

PRESS KIT

Temporary Exhibition

ITÔ SHINSUI TRADITION AND MODERNITY
01.03.2018 – 20.05.2018



ITÔ SHINSUI. *BEFORE THE MIRROR*, 1916
WOODBLOCK PRINTS WITH INK AND PIGMENTS ON PAPER
© TAIYO NO HIKARI FOUNDATION, JAPAN, 2018

Fundació Joan Miró *  Barcelona

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Press Release

Itō Shinsui. Tradition and Modernity

Fundació Joan Miró

1 March – 20 May 2018

Curator: Akiko Katsuta

The Fundació Joan Miró presents *Itō Shinsui. Tradition and Modernity*, an exhibition that explores the works of this renowned painter and great master of *shin hanga*, one of the most important movements in twentieth-century Japanese printmaking.

Curated by Akiko Katsuta, the exhibition gathers close to sixty of the artist's best woodblock prints, produced between 1916 and 1964, from the Taiyo no Hikari Foundation.

The show is completed with Joan Miró's *Portrait of Enric Cristòfol Ricart* (1917), loaned by the MoMA collection for this occasion. It is one of the earliest manifestations of the connections between Miró's work and Japanese thought and art.

This new project emerged from the lasting collaboration between the Fundació Joan Miró and Kazumasa Katsuta, one of the leading private collectors of Joan Miró's work worldwide, a large part of whose collection has been on permanent display at the Fundació since 2001.

The Fundació's exhibition of the works of Itō Shinsui – Kazumasa Katsuta's father and one of the foremost advocates of the recognition of Japanese culture worldwide – is part of the programming held to commemorate the 150th anniversary of diplomatic relations between Spain and Japan, and is supported by Vilá Abogados and the Japan Foundation in Spain.

Barcelona, 28 February 2018. *Itō Shinsui. Tradition and Modernity* focuses on the print work of Itō Shinsui (1898-1972), who is generally known as one of the most prominent *nihonga* (literally, 'Japanese painting') artists and one of the most significant proponents of *shin hanga* ('new prints'), a movement that developed in Japan in the twentieth century. Shinsui achieved fame and commercial success, primarily with his depictions of women embodying the traditional Japanese ideal of beauty.

The Tension between Tradition and Modernity in Turn-of-the-Century Japan

With the restoration of the imperial rule in 1868, Japan underwent a transformation from a feudal society in the Edo period to a modern nation state under the 'enlightened rule' of Emperor Meiji. In an effort to achieve parity with industrialised nations in the West, numerous reforms were enacted that brought about drastic changes in social, economic and political spheres.

The arts were not immune to these changes. European painters and sculptors were invited to Japan to teach at the newly established art schools, while Japanese artists could travel abroad to study the new trends in Western art. However, this modernisation process was not without its downsides. Traditional workshops lost their patrons from the samurai ruling class. New technologies imported from the West threatened to render traditional crafts obsolete and the traditional woodblock print faced increasingly fierce competition from modern reprographic techniques such as photography and lithography.

For all these reasons, at the end of the nineteenth century, the *ukiyo-e* industry was in decline. Those 'pictures from a floating world,' inhabited by courtesans, samurais, geishas and Japanese *kabuki* actors, was no longer of interest to the Japanese urban population, which had embraced Western customs. Paradoxically, as a consequence of Japan opening up to the world, there was also a marked increase in the demand for woodblock prints by Edo period masters such as Harunobu, Utamaro, Hokusai and Hiroshige on foreign markets. From the 1860s onwards, original prints were exported in great numbers to Europe and America, where they had a profound impact on movements such as Impressionism and Art Nouveau.

This appreciation of traditional Japanese printmaking in the West – both in terms of its subject matter and of its materials and techniques – resulted in a reevaluation of this medium in Japan at a time when the country was in the process of reconsidering its identity. In the late 1880s, after a period of rapid and intense modernisation and Westernisation, Japanese intellectuals and senior officials began to question the uncritical reception of Western values. Within this search for a cultural identity, the Edo period – deemed a backward and underdeveloped until then – was promoted as the 'repository of Japanese culture'.

The trend of returning to native values also affected the visual arts. In 1890, *nihonga* ('Japanese-style painting') was established as a 'national' painting style as opposed to *yōga*, or 'Western style painting'. The division between a western-influenced and a native style can also be found in printmaking, represented by the avant-garde movement *sōsaku hanga* ('creative prints') and the revival movement *shin hanga* ('new prints,' heirs to the *ukiyo-e* tradition) respectively. Spurred by the initiative of the art dealer and publisher Watanabe Shōzaburō (1885-1962) and led by the master painter Itō Shinsui, a group of artists succeeded in preserving a space for traditional printmaking in the context of the new times, endowing it with a new sensibility.

Shin Hanga or the New Old Prints

*We have to observe the objects with great care, while
maintaining unique perspectives and consciousness
without the influence of previous images and traditions.*

Itō Shinsui, 1921

Shin hanga took shape in 1915, launched by the publisher Watanabe Shōzaburō, who had started his career as an antique dealer specialising in the export and reproduction of Edo period prints, in an attempt to revitalize the traditional Japanese woodblock industry. The movement prospered between 1915 and the outbreak of the Pacific War in 1942, briefly flourishing again between 1946 and the early 1960s. Both in terms of their production methods – involving a division of labour between the artist, the block carver, the printer and the publisher – and of their subject matter, these 'new prints' referenced the visual vocabulary of *ukiyo-e* and the Edo period, updating it with contemporary fashion and aesthetics.

Originally produced for a foreign (primarily American) market, *shin hanga* offered an idealised, romantic view of pre-industrial Japan; however, the new prints also enjoyed great popularity at home. Traditional depictions of beautiful women (*bijinga*), idyllic landscapes (*fūkeiga*) and handsome *kabuki* actors (*yakusha-e*) found resonance among the Japanese public, who yearned for rural landscapes and traditional values at a time of rapid changes throughout the country. Although the value of nostalgia of the past and their aestheticism has been questioned at times, *shin hanga* prints continue to be highly relevant today both for their technical accomplishment and for their significance as the product and the record of an era in which Japanese society was searching for its own cultural identity,

Itō Shinsui, an Artist of His Time



Itō Shinsui, c. 1954

Itō Shinsui, born in Tokyo in 1898, grew up in this period of intense transformations. Unlike many Japanese artists who studied following modern methods at schools founded after the model of Western art academies, Shinsui was trained in the master-disciple tradition. At the age of thirteen, he was accepted as a student by Kaburagi Kiyokata (1878-1972), one of the most respected painters of his time. From the age of fifteen to seventeen, Shinsui proved to be somewhat of a prodigy, and was invited to exhibit in group shows organised by the Japanese Ministry of Education and by artists' associations, receiving several honours and awards. In 1915, the publisher Watanabe Shōzaburō happened to see one of Shinsui's female portraits in a group show. Intrigued by the work, Watanabe sought Kiyokata's approval to approach the young artist, with the request to turn the painting into a print design. *Before the Mirror*, published the following year, marked the beginning of a fruitful collaboration that lasted over 40 years.

Shinsui's debut print had programmatic character for his very prolific career as a *shin hanga* artist. Over two-thirds of his print oeuvre consists of 'depictions of beautiful women,' whose trademarks are technical perfection, clear composition and hauntingly elegant expression, highly imbued with the spirit of its times. In keeping with the *bijinga* tradition, women are shown through the eyes of an unseen male viewer and depicted in a domestic environment, tending to typical female occupations. In addition, most of them are dressed and coiffed in a

traditional Japanese manner. At a time when Japanese women were dressing according to Western fashion and their social roles were shifting in the wake of a profound modernisation, Shinsui's demure beauties were the perfect embodiment of traditional Japanese femininity, which mass media and literature were actively promoting.

The success of Shinsui's *bijinga* almost overshadowed his strikingly original landscape prints, of great artistic value. Executed with expressive colours and unconventional compositions, they exude an intensity and creative power that are on a par with the works of the avant-garde *sōsaku hanga* artists. Shinsui advocated that the representation of landscapes had to be based on personal observation and not on the image established in classical literature. Aside from his depictions of Mount Fuji – the omnipresent national icon in the works of artists of all schools and styles – Shinsui portrayed almost no 'famous sites', instead choosing landscapes with which he felt a personal connection, in an approach more akin to the principles of Western art than to traditional East Asian conventions. In fact, the colour scheme and the treatment of light bear a stronger affinity to the works of Impressionist artists than to *ukiyo-e*.

Towards the end of his life, Shinsui ventured beyond the conventions of *bijinga* using modern means of expression to capture both the personality of the sitter and the pulse of contemporary everyday life. The most remarkable improvement in Shinsui's postwar paintings can be seen in his portraits, both of individuals and of groups. The artist's rendition of his master Kiyokata, painted in 1951, is now considered as one of the most representative works of modern Japanese portraiture. This trajectory earned him great popularity during his lifetime. In 1952, Shinsui was granted the title of Bearer of Intangible Cultural Assets, and in 1970 he received the Order of the Rising Sun. He died in 1972 at the age of 74, only two months after his master. Up until the end of his life, his motivation and creativity never flagged, nor did his efforts to innovate from tradition.

Itō Shinsui. Tradition and Modernity

Curated by Akiko Katsuta, *Itō Shinsui. Tradition and Modernity* presents a selection of more than fifty of the best woodblock prints by Itō Shinsui from his family's collection belonging to the Taiyo no Hikari Foundation. Produced from 1916 to 1964, the prints span the entire career of the renowned master of *shin hanga* and bear witness to the two main areas in his output: traditional portraits of women (*bijinga*) and idyllic landscapes (*fūkeiga*).

Some of the most salient pieces in the exhibition are:

- Shinsui's debut print *Before the Mirror*, still considered one of his best and most popular works.
- The selection also includes *Blackening the Eyebrows* (1928), a portrait of the actress Kawada Toshiko behind the scenes, the first of this type in modern Japanese art.
- *Kabuki Dance 'Kagamijishi'* (1950) is another one of the relevant pieces in the exhibition: the portrait of a *kabuki* actor in a female role, based on a painting from 1923 chosen for the exhibition at the Imperial Art Academy.
- Last of all, the exhibition also features Shinsui's iconic *Hair* (1952), commissioned by the Japanese Ministry of Education, Culture, Sports and Science to commemorate the artist's appointment as Bearer of Intangible Cultural Assets.

To further explore the virtuosity of the techniques and procedures used in designing the images and producing the prints, the center of the exhibition space features the series of sketches for *Gifu-Style Paper Lantern* (1930), another series showing the 38 stages involved in the process for printing *Hair* (1952), and a full set of woodblock carving tools.

As I work on a canvas, I fall in love with it, with a love born from slow understanding. A slow understanding of the concentrated nuances which the sun gives. The joy of learning to understand a tiny blade of grass in a landscape. Why disregard it? A blade of grass is as fascinating as a tree or a mountain. Aside from primitive people and the Japanese, almost everyone disregards things as divine as these.

Joan Miró. Letter to J.P. Ràfols, 1918

The Octagonal Room at the Fundació Joan Miró houses the work of this great Japanese painter and master of *shin hanga*, whose artistic approach highlights the relationship between Joan Miró's work and Japanese art and thought. The serene observation of objects, a deep connection with nature, the poetry of the essential or the quest for new perspectives capable of reaching beyond tradition are some

of the common elements between the two artists. In addition, Miró's admiration of Japanese woodblock printing techniques led him to apply them often in his own printmaking. In an effort to underscore these links, the exhibition is completed with Miró's *Portrait of Enric Cristòfol Ricart* (1917), on loan from MoMA, one of the first manifestations of his fascination with East Asia. Miró used an Edo-style print as a collage to achieve a sense of depth and break away from the monochrome background, signing the piece at the bottom in a vertical rectangle, with a signature that looks like one of the seals that Japanese artists used to identify their works.

Itō Shinsui. Tradition and Modernity is a new project stemming from the close and long-standing collaboration between the Fundació Joan Miró and Kazumasa Katsuta, the leading private collector of Joan Miró's work in Japan and one of the foremost in the world. A considerable part of the Katsuta collection has been on permanent display at the Fundació Joan Miró since 2001; it is currently featured in a wing called 'The Collector's Eye,' which enriches the institution and allows viewers to acquire a deeper understanding of the personal sensibility that prompts the creation of a private art collection. The Fundació's exhibition of the works of Itō Shinsui – Kazumasa Katsuta's father and one of the foremost advocates of the recognition of Japanese culture worldwide – is part of the programming held to commemorate the 150th anniversary of diplomatic relations between Spain and Japan, and is supported by Vilá Abogados and the Japan Foundation in Spain.

Selection of Works

Itō Shinsui

Before the mirror, 1916

Woodblock prints, with ink
and pigments on paper

© Taiyo no Hikari Foundation,
Japan, 2018



Itō Shinsui

Woman with a chignon, 1924

Woodblock prints, with ink
and pigments on paper

© Taiyo no Hikari Foundation,
Japan, 2018



Itō Shinsui

Blackening the eyebrows, 1928

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018



Itō Shinsui

Mount Fuji as seen

from Mitsuama beach, 1938

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018



Itō Shinsui

Late spring in Komoro, 1948

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018



Itō Shinsui

Kabuki dance 'Kagamijishi', 1950
Woodblock prints, with ink
and pigments on paper
© Taiyo no Hikari Foundation,
Japan, 2018



Itō Shinsui

Hand mirror, 1954
Woodblock prints, with ink
and pigments on paper
© Taiyo no Hikari Foundation,
Japan, 2018



Itō Shinsui

Clock and beauty VI, 1964
Woodblock prints, with ink
and pigments on paper
© Taiyo no Hikari Foundation,
Japan, 2018



Itō Shinsui

Gifu-style paper lantern, 1930

Woodblock prints, with ink
and pigments on paper

© *Taiyo no Hikari Foundation*,
Japan, 2018

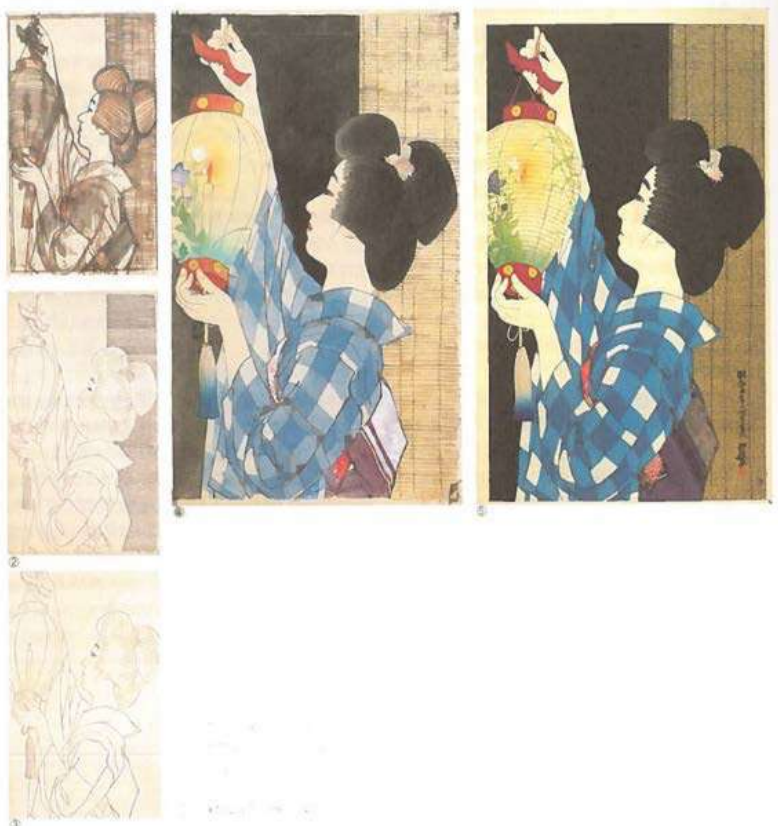


Itō Shinsui

Production process
for *Gifu-style paper lantern*, s.d.

Woodblock prints,
with ink and
pigments on paper
(5 sheets)

© *Taiyo no Hikari
Foundation*,
Japan, 2018



Itō Shinsui

Hair, 1952

Woodblock prints, with ink
and pigments on paper

© *Taiyo no Hikari Foundation*,
Japan, 2018



Itō Shinsui

Printing process for *Hair*

Woodblock prints, with ink
and pigments on paper (38 sheets)

© *Taiyo no Hikari Foundation*,
Japan, 2018

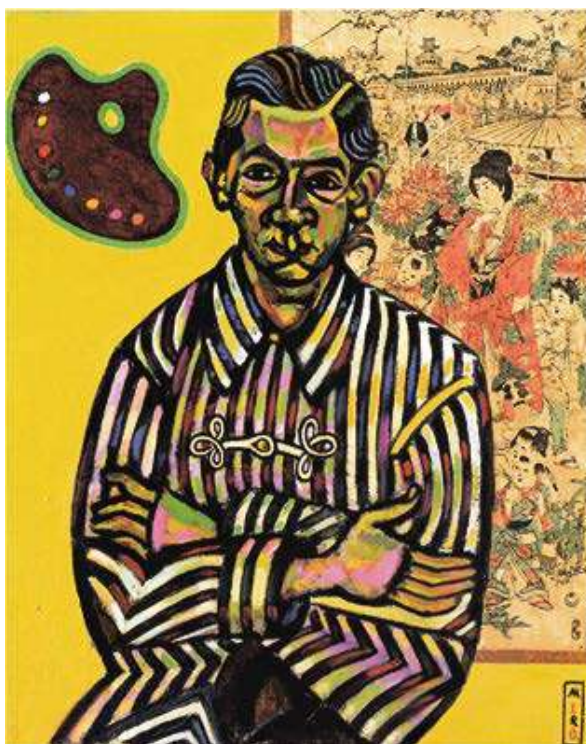


Joan Miró

Portrait of Enric Cristòfol Ricard,
1917

Oil and paper stuck on canvas
The Museum of Modern Art, New
York. Florene May Schoenborn
Bequest, 1996

© Successió Miró, 2018



Complete List of Works

Itō Shinsui

Before the mirror, 1916

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Courtesan, 1916

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

In spring (with mica background), 1917

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Karahashi at Seta, 1917

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Woman wearing an undersash, 1921

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

At the kotatsu (foot warmer), 1923

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Contemplating the coming spring, 1923

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Woman with a chignon, 1924

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Long undergarment, 1927

Woodblock prints with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Blackening the eyebrows, 1928

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Black collar, 1928

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Mosquito net, 1929

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

New yukata (summer kimono), 1929

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Lipstick, 1929

Woodblock prints, with ink and pigments on paper

© Taiyo no Hikari Foundation, Japan, 2018

Itō Shinsui

Collar for undergarment, 1929
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Gifu-style paper lantern, 1930
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

After the bath, 1930
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Fragrance of the hot spring, 1930
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Snow at the shrine compound, 1930
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Hand mirror, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Early summer rain, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Digging for shells, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Catching fireflies, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Full moon in autumn, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Hazy moon on a spring night, 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

At the kotatsu (foot warmer), 1931
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Fireworks, 1932
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Maiko (geisha apprentice), 1932
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Snowstorm, 1932

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Red plum blossoms, 1933

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Hair, 1934

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Fireflies, 1934

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

After washing her hair, 1934

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Pupils of the eye, 1936

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Nails, 1936

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

The dance 'The girl of Dōjōji', 1932

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Mount Fuji as seen from Mitohara beach,
1938

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Spring snow, 1941

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Evening snowscape of Komoro, 1948

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Chikuma river in early summer, 1948

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Morning in Kanbayashi, 1948

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Lake Nojiri in autumn, 1948

Woodblock prints, with ink and pigments
on paper

© *Taiyo no Hikari Foundation*, Japan,
2018

Itō Shinsui

Late spring in Komoro, 1948
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Kabuki dance 'Kagamijishi', 1950
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Hair, 1952
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Hand mirror, 1954
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Whisper, 1954
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Backstage, 1955
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Clock and beauty I, 1964
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Clock and beauty VI, 1964
Woodblock prints, with ink and pigments
on paper
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Production process for *Gifu-style paper
lantern*, s.d.
Woodblock prints, with ink and pigments
on paper (5 sheets)
© Taiyo no Hikari Foundation, Japan,
2018

Itō Shinsui

Printing process for *Hair*
Woodblock prints, with ink and pigments
on paper (38 sheets)
© Taiyo no Hikari Foundation, Japan,
2018

Set of tools, s.d.
2 wooden desks, 2 wooden stand,
wooden hammer, 11 brushes,
13 chisels
© Taiyo no Hikari Foundation, Japan,
2018

Joan Miró

Portrait of Enric Cristòfol Ricard, 1917
Oil and paper stuck on canvas
The Museum of Modern Art, New York.
Florene May Schoenborn Bequest, 1996
© Successió Miró, 2018

Publication

Published by the Taiyo no Hikari Foundation

Essays by Akiko Katsuta, Katsuyama Shigeru and Khanh Trinh

Trilingual Edition in Catalan, Spanish and English

Design: Kaichi Shinnosuke

Number of pages: 210

ISBN: 978-84-16411-37-5



The publication associated with the exhibition, a trilingual catalogue in Catalan, Spanish and English, includes a curatorial text by Akiko Katsuta and several essays addressing the main aspects of the project.

First of all, Khanh Trihn, the Japanese and Korean art curator at the Rietberg Museum in Zurich, signs an introductory article that lays out the artist's historical context while describing the impact of the modernisation of Japan on the arts as well as the dialectic between traditional aesthetics and Western influence in turn-of-the-century Japan. In addition, the Japanese art expert Katsuyama Shigeru offers a

detailed biography of Itō Shinsui, including a section on the early years of his personal and artistic trajectory (1898-19), his relationship with the publisher Watanabe Shōzaburō and his role in the *shin hanga* movement, an assessment of the artist's innovations and a description of his later works.

The publication closes with a detailed chronology of Itō Shinsui's career, an explanation of the traditional *shin hanga* woodblock printing technique, descriptions of the artist's most relevant print series and hundreds of full-colour illustrations of his key works.

Activities

How are traditional Japanese woodblock prints made?

Demonstration by Okada Takuya

Traditional Japanese woodblock prints are the product of a close collaboration between an artist, a block carver and a master printer. They can require up to twenty different blocks, and consequently, up to twenty different printing processes to produce a single colour print.

Surishi – or Japanese master printer – Okada Takuya will be offering a demonstration of this complex and sophisticated traditional printing technique using a reprint of an Itō Shinsui woodblock print as an example.

During the opening

Wednesday, 28 February 2018, at 7 p.m.

Fundació Joan Miró Auditorium

General Information

Opening Hours

Tuesdays, Wednesdays and Fridays, except holidays

10 a.m. – 6 p.m. (November to March)

10 a.m. – 8 p.m. (April to October)

Thursday, except holidays: 10 a.m. to 9 p.m.

Saturdays: 10 a.m. to 8 p.m.

Sundays: 10 a.m. to 2:30 p.m.

Mondays, except holidays: Closed

General Admission

Permanent Collection + Temporary Exhibition: €12

Concessions*: €7

Temporary Exhibition: €7

Concessions*: €5

*Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): Free admission

Annual Pass: €13

Multimedia Guide: €5

ArticketBCN: €30

Accessibility



Transport

Buses 55 and 150 (bus Parc de Montjuïc)

Montjuïc Funicular (metro Paral·lel, integrated fare)

Public transport is recommended for visiting the Fundació.

Images and a digitalized **press kit** are available at our virtual press room, www.fmirobcn.org/premsa and at the link <http://bit.ly/2l2YgdI>

Follow this exhibition on social media with the hashtag [#ItōShinsui](https://twitter.com/ItōShinsui)

Fundació Joan Miró ✱ Barcelona

In collaboration with:



KK Sonnenschein Stiftung
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