The emergence of women artists in the second half of the twentieth century is one of the most striking developments in the evolution of Japanese prints. This exhibition celebrates five women who were pioneers in printmaking in the postwar decades: Minami Keiko, Matsubara Naoko, Oda Mayumi, Shinoda Tōkō, and Yoshida Chizuko. At a time when social conventions kept most women in the home, these women forged distinctive artistic identities and successful careers. Today, all five are internationally renowned.

Historically, Japanese prints had been made as commercial products, and as such reflected the concerns of popular culture. Woodblock prints were produced by a collaborative team of skilled craftsmen working on commission from publishers. Artist, carver, and printer were hereditary male occupations, learned through an apprenticeship system. By the 1920s, however, members of the “Creative Print Movement” in Tokyo began to champion prints as a vehicle for personal expression. These self-taught artists handled every aspect of production personally, a radically new approach for the time. Still, from the 1920s to the 1940s, printmaking remained a man’s game.

World War II (1939–1945) and the American Occupation of Japan (1945–1952) brought momentous change. The postwar constitution and the Fundamental Law of Education, both enacted in 1947, gave women new rights and access to education. The Yomiuri Newspaper and other organizations sponsored annual exhibitions that gave young, unaffiliated artists unprecedented exposure. The late ’50s through early ’70s were a time of risk-taking and experimentation, and it was in this heady atmosphere that the first generation of women print artists emerged.

MINAMI KEIKO (1911–2004) was born in Toyama, on Japan’s northern coast. Orphaned at an early age, she had a lifelong determination to be self-reliant. She moved to Tokyo after the war to write children’s literature and paint, and there she met and fell in love with the famous mezzotint artist Hamaguchi Yōzō. In 1953, the couple moved to Paris, where Hamaguchi had lived before the war; they would stay for three decades. Minami took up the study of aquatint etching at the studio of Johnny Friedlaender (1912–1992), and within a year she had sold a work to the City of Paris. In 1961, she entered into an exclusive contract with Heinz Berggruen, a leading dealer in modern prints who also handled works by Picasso, Klee, and Matisse. In 1982, Minami and Hamaguchi moved to San Francisco, where they thrived in the creative environment of the Bay Area. In 1996, after more than forty years of life abroad, they returned to Japan. Minami’s
distinctive style, combining almost obsessively detailed drawing and an ostensible naiveté of subject matter, won admirers in France, the United States, and her native Japan.

**SHINODA TŌKŌ** (born Manchuria, 1913) is renowned as a calligrapher, painter, printmaker, and writer. She had an established career in Tokyo as an avant-garde calligrapher by 1940, but the war brought a temporary halt to her art-making. In the 1950s Shinoda spent two momentous years in New York, where she caught the attention of Betty Parsons, a dealer noted for promoting Abstract Expressionism. Shinoda met many of the artists in Parson’s circle, such as Jackson Pollock, Clyfford Still, and Ellsworth Kelly, and found in their work resonance with her own artistic ideals. Back in Japan, she studied lithography with the Philadelphia printmaker Arthur Flory. Lithography proved to be the perfect medium for capturing the speed and subtlety of Shinoda’s fluid brushstrokes. Since 1976, Shinoda has been represented by The Tolman Collection Gallery of Tokyo.

**YOSHIDA CHIZUKO** (born 1924) began her artistic career as a painter in Tokyo. Among her early mentors were Okamoto Tarō, Japan’s leading exponent of Surrealism, and Onchi Kōshirō, leader of the Creative Print group mentioned above. The vibrant palette and dynamic compositions of her work of the ‘50s clearly reflect Okamoto’s influence, while her unorthodox printing techniques of this period owed much to Onchi. In 1953, Chizuko married Yoshida Hodaka, the younger son of print artists Yoshida Hiroshi and Fujio, and soon she left painting behind for woodblock printing. Working in the family atelier side-by-side with her husband and in-laws, Chizuko’s competitive spirit spurred her to experiment with a wide variety of styles and techniques, from Abstract Expressionism to Op Art to closely observed studies of nature and landscape. In 1954, when women printmakers had few opportunities to display their work, Chizuko co-founded the Japanese Women Printmakers Association. From the mid-50s until recently, she also participated annually in the exhibitions of the Japanese Printmakers Association and the College Women’s Association of Japan.

**MATSUBARA NAOKO** (born 1937) is from the first generation of Japanese printmakers to learn her craft in an academic setting. The daughter of a Shinto priest and a mother of samurai heritage, she studied printmaking at Kyoto City University of Arts, where her mentor demanded that she make prints by carving directly into the wood blocks,
without the use of a preliminary drawing. Matsubara still uses this technique, which imparts a forceful energy to her works. After earning her BFA in 1960, Matsubara won a Fulbright Grant to study and teach at the Carnegie Institute of Technology in Pittsburgh. From that moment on, awards, special commissions, and solo exhibitions followed at a rapid pace. Since 1971, Matsubara has been married to David Waterhouse, Professor of Japanese Studies at the University of Toronto and a leading scholar of traditional Japanese prints. Matsubara is still active, creating prints, paintings, and large installation works for exhibitions and commissions in North America and Japan.

ODA MAYUMI (born 1941) matriculated at Tokyo University of Fine Arts, graduating in 1966. She first came to the United States as the wife of a young American scholar of Japanese literature, with whom she lived in Cambridge and Princeton. After their divorce Oda went to Marin County, California, taking up residence as a neighbor to the Green Gulch Farm Zen Center. Zen meditation and environmental issues became an increasingly important part of Oda’s life, but she did not hesitate to tweak Zen orthodoxy with her images of Buddhist deities as nude goddesses. Oda now practices her artistic creativity and teaches meditation and organic farming at the Ginger Hill Farm in Hawaii. Oda is the sole artist in this group to work in screen printing, a flexible stencil-based medium that is perfectly suited for Oda’s playful and occasionally naughty images.

In their personal lifestyles, in their embrace of a wide variety of techniques, and in the dazzling range of their subjects and artistic styles, the five women represented in this exhibition have overcome barriers of traditional expectations—as well as stereotypes of “Japaneseness”—to become artists on the world stage.

— Maribeth Graybill, Ph.D.

The Arlene and Harold Schnitzer Curator of Asian Art

The Museum wishes to thank the lenders to the exhibition for their loans and support of this project: Ren Brown, Joann and Ed Frankel, Matsubara Naoko, Ellen and Edwin Reingold, Peter Shinbach, and Yoshida Chizuko. We are also deeply grateful to our wide-flung circle of consultants—Ren Brown in Bodega Bay, California; Matsubara Naoko in Toronto, Canada; Oda Mayumi in Hawaii; Allison Tolman in New York; and Yoshida Chizuko and her family in Tokyo—for generously sharing their knowledge of this body of work.
in this heady atmosphere that the first generation of women ’70s were a time of risk-taking and experimentation, and it was unprecedented exposure. the late ’50s through early education. the Yomiuri newspaper and other organizations postwar constitution and the Fundamental law of education.

production personally, a radically new approach for the time. artist, carver, and printer were hereditary male occupation. Woodblock prints were produced by a collaborative culture. Shinoda Tōkō, and Yoshida Chizuko. at a time when social in the evolution of Japanese prints. this exhibition celebrates Japanese Women Print Artists 1950 – 2000 Breaking Barriers

Historically, Japanese prints had been made as commercial enterprises. in 1996, after more than forty years of life abroad, they returned to Japan. Minami’s collection gallery of Tokyo.

Flory. Lithography proved to be the perfect medium for capturing expressionism to op art to closely observed studies of environmental issues became an increasingly important part of works. after earning her BFA in 1960, Matsubara won a special commission, and solo exhibitions followed at a leading dealer in modern prints who also handled works by Peter Shinbach, and Yoshida Chizuko. We are grateful for their loans and support of this project: Ren Brown, Ingrid Reingold, Peter Shinbach, and Yoshida Chizuko.

The Museum wishes to thank the lenders to the exhibition:

1. Matsubara Naoko
(Japanese, born 1937)
1. Inner Strength, 1967
Monochrome woodblock print on paper
Unnumbered edition of 25
Image: 34 1/8 x 22 7/8
Sheet: 39 1/2 x 24 3/4
Gift of Marge Riley

2. Excerpts from the portfolio Solitude, 1971
Folio, folio cover, and 11 prints
Published by Aquarius Press
Edition 78/200
Gift of Marge Riley

3. Matsubara Naoko
(Monochrome woodblock print on hōsho pure kōzo paper)
Solitude, An Essay from Walden by Henry David Thoreau
Folio with traditional Japanese
text, sewn binding
Ink on paper
14 3/8 x 8 1/4
88.22.13

Rain
Color woodblock print on hōsho
pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture
Image: 12 1/4 x 12 1/4
Sheet: 15 3/8 x 14 3/4
88.22.3

4. Matsubara Naoko
(Autumn Color)
Color woodblock print on hōsho
pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture
Image: 12 1/8 x 12 1/2
Sheet: 15 1/4 x 14 3/8
88.22.6

Wind
Monochrome woodblock print on gold-dyed pure kōzo paper
Image: 12 x 13 1/4
Sheet: 15 1/4 x 14 1/2
88.22.7

Winter Pond
Color woodblock print on hōsho
pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture
Image: 14 3/8 x 14
Sheet: 15 3/8 x 14 1/4
88.22.5

5. Matsubara Naoko
(Kyomizu Temple), 1971
Color woodblock print on pure kōzo paper from Kurodani, Ayabe, Kyoto

Prefecture
Edition 1/50
Image: 29 1/2 x 17 1/4
Sheet: 38 1/2 x 27
Lent by the artist

6. Matsubara Naoko
(Shinoda Tōkō, and Yoshida Chizuko)
   Color woodblock print on hōshō pure kōzo paper made by Iwano Ichibei, Jr., Imadate, Fukui Prefecture
   Edition 3/25
   Image: 18 x 23
   Sheet: 24 ⅞ x 30 ⅞
   Lent by the artist

7. **Liturgie B**, 1995
   Color woodblock print on pure kōzo paper from Kurodani, Ayabe, Kyoto Prefecture
   Edition 9/25
   Image: 17 x 14
   Sheet: 24 ⅞ x 19 ⅞
   Lent by the artist

   Color woodblock print on mitsumata and gampi paper made by Seki Masao, Köchi Prefecture
   Artist’s proof; edition size unknown
   Image: 8 ⅝ x 9 ⅜ inches
   Sheet: 20 ⅝ x 14 ⅝ inches
   Lent by Ellen and Edwin Reingold

   Color woodblock print on paper
   Edition 1/25
   Image: 13 ½ x 24 ½
   Sheet: 23 ⅞ x 33 ⅞
   Lent by the artist

10. **Summer Foliage**, 2013
    Color woodblock print on paper
    Edition 2/20
    Image: 16 ⅝ x 27 ⅝
    Sheet: 23 ⅞ x 36
    Lent by the artist

11. **Champs de printemps (Field in Spring)**, 1954
    Etching and aquatint on paper
    Épreuve d’artiste (artist’s proof); edition size unknown
    Image: 11 ½ x 12 ⅜
    Sheet: 14 ⅜ x 22 ⅛
    The Vivian and Gordon Gilkey Graphic Arts Collection
    83.57.278

12. **Lune (Moon)**, 1954
    Etching and aquatint on paper
    Edition 11/25
    Image: 12 ⅜ x 9 ½
    Sheet: 22 ⅛ x 15
    The Vivian and Gordon Gilkey Graphic Arts Collection
    84.25.220

13. **Petite fille (Little Girl)**, 1954
    Etching and aquatint on paper
    Edition 40/50
    Image: 12 ⅜ x 10 ⅛
    Sheet: 20 ⅛ x 15
    The Vivian and Gordon Gilkey Graphic Arts Collection
    82.80.451

14. **Cigogne (Stork)**, 1955
    Etching and aquatint on paper
    Edition 12/50
    Image: 15 ¾ x 11 ¼
    Sheet: 22 ½ x 15
    The Vivian and Gordon Gilkey Graphic Arts Collection
    84.25.222

15. **Mar (Sea)**, 1955
    Etching and aquatint on paper
    Edition 5/50
    Image: 11 ½ x 11 ½
    Sheet: 22 ⅝ x 14 ⅜
    The Vivian and Gordon Gilkey Graphic Arts Collection
    85.14.129

16. **Bergère (Shepherdess)**, 1957
    Etching and aquatint on paper
    Edition 1/50
    Image: 11 ⅛ x 11 ⅛
    Sheet: 22 ⅛ x 14 ¼
    The Vivian and Gordon Gilkey Graphic Arts Collection
    83.57.282

17. **Château et lune (Castle and Moon)**, 1957
    Etching and aquatint on paper
    Edition 24/50
    Image: 11 ½ x 12 ⅜
    Sheet: 22 ½ x 22 ⅛
    The Vivian and Gordon Gilkey Graphic Arts Collection
    82.80.449

18. **Tour de mer (Tower in the Sea)**, 1957
    Etching and aquatint on paper
    Edition 10/50
    Image: 12 ⅛ x 11 ⅛

19. **Arbre de la paix (Tree of Peace)**, 1958
    Etching and aquatint on paper
    Edition 23/50
    Image: 11 ⅝ x 11 ⅛
    Sheet: 22 ¼ x 15
    The Vivian and Gordon Gilkey Graphic Arts Collection
    82.80.446

20. **Trois sapins (Three Fir Trees)**, 1958
    Etching and aquatint on paper
    Edition 40/50
    Image: 14 ⅜ in x 11 ½
    Sheet: 22 ⅜ x 14 ⅜
    The Vivian and Gordon Gilkey Graphic Arts Collection
    82.80.442

21. **Coccinelle (Ladybug)**, 1960
    Etching and aquatint on paper
    Edition 11/50
    Image: 11 ⅛ x 11 ⅘
    Sheet: 22 ⅜ x 14 ⅜
    The Vivian and Gordon Gilkey Graphic Arts Collection
    82.80.447

22. **Montagnes (Mountains)**, 1961
    Etching and aquatint on paper
    Edition 18/50
    Image: 11 ⅛ x 13 ⅛
    Sheet: 14 ⅝ x 22 ⅛
    The Vivian and Gordon Gilkey Graphic Arts Collection
    83.57.281

23. **Deux filles et canards (Two Girls and Ducks)**, 1970
    Etching and aquatint on paper
    Edition 28/75
    Plate: 11 ⅛ x 12 ⅞
    Sheet: 14 ⅝ x 22
    Lent by Ellen and Edwin Reingold
Oda Mayumi  
(Japanese, born 1941)  

24. Tsujigahana no you no bijin (Beauty in the Night of Tsujigahana), 1969  
Etching on paper  
Edition 27/30  
Plate: 21 ½ x 17 ½  
Sheet: 29 ¼ x 22  
Museum Purchase: Funds provided by the Asian Art Council  
2014.121.1  

25. Goddess in Autumn, 1974  
Screenprint on paper, diptych  
L: Edition 13/35  
Image: 29 ⅛ x 24  
Sheet: 33 ¼ x 24 ⅞  
R: Edition 17/35  
Image: 28 ⅝ x 23 ¼  
Sheet: 33 ⅜ x 24 ⅝  
Museum Purchase: Funds provided by the Asian Art Council  
2014.121.2a,b  

26. Rainbow, from the Treasure Ship series, 1976  
Screenprint on paper  
Edition 9/75  
Image: 30 x 23 ⅛  
Sheet: 33 x 24  
Lent by Andrea Rauzin, Courtesy of The Ren Brown Collection, Bodega Bay, California  

27. Bell Telephone, from the Victorian Invention series, 1976  
Screenprint on paper  
Edition 4/50  
Image: 21 ⅛ in x 15 ⅞  
Sheet: 25 ⅜ x 19  
Museum Purchase: Caroline Ladd Pratt Fund  
83.58.4  

28. Ana no Uzume no Mikoto, from the Temptress series, 1978  
Screenprint on paper  
Edition 22/50  
Image: 27 x 21 ⅛  
Sheet: 31 ⅝ x 24  
Gift of The Tolman Collection, Tokyo, in honor of long-time employee Nori Terashima, for his distinguished service and affection for Mayumi Oda  
2011.138.5  

29. Helen of Troy, from the Temptress series, 1978  
Screenprint on paper  
Edition 30/50  
Image: 27 ½ x 21 ½  
Sheet: 31 ¼ x 25 ⅛  
Gift of The Tolman Collection, Tokyo, in honor of long-time employee Shin Mochizuki, for his distinguished service and affection for Mayumi Oda  
2011.138.3  

30. Morning Breath, My Breath, 1983  
Diptych; screenprint on paper  
Edition 43/45  
Morning Breath (L), image/sheet: 38 ⅛ x 25 ⅛  
My Breath (R), image/sheet: 38 ⅛ x 25 ⅛  
Courtesy of The Ren Brown Collection, Bodega Bay, California  

31. Tulips, 1983  
Triptych; screenprint on paper  
Edition 33/50  
Each image/sheet: 35 ⅛ x 24  
Courtesy of The Ren Brown Collection, Bodega Bay, California  

32. Heart Sutra with Tara, 2008  
Screenprint on paper  
Edition 9/50  
Image/sheet: 12 ⅛ x 38 ⅛  
Courtesy of The Ren Brown Collection, Bodega Bay, California  

33. Heart Sutra with Turtle, 2008  
Screenprint on paper  
Edition 4/50  
Image/sheet: 12 ½ x 38 ¼  
Courtesy of The Ren Brown Collection, Bodega Bay, California  

34. Quiescence, ca. 1980  
Lithograph and calligraphic brushstrokes on paper  
Edition 16/38  
Image: 24 ⅞ x 17 ⅛  
Sheet 28 x 20 ⅞  
Museum Purchase: Funds provided by Travers Hill Polak  
2013.37.1  

35. Between, 1980s  
Lithograph and calligraphic brushstrokes on azuki (red-dyed) paper  
Edition 15/35  
Sheet: 27 ⅞ x 20 ⅞  
The Carol and Seymour Haber Collection  
2006.95.16  

36. Midori, 1982  
Lithograph and calligraphic brushstrokes on paper  
Edition 33/45  
Sheet: 13 ⅛ x 10 ⅛  
Gift of Margaret L.L.C. Jones  
2012.123.2  

37. Whisper of the Glass, 1982  
Lithograph and calligraphic brushstrokes on silver foil  
Edition 6/45  
Sheet: 23 ⅞ x 18 ⅛  
Lent by Ellen and Edwin Reingold  

38. Anthology, 1982  
Lithograph and calligraphic brushstrokes on silver foil  
Edition 6/45  
Sheet: 23 ⅞ x 18 ⅛  
Lent by Ellen and Edwin Reingold  

39. From Yore, 1982  
Lithograph and calligraphic brushstrokes on paper  
Edition 15/100  
Image: 15 ⅛ x 11 ¾  
Sheet: 25 x 17 ⅝  
The Carol and Seymour Haber Collection  
2008.106.37  

40. Essence, 1983  
Lithograph and calligraphic brushstrokes paper  
Edition 21/50  
Sheet: 28 ⅝ x 20 ⅞  
Lent by Ellen and Edwin Reingold  

41. Kasanari, 1983  
Lithograph and calligraphic brushstrokes paper  
Edition 42/50  
Sheet: 27 ⅞ x 20 ⅛ (sight)  
Lent by Joann and Ed Frankel  

42. Yamato, 1984  
Lithograph and calligraphic brushstrokes paper  
Edition 3/25  
Sheet: 35 ⅛ x 24 ⅞  
Lent by Ellen and Edwin Reingold  

43. Anthology B, 1985  
Lithograph and calligraphic brushstrokes on paper  
Edition 33/38  
Sheet: 27 ⅞ x 20 ¼  
Lent by Joann and Ed Frankel  

44. Inshie (Antiquity), 1986  
Lithograph and calligraphic brushstrokes on paper  
Edition 19/40  
Image: 22 ⅝ x 16 ½  
Sheet: 27 ⅞ x 20 ⅛  
Gift of Margaret L.L.C. Jones  
2012.123.1  

45. Anthology D, 1992  
Lithograph and calligraphic brushstrokes on paper  
Edition 19/40  
Image: 22 ⅝ x 16 ½  
Gift of Margaret L.L.C. Jones  
2012.123.1  

46. Request, 1997  
Lithograph and hand-brushed color on paper  
Edition 20/40  
Sheet: 10 ⅛ x 14 ¾ (sight)  
Lent by Peter Shinbach  

Yoshida Chizuko  
(Japanese, born 1924)  

47. Jazz, 1954  
Color woodblock print on paper  
Edition size unknown  
Image: 13 ⅛ x 19 ½  
Sheet: 16 ⅝ x 22 ½  
Lent by the artist  

48. Sabaku de hirotta mono (Things I Picked Up in the Desert), 1957  
Lithograph on paper  
Edition 1/1  
Image: 8 ⅛ x 11  
Sheet: 18 x 24  
Lent by the artist
49. **Aurora, Seattle, 1959**  
Diptych; two color woodblock prints mounted on a two-panel folding screen  
Edition 1/1  
Image (each): 41 1/2 x 16  
Screen: 55 x 48  
Lent by the artist

50. **Akai toride (Red Fort), 1960**  
Color woodblock print on paper  
Original proof; edition of 20  
Sheet: 22 3/4 x 16 1/2  
The Vivian and Gordon Gilkey Graphic Arts Collection  
82.80.340

51. **Akai toride (Red Fort), 1960**  
Color woodblock print on paper  
Edition 15/20  
Sheet: 22 1/2 x 16 1/2  
The Carol and Seymour Habar Collection  
1984.52.13

52. **Uchinarumo No. 2 (Anticipation No. 2), 1961**  
Color woodblock print on paper  
Edition 4/20  
Visible sheet: 28 1/4 x 23  
Lent by Ellen and Edwin Reingold

53. **Akai Bozu (Red Whirlpool), ca. 1963**  
Color woodblock print on paper  
Edition 8/50  
Sheet: 24 7/8 x 19 3/8  
The Vivian and Gordon Gilkey Graphic Arts Collection  
82.25.609

54. **Yotsubu (Four), 1963**  
Color woodblock print on paper  
Edition 3/30  
Image: 29 1/2 x 15  
Sheet: 32 3/4 x 17 3/8  
Lent by the artist

55. **Kakonotsu (Nine), 1963**  
Color woodblock print on paper  
Edition 7/30  
Image: 29 1/2 x 15  
Sheet: 32 3/4 x 17 3/8  
Lent by the artist

56. **Yotsubu (Four), 1963**  
Color woodblock print on paper  
Edition 3/30  
Image: 29 1/2 x 15  
Sheet: 32 3/4 x 17 3/8  
Lent by the artist

57. **Reef B, 1974**  
Color woodblock print and embossing on paper  
Edition 3/50  
Image: 24 3/4 x 16 1/2  
Sheet: 28 x 18 1/2  
Lent by the artist

58. **Shikuramen gensō (Cyclamen Reverie), 1980**  
Lithograph, graphite, and watercolor on paper  
Artist’s proof; edition size unknown  
Image: 18 1/2 x 12 1/4  
Sheet: 24 3/4 x 19 1/2  
Lent by the artist

59. **Aoi kaze (Cool Breeze), 1993**  
Photo-etching and color woodblock print on paper  
Edition 10/75  
Image: 30 1/4 x 16 1/2  
Sheet: 42 3/4 x 19 1/2  
Lent by the artist

60. **Koto Kusuko wo tobu P (Flying Over Cuzco, Peru), 2001**  
Photo-etching and color woodblock print on paper  
Edition 3/30  
Image: 27 1/2 x 16 1/2  
Sheet: 30 7/8 x 19 1/2  
Lent by the artist

**Cover: 25 (detail)**

This exhibition is organized by the Portland Art Museum and curated by Maribeth Graybill, Ph.D., The Arlene and Harold Schnitzer Curator of Asian Art, with the assistance of Irwin Lavenberg, research volunteer for Japanese prints. **Breaking Barriers** is funded in part by the Exhibition Series Sponsors.