistic experimentation and provided a small-scale testing ground for new techniques (including the application of gold) and subject matter, some of which reappear in his large-scale prints (Fig. 10).<sup>33</sup>

In 1987-88, Hamanishi received a prestigious Japanese Government Overseas Program for Artist Scholarship grant that enabled him to take his family to the United States for one year so he could do graduate work at the University of Pennsylvania. With Philadelphia as his base, he was able to immerse himself in the U.S. art world, traveling to New York to visit museums and galleries to experience major works of modern and contemporary art. Through this exposure, Hamanishi drew inspiration from such important American artists as Claes Oldenberg (born 1929), Jim Dine (born 1935), and especially Barnett Newman (1905-70), whose audacious color, form, and design provided exciting new stimuli for his own art. (Fig. 11)<sup>34</sup> In 1987, inspired in part by Newman's "zips" (compositions characterized by thin vertical lines), Hamanishi began to add color to his wood-and-rope mezzotints, initiating a series with monochrome branches bound with colored cords entitled *Crevice - Work*. He also added color to the backgrounds of some of his bound-branch prints (PLATE 3).

During one New York visit, Hamanishi went to the Vorpál Gallery, which featured many types of prints, but with particular emphasis on the Dutch artist M.C. Escher (1898-1972) and Hamaguchi Yōzō. In the basement was a permanent gallery devoted to Hamaguchi's color mezzotints, which Hamanishi encountered for the first time; he was deeply impressed. He struck up a conversation with the gallery assistant, who asked to see examples from his own portfolio, which led to a 1988-89 one-man show of his rope compositions at Vorpál's San Francisco venue. There, Hamanishi met KUWAHARA Ikurō (桑原郁郎) the Japanese master printer who helped to produce Hamaguchi Yōzō's mezzotints. Hamanishi was thrilled to learn more about Hamaguchi's techniques from Kuwahara and longed to express his admiration to Hamaguchi, who lived in San Francisco with his wife, the printmaker MINAMI Keiko (南桂子, 1911-2004). Determined to meet his idol, Hamanishi got as far as the lobby of Hamaguchi's building, only to succumb to nerves before he could bring himself to ring the doorbell. Thus, he left without ever making the elder artist's acquaintance.

Around 1988, Hamanishi's *Division - Work* (分割, *Bunkatsu*) prints began to morph from realistic (or occasionally surrealistic) still lifes of colored ropes and branches to carefully arranged elements—some naturalistic, and some purely flat and formal—presented in almost mathematical arrangements. A few were enhanced with metallic leaf. This aesthetic and technical play would continue to develop with one theme leading to another. Hamanishi also continued to pay respect to modern and contemporary Western art and artists, as exemplified by his 1997 *Viva Chicago* portfolio, which references specific Chicago monuments by Pablo Picasso (Spanish, 1881-1973), Marc Chagall (Russian, 1887-1985), Joan Miró (Spanish, 1893-1983), Alexander Calder (American, 1898-1976), Jean Debuffet (French, 1901-85, PLATE 4), and architects William Warren Boyington (1818-98) and Bertrand Goldberg (1913-97).



**Figure 9**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1989. *Ex Libris – Rabbit, with cartouche reading “Michiyo Kawaii”*. Mezzotint with relief; ink and color on paper, edition of 122. 3 ¼ x 2 ¼ inches (plate). Courtesy of the Artist

**Figure 10**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2004. *Ex Libris – Window, with cartouche reading “Agatha & Jos Van Waterschoot”*. Mezzotint with relief; ink, color and gold on paper, edition of 141. 4 ¾ x 2 ⅞ inches (plate). Courtesy of the Artist

**Figure 11**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1988. *Reflection of Philadelphia – Homage to Ordenberg* [i.e., Claes Oldenburg]. Mezzotint with relief; ink and color on paper, 9 x 14 -15 inches (plate). Courtesy of the White Lotus Gallery



**Figure 12**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 1999. **Division - Work No. 84.** Mezzotint with relief; ink, color and gold on paper, edition 9/50. 23 ½ x 19 ½ inches. Courtesy of the White Lotus Gallery



**Figure 13**  
 HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2003. **Silence - Work No. 7.** Mezzotint; ink and gold on paper, edition AP 1/7.  
 7 13/16 x 17 5/8 inches. Promised Gift

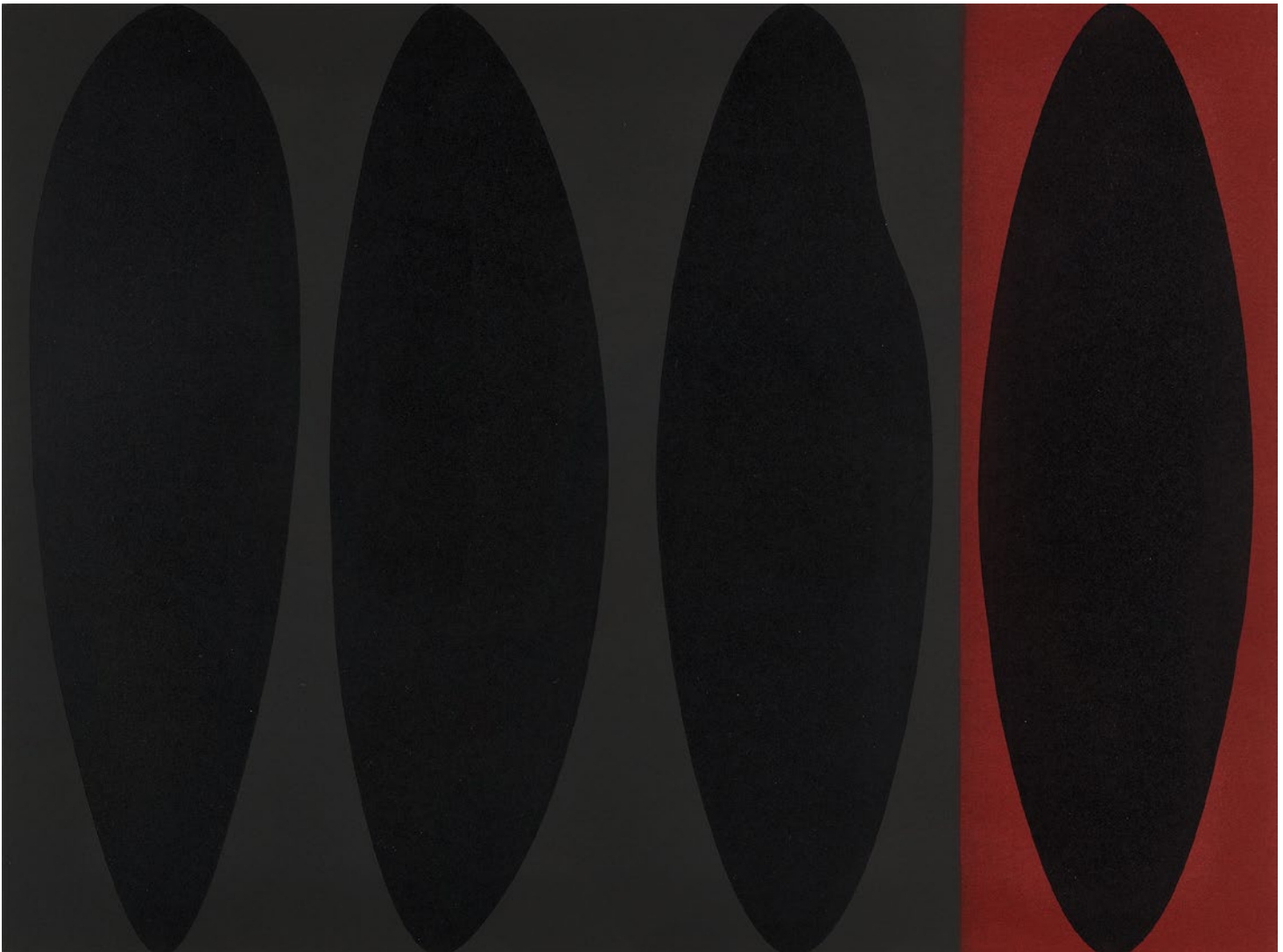
## Return to Tradition and Introduction of Color and Gold

Hamanishi's braided rope designs of the early-to-mid-1980s transformed in the mid-1990s into pictures of traditional Japanese *shimenawa* and *mizuhiki* (水引, decorative cords of braided rice straw). Then, in 1996, those illusionistic depictions of straw decorations begat complex images of lovingly rendered rice plants, some highly naturalistic and juxtaposed with schematized depictions of rice fields (PLATE 5). Rice, itself became the recurring theme, with conceptual views of paddies, details of graceful rice stalks bending under the weight of mature panicles, and individual rice grains rendered in stylized rows, or enlarged to fill a significant portion of the picture plane (as in Fig. 12). These detailed depictions of rice plants were informed by actual paddy fields Hamanishi could observe from the window of his new home studio in Kanagawa (Fig. 13).

Rice provided an unexpected bridge back to the traditional Japanese art that Hamanishi had studied in college with Kōno Motoaki, both in terms of subject matter and materials. Because the term *kogane iro* (黄金色, literally “golden color”) is used to denote the abundance of rice in autumn, Hamanishi was inspired to apply gold leaf

to a number of his rice-themed prints. This literal interpretation resulting in the addition of gold provides dazzling contrast to the deep black tones of his mezzotints, invoking memories of traditional Japanese *yamato-e* and *Rinpa* paintings.<sup>35</sup> Certainly, a number of earlier mezzotint artists had incorporated color into their prints, but Hamanishi's addition of gold leaf and sprinkled gold took his art in exciting new (and simultaneously traditional) directions.

The notion of using a European printmaking technique to render traditional Japanese motifs sounds incongruous, but in Hamanishi's hands, the dark, mysterious qualities of mezzotint perfectly express *miyabi* (雅, courtly elegance) and *mono no aware* (物の哀れ, literally, “the pathos of things”)—two core aesthetic values of the Heian period (794-1185). That the foreign technique could so elegantly capture indigenous poetic value was a revelation. Then again, given that the *manière noire* produces blacks of such velvety depth, perhaps it is no surprise that in the hands of a master it can convey the evocative shadows celebrated by modern Japanese novelist TANIZAKI Jun'ichirō (谷崎潤一郎, 1886-1965):



**Figure 14**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2004. **Silence - Work No. 12.** Mezzotint diptych with relief; ink, color and gold on paper, edition 66/70. 18 x 48 inches. Promised Gift

**Figure 15**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2005. **Haze - No. 6.** Mezzotint with relief; ink and color on paper, edition 7/50. 17 ¾ x 23 ¾ inches. Courtesy of the White Lotus Gallery



**Figure 16**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2006. **Window - No. 6**. Mezzotint with relief; ink and color on paper, edition 32/70. 14 ¼ x 23 ½ inches. Courtesy of the White Lotus Gallery

*The quality that we call beauty, however, must always grow from the realities of life, and our ancestors, forced to live in dark rooms, presently came to discover beauty in shadows, ultimately to guide shadows toward beauty's end.<sup>36</sup>*

Hamanishi began his career striving to express verisimilitude, but after years of experimentation and technical refinement, he began to incorporate more stylized and abstracted traditional Japanese imagery, adding multiple layers of depth and resonance to his art. As he drew more inspiration from earlier Japanese painting motifs, he began to create ambitious, multi-panel mezzotints approximating the proportions of folding screens, or *byōbu* (屏風). One striking diptych (Fig. 14 and title page) features a golden gibbous moon nestled atop a field of wind-swept plants silhouetted against rolling hills and horizontal bands of stylized clouds or mist familiar from *yamato-e* and *Rinpa* paintings. It references the *Tale of the Bamboo Cutter* (竹取物語, *Taketori monogatari*), the story of a beautiful moon princess who descends temporarily to earth.<sup>37</sup> In this lyrical work, the persuasive sense of realism of the tangled foliage in the foreground contrasts and yet harmonizes with the perspectival ambiguity of the scalloped, sparkling clouds that waft through the fore-, middle and back grounds. Hamanishi's impulse toward bold, formal compositions continued in his 2005-6 *Haze* series, which contrasts strong, extremely abstract forms, colors, and textures, still tangentially related to rice (Fig. 15).



**Figure 17**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2011. **Paddy Field - B**. Mezzotint with relief; ink, color and gold on paper, edition 11/70. 23 ½ x 14 ¼ inches. Courtesy of the White Lotus Gallery

In 2006, Hamanishi began a series of color mezzotints inspired by the elegant walls and windows of Kyoto, Japan's old imperial capital, where a flavor of earlier ages remains in exquisite traditional architecture and gardens (Fig. 16).<sup>38</sup> Grids of architectural elements led him back toward grids of rice fields (Fig. 17) with the silhouette of Mount Fuji reflected in the water.

Since 2011, Hamanishi has produced a number of luxurious mezzotints influenced by the theme of *tagasode* (誰か袖, literally "whose sleeves?"), a genre of painting that began in the Momoyama period (1568-1615), and which features elegant kimono draped over decorative lacquered wooden clothing racks (衣桁, *ikō*) that imply the presence of an unseen beauty. With characteristic ingenuity, Hamanishi arranged some of those compositions so that motifs extend from one robe or panel to an-



**Figure 18**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2012. **Kimono - Ryu & Carp**. Mezzotint diptych with relief; ink and color on paper, edition 10/70. 41 x 30 inches. Courtesy of the White Lotus Gallery



**Figure 19**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2002. **Pickled Plum Pot**. Mezzotint with relief; ink and color on paper, edition 39/50. 17 ¾ x 15 ¾ inches. Courtesy of the White Lotus Gallery



**Figure 20**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2017. **Oregon Forest**. Mezzotint with relief; ink and color on paper, edition 16/70. 23 ½ x 17 ¾ inches. Courtesy of the White Lotus Gallery

other (as in Fig. 18 and detail p. 8, in which the carp seen jumping upstream on the lower robe seem to transform into a dragon on the kimono above).<sup>39</sup> To celebrate the sixtieth anniversary of the Christian Women's Association of Japan Print Show in 2015, Hamanishi created a print of a kimono decorated with courtly imagery and Japanese characters reading *kanreki* (還暦, **PLATE 6**).<sup>40</sup>

Some of Hamanishi's mezzotints reflect specific objects, events, and relationships from his own life, as in **Pickled-Plum-Pot** 2002 (Fig. 19), a study of the ceramic vessel in which his wife ferments pickles, and **Oregon Forest**, 2017 (Fig. 20), featuring the place from which he embarked on a whitewater rafting excursion while visiting Eugene in 2017. Recently, he created a number of touching works to celebrate his son's marriage (Fig. 21) and the subsequent birth of his first grandchild. And with a further nod toward the older *yamato-e* and *Rinpa* painting traditions, he has produced a series of single-sheet landscapes divided into multi-panel compositions enlivened with classical Japanese poems evoking traditional Japanese landscape screens festooned with poetry slips (Fig. 22).



**Figure 21**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2014. **Kimono - Celebration**. Mezzotint triptych with relief; ink and color on paper, edition 6/70. H. 23 7/8 x 54 1/4 inches (approximate). Courtesy of the White Lotus Gallery

The fact that Hamanishi produces his own prints in his small home studio (rather than relying on a master printer or printing company to print from plates he prepares) gives him complete control of the process, but it also limits the scale of the single-sheet compositions he can produce. Thus, he has incentives similar to those of earlier Japanese artists who created large works by combining multiple smaller components. Just as traditional folding screens are made up of individual painted panels, he combines separate printed sheets to form multi-panel mezzotint diptychs, triptychs, and quadriptychs.

Each panel of Hamanishi's 2015 four-part composition **Japanese Classic Calendar (PLATE 7)** is printed on a separate sheet of paper. Twelve folding fans float above a decorative swirling stream – a theme often depicted on “floating fan screens” (*senmen nagashi byobu* or *ōgi nagashi byobu*), which became popular between the Muromachi (1336-1568) and Edo periods.<sup>41</sup> Many of the extant paintings on this theme are attributed to artists of the *Rinpa* tradition, which remains a major source of inspiration for Hamanishi. In his updated mezzotint version, the four individual sheets of paper suggest a four-panel folding screen, progressing in traditional (right-to-left) order, each inscribed with the name of a season rendered in flowing, phonetic *hiragana* script, beginning with Spring on the right. The open fans depict seasonal subjects, including decorations associated with the New Year, Setsubun, and the Tanabata Festival.



**Figure 22**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2015 **One Poem**. Mezzotint with relief; ink and color on paper, edition 24/70. 23 1/2 x 14 1/4 inches. Courtesy of the White Lotus Gallery



**Figure 23**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2014. **Shimenawa - No. 2**. Mezzotint with relief; ink and color on paper, edition 24/70. 20 ½ x 17 ¾ inches. Private Collection

Conceptually, Hamanishi carries this modular approach into his single-sheet prints, which are sometimes divided into decoratively arranged “windows” (e.g., Fig. 23, in which the braided straw decoration is visually separated into three panels that sweep diagonally down and to the left across a single sheet of paper).

**The Four Elements** (PLATE 8, see pp. 48-49), one of Hamanishi’s most ambitious compositions to date, uses diverse imagery and approaches to express universal themes. This large four-part *tour de force* exemplifies his astonishing craft and technical subtlety. The panel representing **Water** (far right) is reminiscent of *Rinpa* paintings of the traditional beauty spot Matsushima, with a

rain-swept coast enveloped in stylized golden clouds.<sup>42</sup> **Air** (see dust jacket detail) is presented with aestheticized realism as a pale green bamboo forest whipped by a strong wind. **Fire** (detail p. 20) is portrayed by a luminous swirl of flames based on Heian-period prototypes.<sup>43</sup> **Earth** (detail p. 10) is a startlingly photorealistic black-and-white view of tree roots clinging to an eroded embankment. This artful combination of new and old, monochrome and colored, idealized and mundane, and Asian and western approaches brings Hamanishi’s art full circle from his initial formal experimentation with intaglio through his disciplined refinement of mezzotint, following a course of naturally evolving imagery toward a surprising hybrid of traditional Japanese motifs expressed through inspired vision and flawless technique.

In addition to being an amazingly prolific artist, Hamanishi is also a remarkable teacher. Since mezzotint is a time-consuming and laborious technique requiring expensive, specialized tools, he feared that students would be both hesitant and impatient, and so he devised an ingenious shortcut to reduce the time it takes to create texture on the metal plate. Instead of starting to roughen the metal surface with a rocker (a specialized tool that can cost many hundreds of dollars), he devised a system of taping together a number of inexpensive utility-knife blades to create a tool (Fig. 24) that can be dragged across the plate to create a matrix of parallel lines, dramatically streamlining the time it takes to prepare the ground. While experimenting with this technique, he noticed that the resulting horizontal and vertical lines resemble the warp and weft of a textile—an effect he subsequently used to great advantage in some of his kimono-themed mezzotints (including **Hokusai Kimono In-Process Print Series** that is the subject of this volume). With such ingenuity and a nurturing, supportive attitude, Hamanishi has successfully trained generations of students.



**Figure 24**



Figure 25

## Hamanishi Katsunori and the Powandas

In March 2017, the JSMA led a special tour of famous Japanese sights, museums, and conservation and artists' studios, and the Hamanishis graciously welcomed the group to into thier home (Fig. 25). While there, print collectors Elizabeth D. Moyer and Michael C. Powanda commissioned two projects, both fore-fronting the process of producing mezzotints.

The first of these commissions was for an *Ex Libris* depicting Hamanishi's studio and mezzotint-making tools, along with the exquisite landscape he observes each day from his window (PLATE 9). This image playfully recalls one of the world's most famous prints designed by KATSUSHIKA Hokusai (葛飾北斎, 1760-1849), **Under the Wave off Kanagawa** (*Kanagawa-oki nami ura*; popularly known in English as the "Great Wave"), the first print from the series *Thirty-Six Views of Mount Fuji* (*Fugaku sanjūrokkei*), first published in 1830-31. Hokusai's print depicts a coastal view of Mount Fuji in the prefecture where Hamanishi now lives. Behind the cartouche at the lower left in Hamanishi's mezzotint is a table on top of which rests a copper plate emblazoned with Hokusai's famous wave beside a burnishing tool, a scraper, and mezzotint rocker. To the right can be seen his printing press (Fig. 26), and through the window above, a sunset view of Mount Fuji. This witty composition reflects the collectors' deep and abiding interest in and understanding of the history of Asian and western prints and printmaking techniques, and the reverence they and Hamanishi feel for Hokusai's iconic Great Wave.

The second work commissioned by Moyer and Powanda is another act of homage to earlier Japanese art. It references both the *tagasode* screen paintings of the Momoyama and Edo periods, as well as the technical virtuosity of *shinhang* artist YOSHIDA Hiroshi (吉田博, 1876-1950), who sometimes manipulated his woodblocks and application of colors to produce images of the same subjects at different times of day or in different atmospheric conditions.<sup>44</sup> Moyer and Powanda challenged Hamanishi to conceptualize and produce a series of prints that would visually explain the mezzotint-making process, and Hamanishi rose to the occasion. He demonstrated multiple steps by producing the "**Hokusai Kimono**" series using four copper intaglio plates and two shaped relief plates (pp. 56-69).

Both of Moyer and Powanda's commissions effectively convey the wonder of mezzotint, and the JSMA is deeply indebted to the collectors for donating one of each to the museum for exhibition and teaching. Hamanishi, himself, later augmented their largess by donating his preparatory sketch (PLATE 1, p. 58) and the template he used to transfer his original design to the copper intaglio plate (PLATE 2, p. 59). The following sections contain a detailed description of the "**Hokusai Kimono**" project as well as images and information about all of the other Hamanishi prints in the JSMA.

Well-respected both in the international field of mezzotint and in the world of contemporary Japanese prints, Hamanishi Katsunori still participates in many national and international exhibitions. Even after relinquishing most of his teaching responsibilities, he maintains a rigorous schedule, working swiftly and with remarkable precision in the home studio from which he can observe rice fields and a majestic view of Mount Fuji. The palpable delight he takes in his life and work suggests that there will be many more evocative shadows for mezzotint lovers to admire in the future.

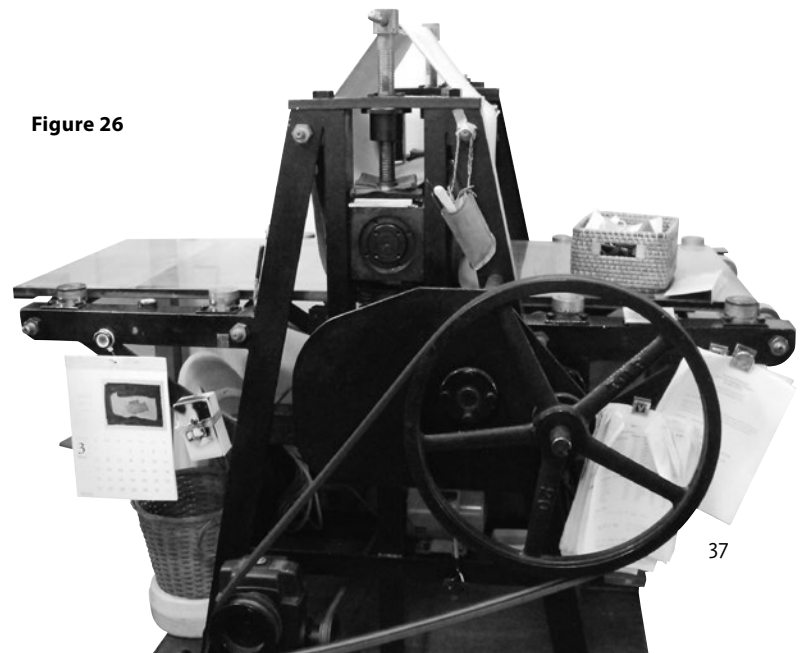


Figure 26



## Endnotes

- 1 To date more than 100 contemporary Japanese intaglio prints by Sakuta Tomiyuki, Asahi Mio, and Hamaguchi Yōzō; 55 early twentieth-century prints by Tsukioka Kōgyo and Ogata Gekkō; 56 Japanese printed books; four etchings by Gabor Peterdi; assorted American war prints by Harld Kerr Eby, Joseph Pennell, and John Sloan; three linocuts by Juan de Dios Mora; ten papercuts by Catalina Delgado-Trunk; and one Balinese temple hanging.
- 2 Metalwork and ceramics from China, Mexican papercuts, and American war prints.
- 3 Catalina Delgado-Trunk, Kent Rush, and Victoria Suescum.
- 4 *Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*, JSMA, Fall 2015.
- 5 See <https://www.youtube.com/watch?v=1mwSJcyWkdg>
- 6 Unfortunately, Dick Easley did not live to see this project come to fruition, but many of his friends and admirers contributed funds that allowed the JSMA to acquire Hamanishi prints in his memory, for which we are extremely grateful.
- 7 *Art of Darkness: Japanese Mezzotints from the Hitch Collection* (exhibition, 7 April – 8 July, 2012, Arthur M. Sackler Museum, Smithsonian Institution, Washington D.C.). <http://www.asia.si.edu/exhibitions/current/art-of-darkness.asp> <https://www.si.edu/Exhibitions/Art-of-Darkness-Japanese-Mezzotints-from-the-Hitch-Collection-4858>
- 8 Anish Kapoor receives exclusive rights to blackest black in the world <https://www.dezeen.com/2016/03/02/anish-kapoor-exclusive-rights-vantablack-blackest-black-pigment/>
- 9 Carol Wax, *The Mezzotint: History and Technique, an illustrated treatise on the history and technique of mezzotint engraving*. Published by Harry N. Abrams, Inc., 1990. <http://www.carolwax.com/publications/euw69saq9f1suj19e11gpg4z5cooxk>
- 10 Carol Wax, *The Mezzotint: History and Technique* (New York: Harry N. Abrams, 1990), 13. Unless otherwise noted, the discussion of the early development of mezzotint is based on Wax's comprehensive study.
- 11 Although Ludwig Von Siegen was not from an aristocratic family, he received a privileged upbringing due to his father's connections. Appointed by William VI's mother, Amelia, as William's *kammerjunker* (an honorary position of "aide, secretary, armed guard, and companion to a nobleman"), he left the position and moved to Amsterdam in 1641, but was still technically employed by Amelia's in 1642. Wax, *The Mezzotint*, 15.
- 12 Sagawa Michiko, "Prints in 17<sup>th</sup> and 18<sup>th</sup> Centuries: From Baroque to Rococo," in *Sekai hanga-shi*, edited by Aoki Shigeru (Tokyo: Bijutshi Shuppansha, 2001), 124-25.
- 13 Wax, *The Mezzotint*, 53. Sagawa, "Prints," 124.
- 14 For a brief history of intaglio printing in Japan, see Lawrence Smith, "Japanese Prints 1868-2008," in *Since Meiji: Perspectives on the Japanese Visual Arts, 1868-2000*, edited by J. Thomas Rimer (Honolulu: University of Hawai'i Press, 2011), 361-407. Akiko Walley, "Broadening the Scope: Early History of Intaglio, Lithography, and Screenprinting in Japan," in *Expanding the Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*, edited by Anne Rose Kitagawa and Akiko Walley (Eugene: Jordan Schnitzer Museum of Art, 2015), 20-27.
- 15 Originally published in Volume 2 of *Hanga geijutsu* (1973). The quote is taken from Kawai Shōzō, "Manieru nôuru sōseiki," *Mizue* 11 (1979): 44.
- 16 According to Hasegawa, "a print is not just about technique, but 'esprit.'" Kitaoka Fumio's recollection of his conversation with Hasegawa published in volume 36 of *Hanga geijutsu* (1982). Quote taken from "Hasegawa Kiyoshi no igyō: manieru nowāru no fukkō ni kaketa shōgai," *Hanga geijutsu* 78 (1992): 97.
- 17 Hasegawa and Hamaguchi's difference of opinion about the importance of technical sophistication became a significant point of contention between the two artists in 1959, leading to their eventual fallout. Miki Tetsuo explains the

Opposite:

After using a roller to apply ink to the metal intaglio plate, Hamanishi uses a tarlatan (wad of absorbent gauze) to wipe away excess ink before printing.

circumstances in detail in "Zadankai: Hasegawa Kiyoshi, Hamaguchi Yōzō no mezzotint o kaidokusuru," *Hanga geijutsu* 130 (2005): 49-50.

18 In fact, Hamaguchi also used a drypoint needle to score his plates, creating an effect similar to that seen in Hasegawa's early prints. Yoshihara Hideo's comment in "Zadankai," 48.

19 In an interview with Fukazawa Yukio published originally in 1985, Hamaguchi states, "...once you rock diagonally [across the plate], that is already very dark. If you only use the rocker vertically and horizontally, then no matter how strong you ground the plate, there is still a kind of space between the grooves. This is why the print becomes light...there is illumination." The quote is taken from Nakabayashi Tadayoshi's comment in "Zadankai," 49.

20 Wax, *The Mezzotint*, 146.

21 In an interview with Fukazawa Yukio published originally in 1985, Hamaguchi states, "...once you rock diagonally [across the plate], that is already very dark. If you only use the rocker vertically and horizontally, then no matter how strong you ground the plate, there is still a kind of space between the grooves. This is why the print becomes light...there is illumination." The quote is taken from Nakabayashi Tadayoshi's comment in "Zadankai," 49.

22 In the United States, Hiroshima is also renowned as the master printmaker for prominent artists such as KUSAMA Yayoi (草間 彌生, born 1929) and Rick Bartow (1946-2016).

23 As noted in Carol Wax's thorough study, the highest concentration of mezzotint activity circa 1990 was in Japan. Whereas most Japanese mezzotints of the 1960s-70s were enhanced with color, Hamanishi's early period of activity coincided with resurgence of purely monochrome imagery. See p. 146 in Wax, *The Mezzotint: History and Technique, An Illustrated Treatise on the History and Technique of Mezzotint Engraving* (New York: Harry N. Abrams, Inc., 1990). Hamanishi prints are illustrated on p. 154 and 169. For further detail about the development of Japanese mezzotints, see Akiko Walley, "Broadening the Scope: Early History of Intaglio, Lithography, and Screenprinting in Japan," in *Expanding the Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*, edited by Anne Rose Kitagawa and Akiko Walley (Eugene: Jordan Schnitzer Museum of Art, 2015), 20-27, as well as her essay in this volume "Innovation and Resuscitation: A Short History of Mezzotint", pp. 13-19).

24 In fact, Hamanishi and his future wife were in the same class in middle school, although they did not get to know one other at the time.

25 Once Hamanishi got to Tōkai University, he was disappointed to learn that Ebihara actually lived and worked in France and only had a nominal relationship with the school.

26 The chaos sprang originally from the opposition movement to the renewal of the Treaty of Mutual Cooperation and Security between the United States and Japan (so-called ANPO *jōyaku*, 安保条約) first in 1960 and again in the 1970s. Hamanishi was attending college during the latter ANPO Protest Movement. The ANPO mushroomed into other acts of civil (and not so civil) protests against the Vietnam War, the cover-up of various environmental problems, and university fiscal misappropriations, culminating in a series of clashes from 1968 through the early 1970s.

27 Literary, "stone writing," lithographs were originally produced using a thick slab of limestone, but more recently, a treated metal, fabric, or paper printing plate may be used instead of stone.

28 教養学部, *Kyōyō Gakubu*.

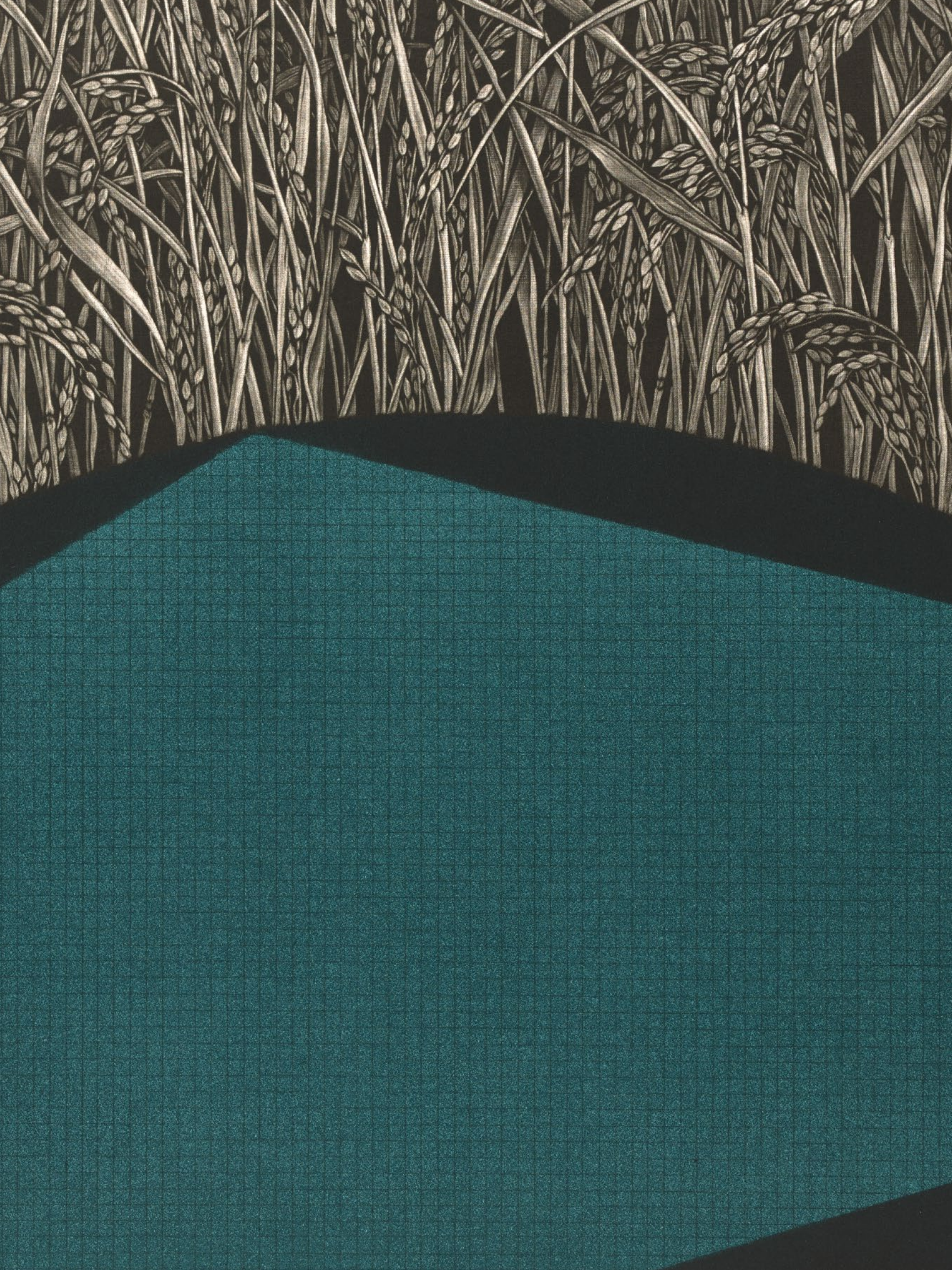
29 In addition to Tōkai University, Hamanishi also taught at the University of Alberta, Tamagawa University, Yokohama College of Art, Bradley University, Peoria, IL, and Tohoku Junior College. His work has been featured in more than 200 shows in Asia, the Middle East, Europe, as well as the U.S. and Americas. For his brief biography and a list of selected accomplishments, see pp. 71-73.

30 When a smaller area is involved, a "roulette" can be used instead of a rocker to roughen the plate surface, whereas a "rocking machine" (usually an apparatus with a pole-mounted rocker that systematically textures the metal surface) can be used to cover large plates.

31 See Walley, "Innovation and Resuscitation," p. 13

32 Alternately written 標繩 or 七五三繩.

- 33 For a detailed list of Hamanishi's *Ex Libris* prints produced through 2010, see Shanghai Fu Xian Zhai Exlibris Society, ed. *Ex Libris: Print & Ex Libris Collection of Katsunori Hamanishi* (Shanghai: Shanghai Fu Xian Zhai Exlibris Society, 2010), 122-165.
- 34 See **Reflection-Homage to Jim Dine** (1988), Cat. 131, on p. 42 of Hamanishi's *Ex Libris*, 2010.
- 35 *Yamato-e* refers to paintings of Japanese stories and scenes (as opposed to *kara-e* or "Chinese pictures"). Among them, works based on courtly romances (such as the *Tale of Genji*) were called *onna-e* ("woman's pictures") and were particularly appreciated by the courtiers of the Heian period (794-1185). *Onna-e* are characterized by the application of opaque mineral pigments and the use of distinctive pictorial conventions, such as abbreviated facial features, interior scenes depicted as if viewed from above a roofless doll house, and horizontal bands of stylized clouds/mist used to divide space, evoke emotion, and provide a strong decorative element. The combined effect was one of refined luxury, emphasizing the poetic elegance of the period. Because of subsequent political changes, *onna-e* mode took on an air of nostalgia in later periods, since it reflected the height of cultural refinement during the last era when Japan was ruled by members of the imperial court, before the rise of the warrior class.
- 36 *In'ei raisan* (陰翳礼讃) was originally published in the December 1933 and January 1934 issues of *Keizai ōrai* (経済往来). The English translation is taken from Tanizaki Jun'ichirō, "*In Praise of Shadows*," translated by Thomas J. Harper and Edward G. Seidensticker (Stoney Creek, CT: Leete's Island Books, Inc., 1977), 18.
- 37 Such bold, schematic depictions of the moon resting on a field of plants are well represented in paintings and lacquer objects of the *Rinpa* tradition.
- 38 Hamanishi began producing *Ex Libris* on similar themes beginning two years prior. See the entry for "**Window**" produced in 2004 (catalogue no. Bpa085) in Shanghai Fu Xian Zhai Exlibris Society, ed., *Ex Libris* (2010), 141.
- 39 The notion of a carp transforming into a dragon by leaping upstream is an age-old Chinese symbol of a young scholar's perseverance, resulting in the eventual attainment of high office.
- 40 The College Women's Association of Japan Print Show began in 1956 and has been held annually for the past sixty-three years. Hamanishi has participated in it for the last thirty-five. The term *kanreki* (literary "returning to the original year") denotes one full lunar calendar cycle, which takes sixty years to complete. In the past, when life expectancies were shorter, the sixtieth birthday was treated as the symbolic ending of one's first life and beginning of the next, and was a cause for great celebration.
- 41 The original inspiration for this subject is said to have been an incident in Kyoto, in which a fan carried by a pedestrian crossing the Tōgetsukyō Bridge picked up by a breeze and blown into the river. Charmed by the sight of it floating in the water, passersby spontaneously tossed their own fans into the river.
- 42 Matsushima Bay (Miyagi prefecture) has been heralded as one of Japan's most beautiful sights since the Heian period. Presently there are two *Rinpa*-mode paintings believed to portray Matsushima. One is the pair of six-panel folding screens, **Waves at Matsushima** (*Matsushimazu byōbu*), by Tawaraya Sōtatsu in the Freer Gallery of Art, Smithsonian Institution, Washington D.C. (Gift of Charles Lang Freer, F1906.231-232). The other is the single six-panel folding screen by OGATA Kōrin (尾形光琳, 1658-1716) in the Museum of Fine Arts, Boston (Fenollosa-Weld Collection, 11.4584).
- 43 Compare, for example, the fires depicted in Scroll 1 of the **Illustrated Stories of Great Minister Ban** (*Ban Dainagon ekotoba*) in the Idemitsu Museum of Arts, Tokyo, and in the **Night Attack on the Sanjō Palace, from the Illustrated Scrolls of the Events of the Heiji Era** (*Heiji monogatari emaki*) in the Museum of Fine Arts, Boston (Fenollosa-Weld Collection, 11.4000), as well as the flame mandorlas behind sculptures of Acala, the Immovable One (Fudō Myōō) in various temple and museum collections.
- 44 Yoshida's best-known series on this theme was produced in 1926 and depicted sailboats at morning, mid-day, afternoon, evening, night, and in mist, all by adding, subtracting, or changing the colors of the same wooden blocks. Although they were not conceived as a series, Yoshida Hiroshi also produced multiple images of sailboats in the morning, daylight, evening, and at night (1921), as well as day and night images of the Matterhorn (1925), Acropolis (1925), and Sphinx (1925), Sumida River in the afternoon, evening, and in mist (1926), Himeji Castle at morning and evening (1926), Kanchenjunga in morning, mid-day, and afternoon (1931), the Taj Mahal at mid-day and evening (1931), another view of the Taj at morning and night (1932), a camel caravan from Afghanistan at day and night (1932), and a junk at day and night (1939). For a comprehensive introduction to Yoshida Hiroshi's prints, see Yoshida Hiroshi and Ogura Tadao, *The Complete Woodblock Prints of Yoshida Hiroshi* (Tokyo: Abe Corporation, 1987).



# Hamanishi Mezzotints

## in the Jordan Schnitzer Museum of Art

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 1997. **Field** (detail). Mezzotint with relief; ink and color on paper, edition 10/25. 26 x 19 1/6 inches (sheet); 19 1/4 x 15 3/8 inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.23





**PLATE 1**

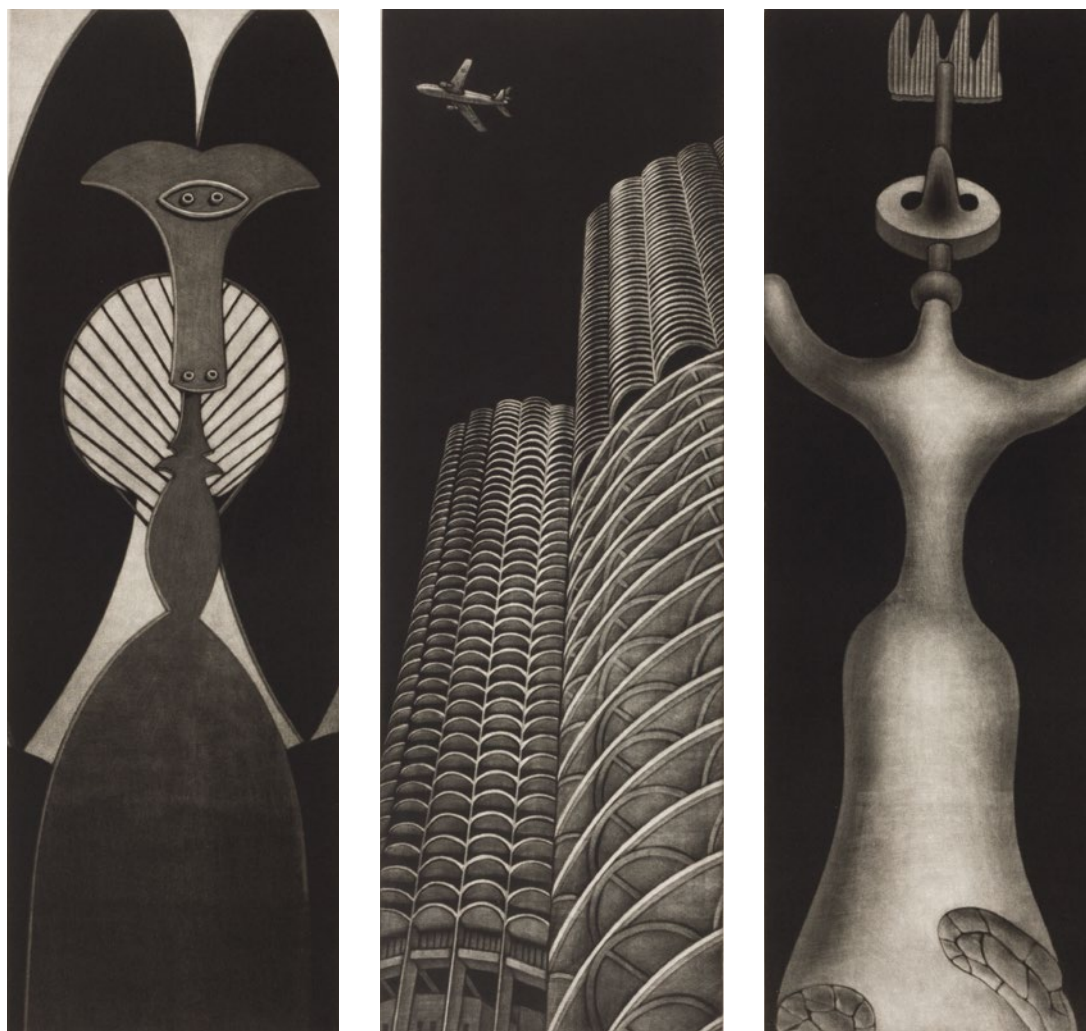
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1981. **Connection - Variation No. 7.** Mezzotint; ink on paper, edition 25/30. 22 ¼ x 29 ⅝ inches (sheet); 17 ¾ x 23 ⅜ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Purchase in memory of Dick Easley with donations from Diana Learner & Carolyn Simms; 2019:15.1

**PLATE 2**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1985. **Situation - Work No. 8.** Mezzotint; ink on paper, edition 4/50. 22 ½ x 28 ⅝ inches (sheet); 19 ½ x 23 ⅝ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.21

**PLATE 3**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1988. **Situation - Work No. 25.** Mezzotint with relief; ink and color on paper, edition 10/50. 28 ⅝ x 22 ⅝ inches (sheet); 23 ⅝ x 17 ⅜ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.22



**PLATE 4**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 1997

**Viva Chicago – Reflections of Chicago portfolio; commissioned by Derby Fine Arts, Ltd.**

“Chicago Picasso” by Pablo Picasso [1967, Daley Plaza]

“Corncob” by Bertrand Goldberg [1959-64, Marina City]

“Miro’s Chicago” by Joan Miro [*The Sun, the Moon and One Star*, 1981, near Daley Plaza]

“Flamingo” by Alexander Calder [1973-74, Federal Plaza]

“The Four Seasons” by Marc Chagall [1974, Chase Tower Plaza]

“The Water Tower” [1869, William W. Boyington, 806 N. Michigan]

“Monument with Standing Beast” by Jean Debuffet [1984, James R. Thompson Center]

Set of 7 mezzotints; ink on paper

Each: 23 ¼ x 10 ½ inches (sheet); 17 ⅞ x 5 ⅞ inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Lee Michels Fund Purchase

2012:4.1-7





**PLATE 5**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 1997. **Field.** Mezzotint with relief; ink and color on paper, edition 10/25. 26 x 19 1/8 inches (sheet); 19 1/4 x 15 1/8 inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Jack and Susy Wadsworth Collection of Japanese Prints; 2012:7.23



**PLATE 6**  
HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2015. **60th Birthday Kimono (Kanreki Kimono)**.  
Mezzotint with relief; ink and color on paper. 23 1/8 x 17 3/8 inches (sheet); 17 3/4 x 12 7/8 inches (plate). Jordan Schnitzer  
Museum of Art, University of Oregon; Gift of Anne Rose Kitagawa & Ian Coleman in memory of Dick Easley; 2019:34.1



d



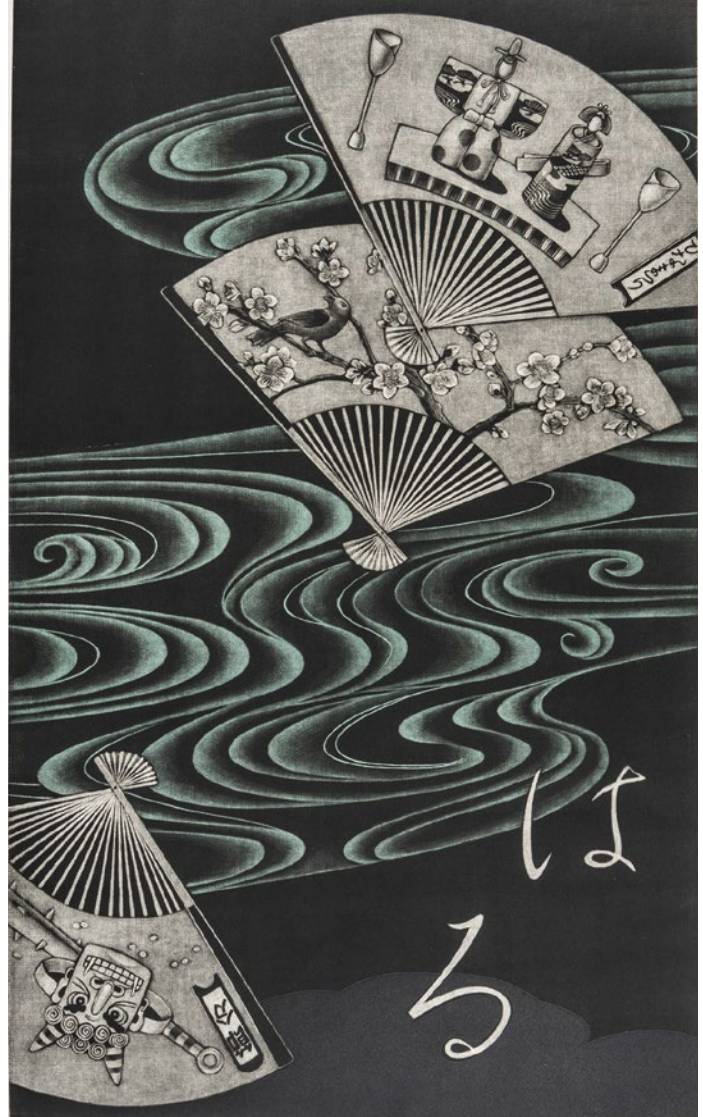
c

**PLATE 7**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2015. **Japanese Classic Calendar**. Mezzotint quadriptych with relief; ink and color on paper, edition 13/70. 30 x 72 inches. Jordan Schnitzer Museum of Art, University of Oregon; Gift of Katsunori Hamanishi; 2016:1.1a-d



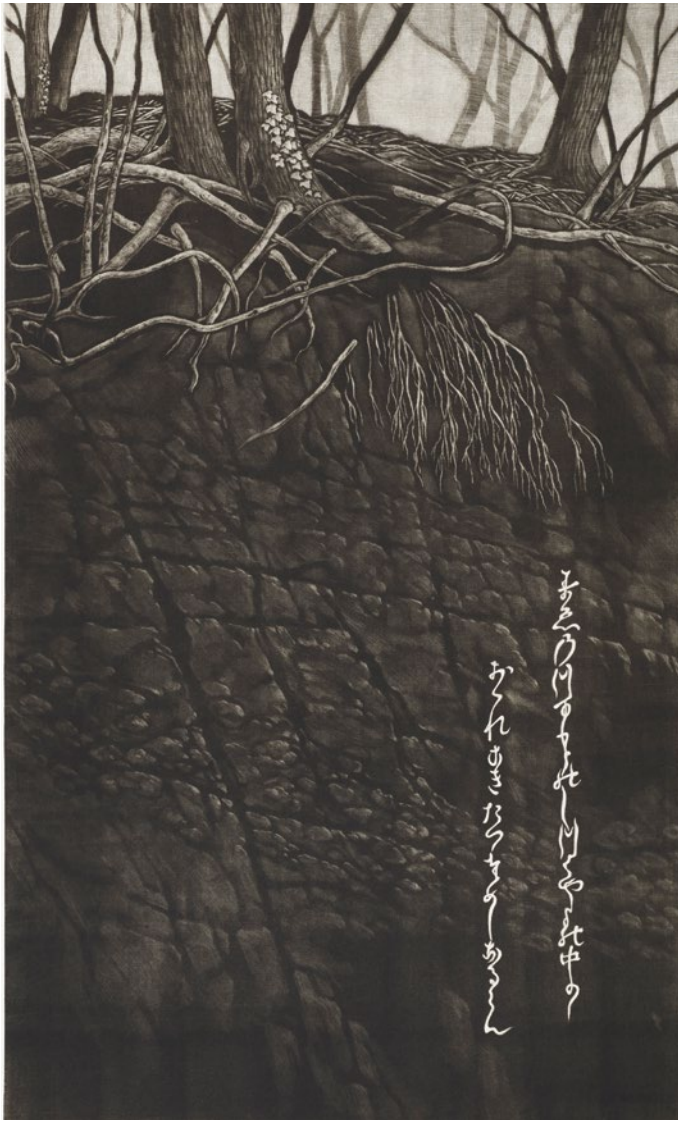
b



a

From right to left (in traditional Japanese order):

- a **Haru** (はる, 春, Spring): With fans representing *Hina matsuri* (雛祭り, Doll Festival), *Hatsune* (初音, First Warbler), and *Setsubun* (節分, Day before Spring).
- b **Natsu** (なつ, 夏, Summer): *Hanabi* (花火, Fireworks), *Tōrō nagashi* (灯籠流し, Floating Lanterns), and *Kodomo no hi* (こどもの日, Children's Day).
- c **Aki** (あき, 秋, Autumn): *Matsuri* (祭り, Festivals) and *Otsukimi* (お月見, Moon Viewing).
- d **Fuyu** (ふゆ, 冬, Winter): *Yuki usagi* (雪うさぎ, Snow rabbits) and *Shōgatsu* (正月, New Year).



*Sue no tsuyu*                      Dew on the treetops,  
*Moto no shizuku ya*              Drippings on the forest floor –  
*Yo no naka no*                      In the midst of life  
*Okure sakidatsu*                These are emblems of the span  
*Tameshi naramu[naruran]*      Between the first and last to go.

Sôjô Henjô (遍昭 or 遍照, 816-890)

Poem 757 in Book 8 of *Shinkokin wakashû* (新古今和歌集, New Collection of Poems Ancient and Modern), translated by Edwin A. Cranston, *A Waka Anthology: Grasses of Remembrance*, p. 891



*Au koto no*                        If we were to  
*Taete shi nakuwa*                Never meet again,  
*Nakanaka ni*                      I would not complain  
*Hito o mo mi o mo*                about her  
*Urami zaramashi*                or my predicament

Chunagon Asatada (中納言朝忠, Fujiwara no Asatada, 藤原朝忠, 910-966)

Poem 44 in the *Ogura hyakunin isshu* (小倉百人一首, One Hundred Poets, One Poem Each), translated by Akiko Walley.

**PLATE 8**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2017. **The Four Elements: Earth, Fire, Air, Water.** Mezzotint quadriptych with relief; ink, color and gold on paper, edition 6/70. 29 3/4 x 72 inches. Jordan Schnitzer Museum of Art, University of Oregon; Purchase of Japanese art in memory of Dick Easley with donations from Ina Asim, Robert Carolan & Kathleen Wiley, Deborah Casey & John Witte, Joan Claffey & Anthony Meyer, Eric & Nancy Corneliussen, James Earl and Louise Bishop, Mathews & Sondra Fish, Greg FitzGerald & Susan Cox, Mari & Mark Dembrow, Jill Hartz & Richard Herskowitz, Cecelia & Ronald Head, Andrea & Ted Heid, Adriana Huyer & Robert Smith, Esther JacobsonTepfer & Gary Tepfer, Kazuko & Bong Hyuk Kay, Sherrill Kirchhoff, Anne Rose Kitagawa & Ian Coleman, John & Kathy Kitagawa, Calvin & YiHua Lin, Helen & Yto Lin, Eugene Liu, Asako Matsumoto, Glenn May & Helen Liu, Duane & Maureen Mayhew, Ken McClain & Maria BolanosMcClain, John & Mary Meacham, Larry & Laree Morgensern, John & Susan Moseley, Dale & Connie Mueller, James & Jennifer Newton, Alice Parman, Karen & Richard Pfunder, Chingling & Joel Reed, George & Gwen Rhoads, Frank Rossini, Linda & Martin Sage, Deidre & Clinton Sandvick, Ronald Saylor & Pamela Whyte, Howard & Marvy Schuman, Elizabeth Search & Charles Search, Jr., John & Dene Sihler, Craig Starr & Sandy Sheetz, Christina Svarverud, The Taiwanese Association of Eugene Oregon, Phillis & Mitch Temple, James & Barbara Walker, Douglas & Jean Walker, Akiko & Glynne Walley, Charles & Leslie Wright, and Tsuili Wu; 2017:30.1a-d



b

*Aki kinu to*                    Although to the eye  
*Me ni wa sayaka ni*        it cannot clearly be seen  
*Mienedomo*                that autumn has come,  
*Kaze no oto ni zo*         still I find myself surprised  
*Odorokarenuru*            by the whisper of the breeze

Fujiwara no Toshiyuki Ason (藤原敏行朝臣, ?-901 or 907)

Poem 169 in Book 4 (Autumn jo) of the *Kokinshū* (古今集) *Kokin wakashū* (古今和歌集, Collection of Japanese Poems of Ancient and Modern Times), translation from <https://Inhammer.livejournal.com/236038.html>

From right to left (in traditional Japanese order):

- a **Water**
- b **Wind**
- c **Fire**
- d **Earth**

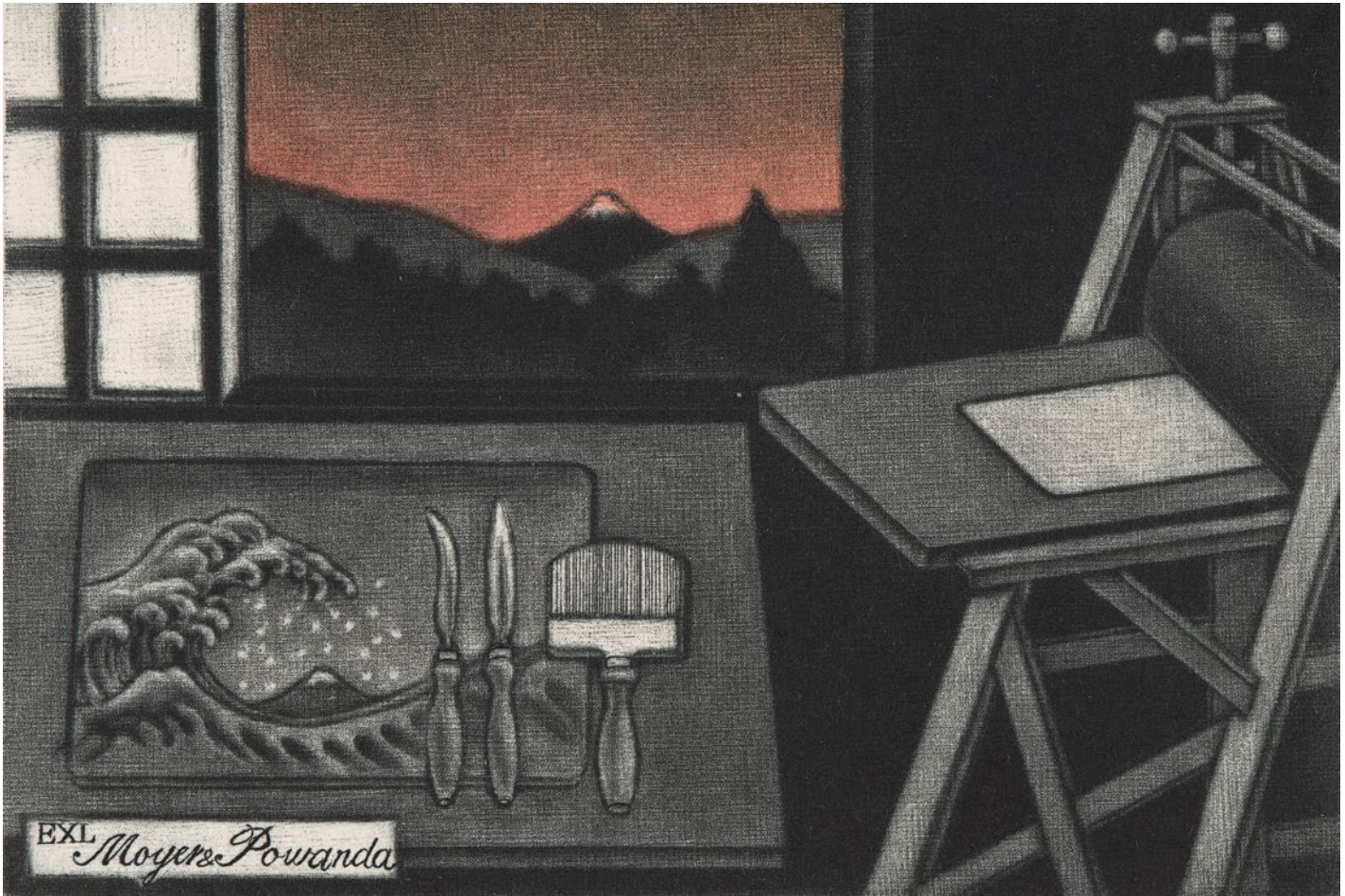


a

*Ura chikaku*                Snow falling  
*Furikuru yuki wa*         Near the shore  
*Shiranami no*             Looks as if the white waves  
*Sue no Matsuyama*       Might cover  
*Kosuka to zo miru*        Pine Mountain of Sue

Fujiwara no Okikaze (藤原興風, early 10th century)

Poem 326 in Book 6 of the *Kokinshū*, translation from "Images of Fidelity and Infidelity in Kosode Design" p. 338 in *Currents in Japanese Culture: Translations and Transformations* by Amy Vladeck Heinrich



**PLATE 9**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**Ex. Libris Card with Mezzotint Printmaking Tools by Window and View of Mount Fuji, with cartouche reading "Moyer & Powanda"**

Mezzotint with relief; ink and color on paper

5 ½ x 6 ¾ inches (sheet); 3 ⅛ x 4 ¾ inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.1

**PLATE 10**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2018

**Untitled [JSMA Campbell Courtyard with Gertrude Bass Warner quotation]**

Mezzotint with etching and relief; ink and color on paper with sprinkled gold, ed. 1/50

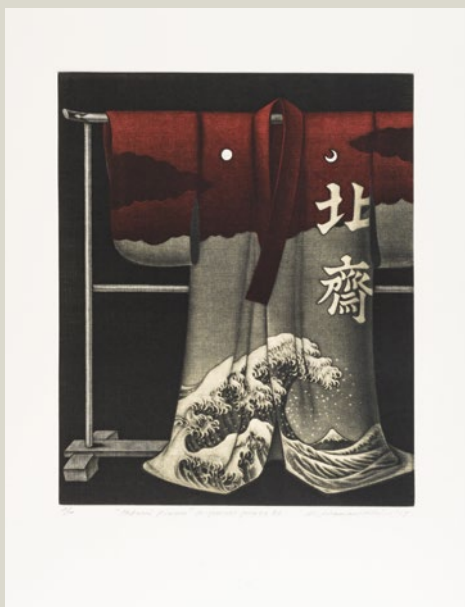
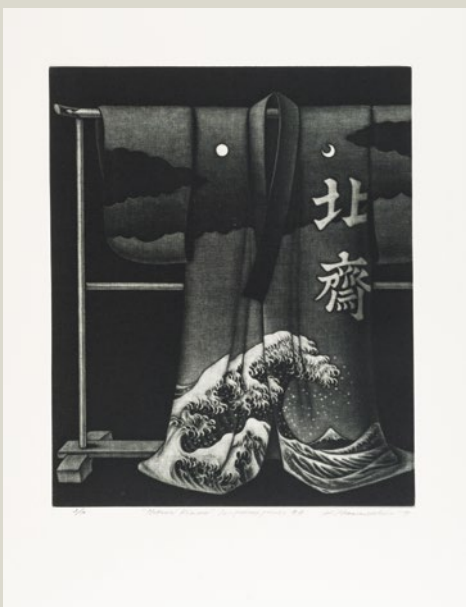
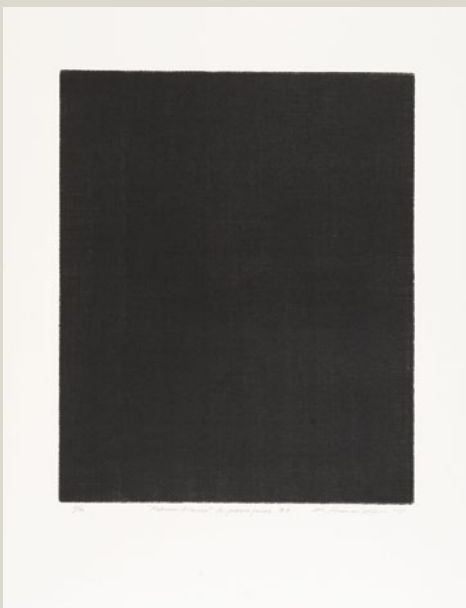
8 ½ x 6 ⅛ inches (sheet); 6 ⅛ x 4 inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Hamanishi Katsunori

2018:27.1



When the Jordan Schnitzer Museum of Art decided to commission a work of art to celebrate its eighty-fifth anniversary in the Spring of 2018, Hamanishi Katsunori seemed the ideal artist to ask. The resulting richly colored and textured mezzotint (**PLATE 10**) depicts the museum's Prince Lucian Campbell Memorial Courtyard along with a quote from museum founder Gertrude Bass Warner (1863-1951) "*...the love for the beautiful, the understanding of which makes the whole world kin,*" which exemplifies the cross-cultural dialogue that has always been the museum's core mission.



# “Hokusai Kimono” In-Process Print Series

During the JSMA Japan Tour in March 2017, collectors Elizabeth Moyer and Michael Powanda visited the studio of Japanese master printer Hamanishi Katsunori. Inspired by a famous series of *shinhang*a woodblock prints by YOSHIDA Hiroshi (吉田博, 1876-1950) that deftly express different times of day and atmospheric conditions through the skillful manipulation of woodblocks and colors, they commissioned Hamanishi to produce a series of kimono-themed prints to explain his mezzotint-making process. While considering the design possibilities for this clever, technique-savvy commission, Hamanishi set himself the additional challenge of referencing the *Ex Libris* print that Moyer and Powanda commissioned (see **PLATE 9**, p. 54), which invokes the famous woodblock print designed by KATSUSHIKA Hokusai (葛飾北斎, 1760-1849) that depicts the “Great Wave” and a coastal view of Mount Fuji, which is not far from Hamanishi’s home.

Hamanishi relished the challenge of explaining his printmaking technique in graphic form and created an ingenious composition featuring a *kosode* (小袖, small-sleeved robe) decorated with large characters reading “Hokusai,” the silhouette of the Great Wave, and a small sun and moon. This striking robe is shown draped over an elegant lacquered wooden clothing rack (衣桁, *ikō*) in a type of pictorial composition known as *tagasode* (誰か袖, literally “whose sleeves?”), which became popular in Japan during the Momoyama (1578-1615) and early Edo (1615-1868) periods—another clever reference to traditional Japanese art.

In order to explain his mezzotint process, Hamanishi produced a seven-print series using four full-sized copper plates to apply black ink, the first three of which (pp. 60, 61 and 62) were created only to illustrate sequential stages of the process. [If he had been commissioned to produce only the final print, Hamanishi would have worked a single mezzotint plate through all four stages.] Two shaped, aluminum relief-printing plates (p. 64) were then used to apply color (p. 65) to a blank sheet on which Hamanishi then printed the fourth (final) black-and-white composition (p. 67, with combined result on p. 68). The last step was to hand apply gold leaf to the clouds that enliven the sleeves of the kimono (p. 69). The entire sequence is illustrated opposite, proceeding from upper left to lower right, and the various steps of the process are described in detail on the following pages.

The JSMA is deeply indebted to Elizabeth Moyer and Michael Powanda for their generous donation of a complete set of the wonderful “**Hokusai Kimono**” **In-Process Print Series** and to Hamanishi Katsunori for thoughtfully gifting his original sketch and template.

HAMANISHI Katsunori (浜西勝則, born 1949)

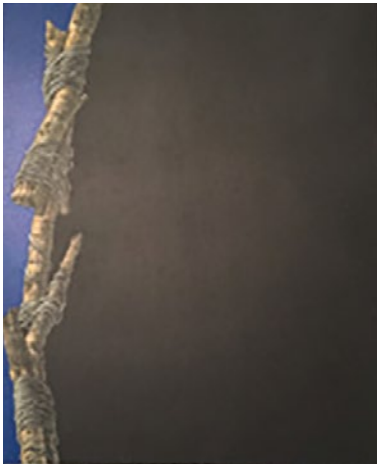
Japanese; Heisei period, 2017

“Hokusai Kimono” In-Process Print Series:

Upper row left: **Preliminary Sketch**, SC2017:23.3; Upper row center: **Transfer Template**, SC2017:23.4; Upper row right: **Print No. 1**, 2017:23.2a

Middle row left: **Print No. 2**, 2017:23.2b; Middle row center: **Print No. 3**, 2017:23.2c; Middle row right: **Print No. 4**, 2017:23.2d

Lower row left: **Print No. 5**, 2017:23.2e; Lower row center: **Print No. 6**, 2017:23.2f; Lower row right: **Print No. 7**, 2017:23.2g

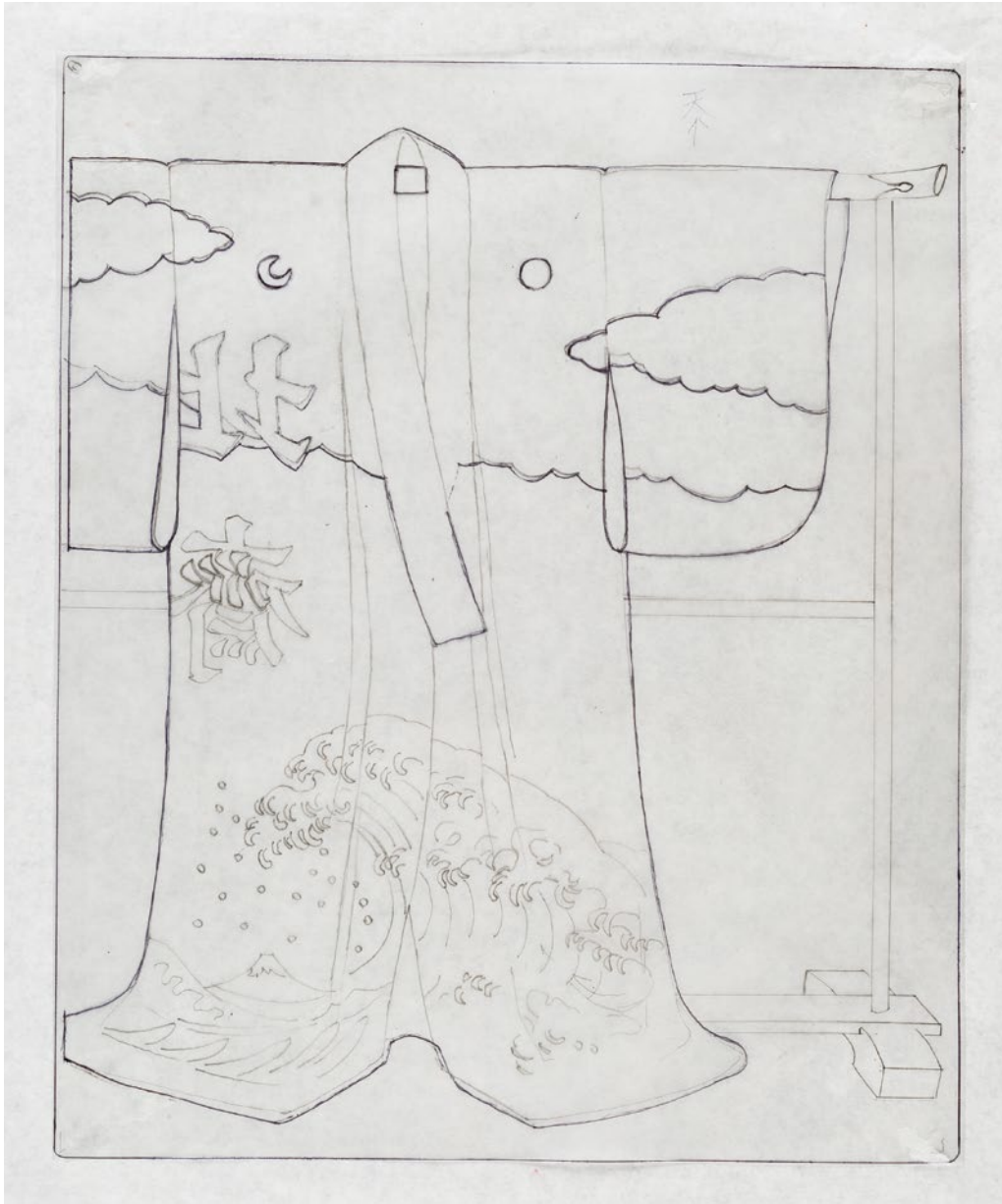


**Figure 1**  
 (Verso of PLATE 1)  
 HAMANISHI Katsunori (浜西勝則, born 1949)  
 Japanese; Heisei period, 1994  
**Division-Work #45**  
 Mezzotint; ink, color and gold on paper, edition of 50  
 [Full original size: 23 ½ x 14 ⅞ inches]  
 verso of Plate 1



**PLATE 1**  
 HAMANISHI Katsunori (浜西勝則, born 1949)  
 Japanese; Heisei period, 2017  
**Preliminary Sketch for "Hokusai Kimono" In-Process Print Series**  
 Graphite on paper  
 13 7/8 x 11 ½ inches (sheet); 11 7/8 x 9 7/8 inches (image)  
 Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Artist  
 SC2017:23.3

Hamanishi's initial sketch for the *Hokusai Kimono* series (**PLATE 1**) was executed in pencil on paper on the back of a fragment from one of his 1994 mezzotints (**Division - Work #45**, Fig. 1). He outlined the composition, carefully distributing the image of the Great Wave across the bottom of the kimono, with characters reading "Hokusai" (北齋) running down the right side and a tiny sun and moon on the robe's chest (where kimono are often decorated with family crests, or *kamon*, 家紋). Characteristic *Rinpa*-style scallop-edged clouds appear to waft across the robe's sleeves. The kimono is suspended from the upper bar of the clothing rack and drapes symmetrically, with a slight opening in the center.



**PLATE 2**

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2017. **Template for "Hokusai Kimono"** In-Process Print Series. Ink on paper. 19 ¼ x 15 ⅝ inches (sheet); 12 x 10 inches (image). Jordan Schnitzer Museum of Art, University of Oregon; Gift of the Artist. SC2017:23.4

The ink template (**PLATE 2**) is a mirror image of Hamanishi's initial drawing executed on translucent paper by tracing over his preliminary sketch. He then flipped the template over and placed it on a piece of carbon paper over the metal printing plates in order to trace and transfer the design.



**PLATE 3**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

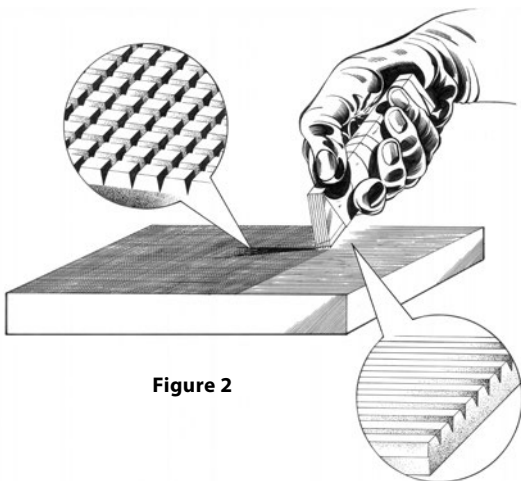
**"Hokusai Kimono" In-Process Print No. 1**

First printed sheet showing partial roughening of the mezzotint plate; ink on paper, edition 2/10

17 ¾ x 14 ¾ inches (sheet); 11 7/8 x 9 7/8 inches (plate)

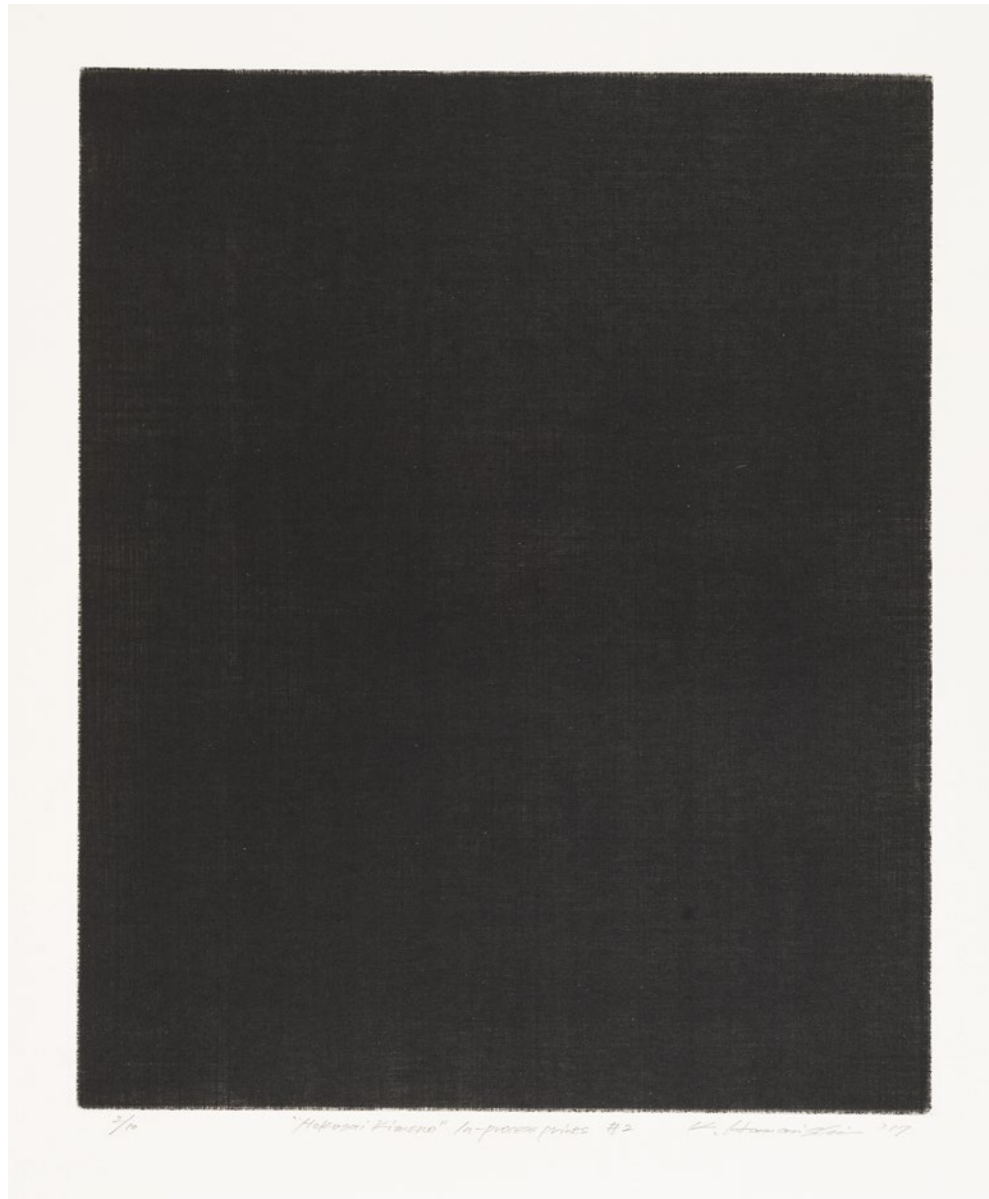
Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2a



**Figure 2**

The first black-and-white print but third image in the series (**PLATE 3**) shows the first stage of the mezzotint-making process: the initial texturing of the metal plate. Hamanishi used a homemade texturing tool (made by carefully taping together a number of inexpensive utility-knife blades, see Fig. 2, opposite, and Fig. 24 on p. 36) to create a matrix of horizontal and vertical lines by repeatedly scoring the metal plate. His use of this technique in kimono-themed prints affords a surprisingly illusionistic approximation of the warp and weft of fine fabric.



**PLATE 4**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 2**

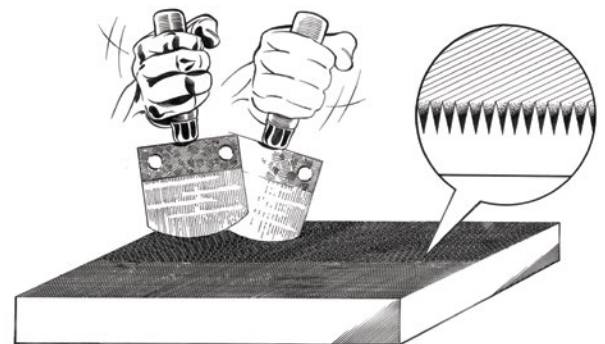
Second printed sheet showing complete roughening of mezzotint plate; ink on paper, edition 2/10

17 3/4 x 14 3/4 inches (sheet); 11 7/8 x 9 7/8 inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2b

The second black-and-white print but fourth image in the series (**PLATE 4**) shows the second stage in Hamanishi's mezzotint-making process, in which he reinforced the parallel vertical and horizontal lines created in step one by laboriously texturing the entire surface of the metal plate with a mezzotint rocker (see Fig. 3, opposite, and Fig. 2 on p. 24). Rocking is the first stage in the creation of most mezzotints and results in a metal plate covered with thousands of tiny burrs that hold ink to create rich, velvety black tones.



**Figure 3**



**PLATE 5**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 3**

Third sheet showing partial burnishing and scraping of mezzotint design; ink on paper, edition 2/10

17 ¾ x 14 ¾ inches (sheet); 11 ⅞ x 9 ⅞ inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2c

The third black-and-white print but fifth image in the series (**PLATE 5**) shows the next stage in Hamanishi's process, in which he used his paper template with carbon paper to transfer the outline and basic decoration of the kimono onto the metal printing plate. He then articulated those designs using burnishers (see Fig. 3 on p. 24) and scrapers (see Fig. 4, p. 24) to smooth down the burrs he previously created in areas that needed to be lighter in tone. Because he had not yet transferred the silhouette of the kimono stand, the robe appears to hover in midair.



**Figure 4**

After using a roller to apply black ink to the metal printing plate, Hamanishi uses his bare hand to wipe away any excess before placing the plate beneath a piece of gently moistened paper and running them through the press.



**Figure 5**

Hamanishi prepares to run the plate and paper through the printing press during an August 2017 mezzotint demonstration assisted by University of Oregon Printmaking and Fibers Studio Tech Mika Boyd.



Figure 6



Figure 7



**PLATE 6**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 4**

Fifth sheet showing irregular color relief plates (only); colored ink on paper, edition 2/10

17 ¾ x 14 ¾ inches (sheet); 10 ⅞ x 8 ⅞ inches (irregular plate)

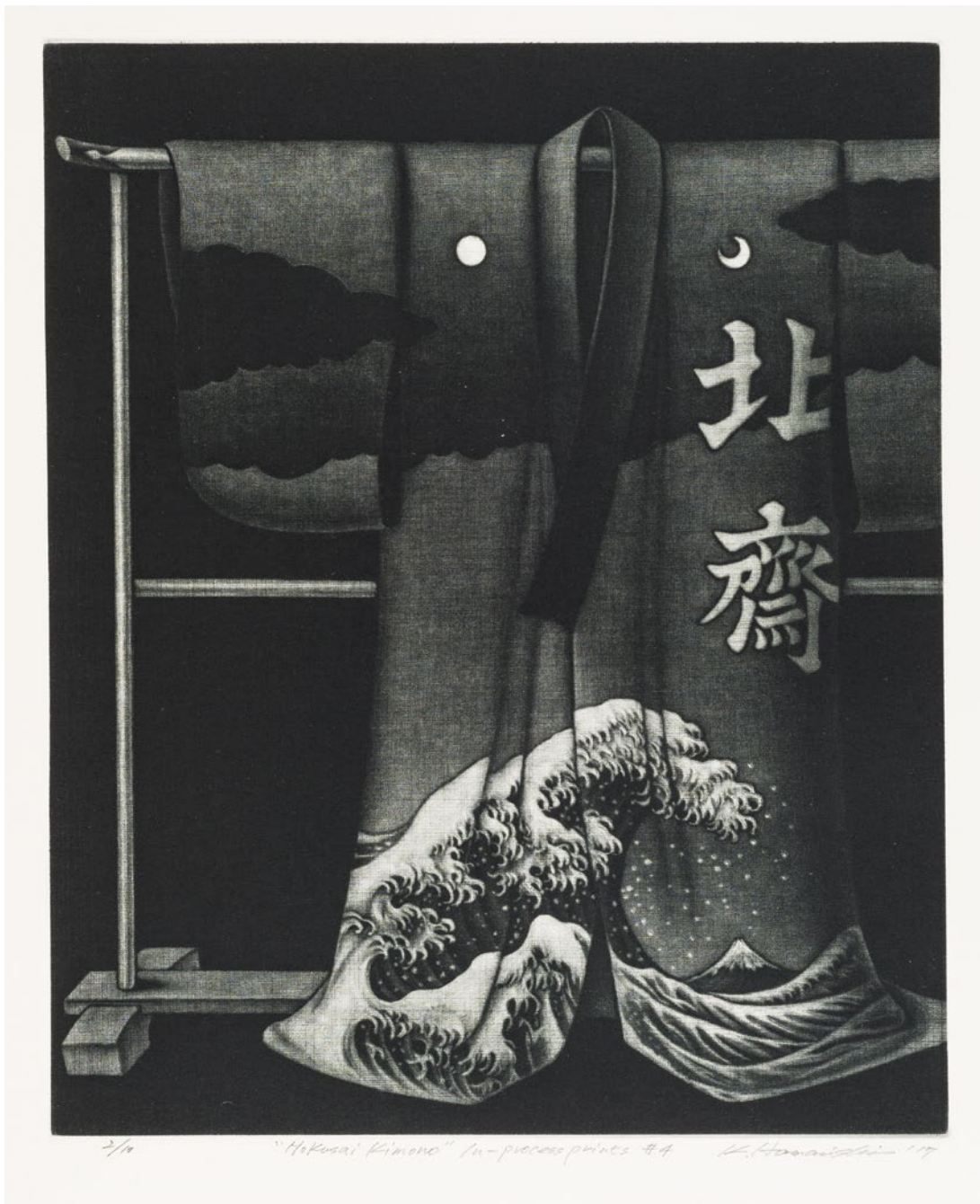
Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2d

The fourth print but sixth image in the series (**PLATE 6**) shows the isolated impression made by two shaped aluminum relief-printing plates (Fig. 6) that Hamanishi carefully used his template (**PLATE 2** on p. 59) to place on a blank sheet of paper before running them through his printing press (Fig. 7) to apply red oil paint to the top and pale yellow to the bottom section of the kimono. To prepare the oil paint for printing, he used tissue or Japanese paper to absorb some oil, creating a slightly drier medium.



**Figure 8**  
HAMANISHI Katsunori (浜西勝則, born 1949)  
Japanese; Heisei period, 2017  
**Printing Plate for "Hokusai Kimono" In-Process Print No. 4**  
Copper  
11 7/8 x 9 7/8 inches  
Courtesy of the Artist



**PLATE 7**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 5**

Fourth sheet showing complete scraping and burnishing of mezzotint design; ink on paper, edition 2/10

17 ¾ x 4 ¾ inches (sheet); 11 ⅞ x 9 ⅞ inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2e

**PLATE 7** shows an isolated view of the fourth black-and-white print but seventh image in the series, which in actuality Hamanishi printed over the color relief print (**PLATE 6** on p. 65) to achieve the full-color image (**PLATE 8** on p. 68). Close scrutiny of the final copper mezzotint plate (Fig. 8) shows that he skillfully used burnishers and scrapers to lighten the Great Wave, the Chinese characters, and the sun and moon on the robe and to articulate the kimono stand so they appear to materialize out of the surrounding darkness.



**PLATE 8**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 6**

Sixth sheet showing addition of relief color over mezzotint design; ink and color on paper, edition 2/10

17 ¾ x 14 ¾ inches (sheet); 11 ⅞ x 9 ⅞ inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda

2017:23.2f

The sixth print but eighth image in the series (**PLATE 8**) shows the effect of Hamanishi's printing the final black-and-white mezzotint (**PLATE 7**, p. 67) on the same sheet as the two shaped aluminum color relief plates (featured in isolation in Fig. 6 and **PLATE 6** on pp. 64-65).



**PLATE 9**

HAMANISHI Katsunori (浜西勝則, born 1949)

Japanese; Heisei period, 2017

**"Hokusai Kimono" In-Process Print No. 7 Final**

Final sheet showing application of gold over mezzotint with relief; ink, color and gold leaf on paper, edition 2/10

17 3/4 x 14 3/4 inches (sheet); 11 7/8 x 9 7/8 inches (plate)

Jordan Schnitzer Museum of Art, University of Oregon; Gift of Elizabeth D. Moyer & Michael C. Powanda  
2017:23.2g

The seventh and final print but ninth image in the series (**PLATE 9**) was enhanced through the application of gold. Hamanishi first applied colorless pigment to the scalloped cloud forms, then carefully used tweezers to place paper-thin sheets of gold leaf (Fig. 9), allowing the pigment to dry before rubbing away excess gold to create clean edges. This addition augments the decorative flavor of the design and references the use of metallic leaf in traditional Japanese lacquer, paintings, and textiles. While making final aesthetic decisions about the series, Hamanishi experimented with a *maki-e* (蒔絵, literally "sprinkled-picture") application of tiny flecks of gold, but for the formal edition he used a more uniform application of gold leaf.



**Figure 9**



# HAMANISHI Katsunori 浜西勝則

## Biography

1949	Born in Hokkaidō
1973	Graduated from Arts Course of Tōkai University, Tokyo
1974-1987	Part-time Lecturer at Arts Course of Tōkai University, Tokyo
1986-1987	Visiting Artist at Cleveland Art Institute, Cleveland, OH, U.S.A.
1987-1988	Studied at University of Pennsylvania Graduate School, PA, U.S.A. as Research Artist of the Japanese Government Overseas Program for Artists Scholarship
1986-1987	Visiting Artist at Cleveland Art Institute, Cleveland, OH, U.S.A.
1988	Visiting Professor at University of Alberta, Edmonton, Canada Worked as Exchange Artist of Japan & Canada at Windsor, Canada
1989	Part-time Lecturer at Tamagawa University (through 2015) Part-time Lecturer at Yokohama College of Art (through the present)
1997	Visiting Professor at Bradley University, Peoria, IL, U.S.A.
2000	Part-time Lecturer at Tohoku Junior College (through 2005)
Current	Member of the Japan Print Association Member of the Shun-yo-kai
Studio	Kanagawa, Japan

## CV

1974-1987	Part-time Lecturer in the Department of Arts, Faculty of Liberal Arts, Tōkai University, Tokyo
1989-2015	Part-time Lecturer, Faculty of Arts, Tamagawa University
1989 ongoing	Part-time Lecturer, Yokohama College of Art and Design, Yokohama
1997	Visiting Professor Bradley University, Peoria, IL
2000-2005	Part-time Lecturer, Tokohu Gakuen Junior College, Shizuoka

## **Exhibitions & Prizes**

- 1979 Ibiza Graphic, Grand Prize, Spain
- 1982 Grenchen International Print Exhibition, Grand Prize, Switzerland
- 1983 Cabo Frio International Print Biennale, Grand Prize, Brazil  
International Grafic Biennale-Frechen, Seventh Prize, Germany
- 1984 International Mezzotint Competition, Third Prize, U.S.A.
- 1985 Listowel International Print Biennale, Honorable Prize, Ireland
- 1987 ROC International Print Exhibition, Gold Prize, Taiwan  
Valparaiso International Fine Arts Exhibition, Excellence Award, Chile
- 1989 Bharat Bhavan International Print Biennale, Excellent Award, India
- 1999 Yamamoto Kanae Print Exhibition, Commendable Award, Japan
- 2003 Ankara Ex-Libris Society International Bookplate Competition,  
Honorable Mention
- 2004 "Japanese Masters of Mezzotint Exhibition,  
Worcester Art Museum, Worcester, MA, U.S.A.
- 2005 "Out of The Darkness" Exhibition, London, U.K.
- 2010 Publication of Work Commemoration Exhibition, Rozin Museum,  
Shanghai, China
- 2012 "Art of Darkness: Japanese Mezzotints from the Hitch Collection" Exhibition, Smithsonian  
Institution, Washington, D.C., U.S.A.
- 2013 Art Institute Chicago Exhibition, Chicago, IL, U.S.A.
- 2014 Sint-Niklaas Museum, Belgium
- 2015 State Museum of Oriental Art, Russia
- 2015 One man show (Tolman Collection Gallery, Tokyo, Japan)
- 2016 One man show (Gallery 18, London, UK)  
Tribuna Graphic 2016 (Cluj Napoca Art Museum, Rumania)  
Ex Libris One man exhibition (Sint-Niklaas Museum, Belgium)
- 2017 One man show (White Lotus Gallery, USA)
- 2018 The 37<sup>th</sup> FISAE Congress in Prague 2018, Grand Prize, Prague, Czech Republic  
Mezzot'India Exhibition (Bihar Museum, Patna, India)

## **Other International Print Exhibitions**

- British International Print Biennale, U.K.
- Miedzynarodowe Biennale Grafiki, Poland
- Biennial of Graphic Art Yugoslavia-Ljubiana, Yugoslavia
- Norwegian International Print Biennale, Norway
- Inter Graphic Exhibition, Germany
- Miami Graphic Biennial, U.S.A.
- Baruna International Print Biennale, Bulgaria
- International Biennial Exhibition of Print in Seoul, Korea
- Premio internazionale Biella per l'incisione, Italy
- Bharat Bhavan International Print Biennale, India

## **Collections**

Alberta University, Edmonton, Canada  
Art Gallery of New South Wales, Sydney, Australia  
Art Institute of Chicago, Chicago, IL  
Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C.  
Boise Art Museum, Boise, ID  
British Museum, London, U.K.  
Canberra Museum and Gallery, Canberra, Australia  
Cincinnati Art Museum, Cincinnati, OH  
Cleveland Museum of Art, Cleveland, OH  
Fine Arts Museums of San Francisco, San Francisco, CA  
Higashi Hiroshima City Art Museum, Higashi Hiroshima, Japan  
Hokkaido Museum of Modern Art, Sapporo, Japan  
Jordan Schnitzer Museum of Art, Eugene, OR  
Kurobe City Art Museum, Toyama, Japan  
Library of Congress, Washington D.C.  
Metropolitan Museum of Art, New York, NY  
Milwaukee Art Museum, Milwaukee, WI  
Minia University, Minya, Egypt  
Modern Graphic Art Museum in Giza, Egypt  
Morikami Museum and Japanese Gardens, Delray Beach, FL  
Museum of Contemporary Art, Skopje, Yugoslavia  
Museum of Contemporary Art, Oslo, Norway  
Museum of Fine Arts, Boston, MA  
Museum of Modern Art, New York, NY  
National Museum of Art, Osaka, Japan  
National Museum Krakow, Poland  
National Taiwan University of Arts  
New Orleans Museum of Art, New Orleans, LA  
Osaka Contemporary Art Center, Osaka, Japan  
Philadelphia Museum of Art, Philadelphia, PA  
Pushkin State Museum of Fine Arts, Moscow, Russia  
Rockford College, Rockford, IL  
Seiji Togo Memorial Sompo Japan Nipponkoa Museum of Art, Tokyo, Japan  
State Museum of Majdanek, Lublin, Poland  
State Museum of Oriental Art, Moscow, Russia  
Taipei Fine Arts Museum, Taipei, Taiwan  
Tikotin Museum of Japanese Art, Haifa, Israel  
Ukrainian Independent Center of Contemporary Art, Lviv, Ukraine  
University of Pennsylvania, Philadelphia, PA  
Worcester Art Museum, Worcester, MA  
and others



## Catalogue Raisonné

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HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 1997. "Monument with Standing Beast" by Jean Debuffet (detail). 1 of 7 mezzotints in the *Viva Chicago* portfolio; ink on paper. Each: 23 ¼ x 10 ⅛ inches (sheet); 17 ⅞ x 5 ⅞ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Lee Michels Fund Purchase. 2012:4.1-7

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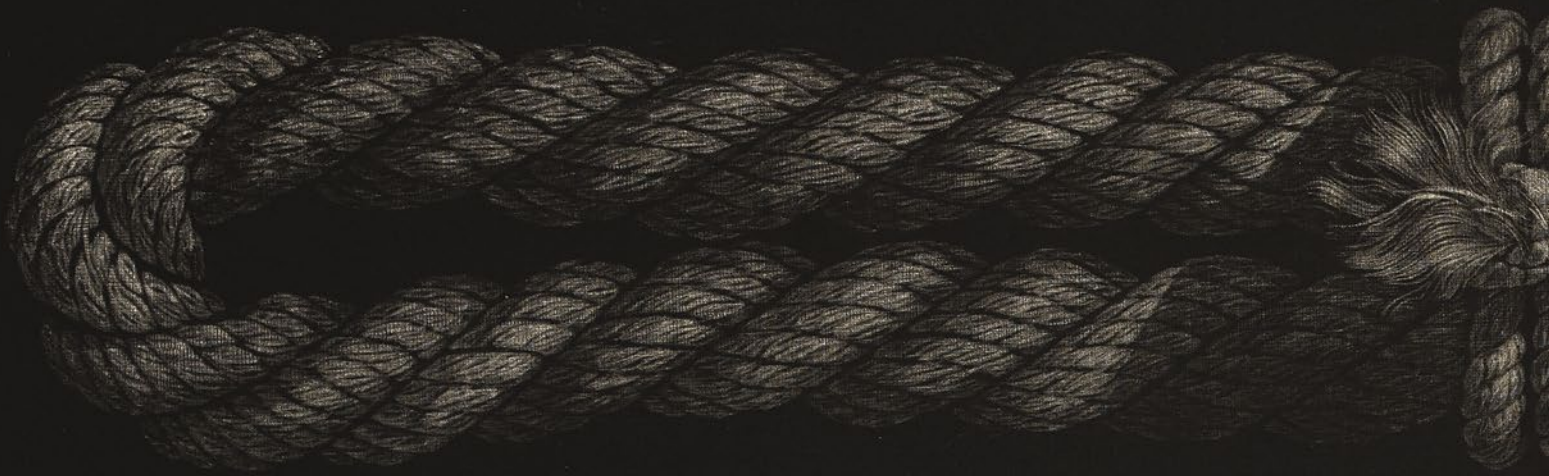


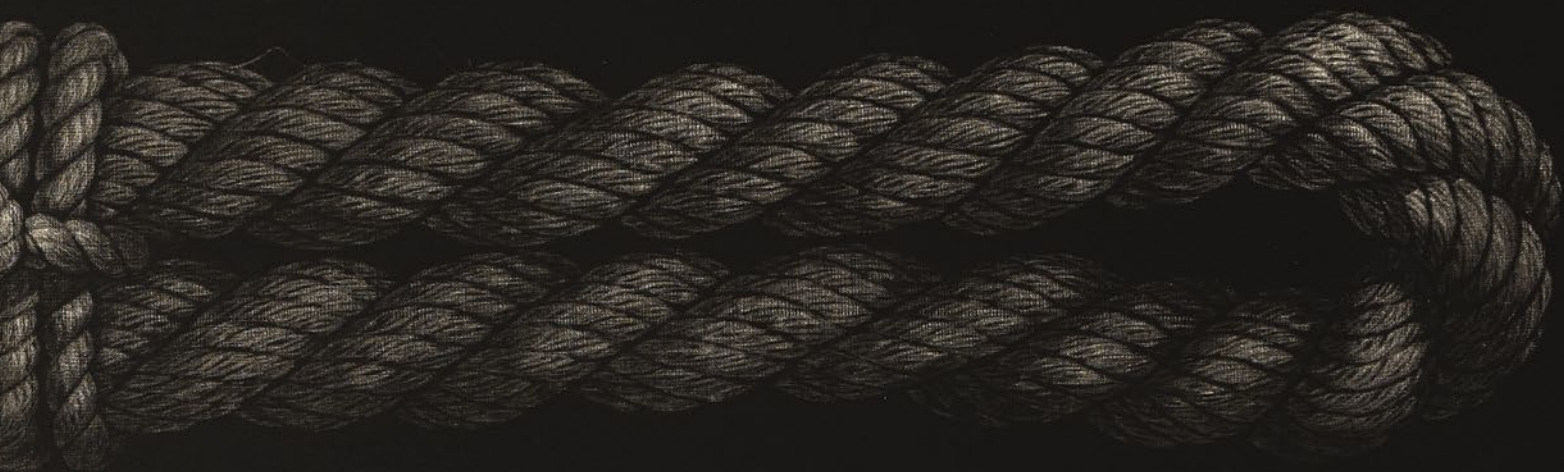
Following page:

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Shōwa period, 1981. **Connection - Variation No. 7**. Mezzotint; ink on paper, edition 25/30. 22 ¼ x 29 ⅝ inches (sheet); 17 ¾ x 23 ⅜ inches (plate). Jordan Schnitzer Museum of Art, University of Oregon; Purchase in memory of Dick Easley with donations from Diana Learner & Carolyn Simms; 2019:15.1

Cover:

HAMANISHI Katsunori (浜西勝則, born 1949). Japanese; Heisei period, 2003. **Silence - Work No. 7** (detail). Mezzotint; ink and gold on paper, edition AP 1/7. 7 ⅜ x 17 ⅝ inches. Promised Gift





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This publication was produced with private support from collectors Dr. Elizabeth D. Moyer and Dr. Michael C. Powanda. A small selection of the works discussed were displayed in the special exhibition ***Evocative Shadows: Art of the Japanese Mezzotint***, on view at the Jordan Schnitzer Museum of Art from October 26, 2019 through Summer 2020. The exhibition was curated by Anne Rose Kitagawa, Chief Curator of Collections and Asian Art, and Akiko Walley, Maude I. Kerns Associate Professor of Japanese Art, Department of the History of Art and Architecture, University of Oregon, and was made possible by JSMA members.

Editors: Anne Rose Kitagawa and Akiko Walley  
Designer: Mike Bragg  
Printed through Four Colour Print Group

Illustrations by Ian C. Coleman (Fig. 2, Fig. 3 and Fig. 4 on p. 24; Fig. 2 on p. 60; Fig. 3 on p. 61)

Photo credits:

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Hamanishi Katsunori (Fig. 1, p. 22; Fig. 5, p. 25; Fig. 9 and Fig. 10 on p. 29)

The British Museum (Fig. 1 on p. 13)

The Yokohama Museum of Art (Fig. 4 and Fig. 5 on p. 16)

The Portland Art Museum (Fig. 8 on p. 18)

Mike Bragg (p. 38; Fig. 4 and Fig. 5 on p. 63; Fig. 9 on p. 69; p. 70)

Anne Rose Kitagawa (Fig. 8 on p. 66)

Jim and Barbara Walker (p. 9; Fig. 25 on p. 37)

Akiko Walley (portrait on dust jacket; Fig. 2, Fig. 3 and Fig. 4 on p. 24; Fig. 26 on p. 37; p. 77)

ISBN-13: 978-0-9995080-6-0

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\$30.00  
ISBN 978-0-9995080-6-0  
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