



BREAKING BARRIERS

Japanese Women Print Artists 1950 – 2000



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PORTLAND ART MUSEUM, OREGON

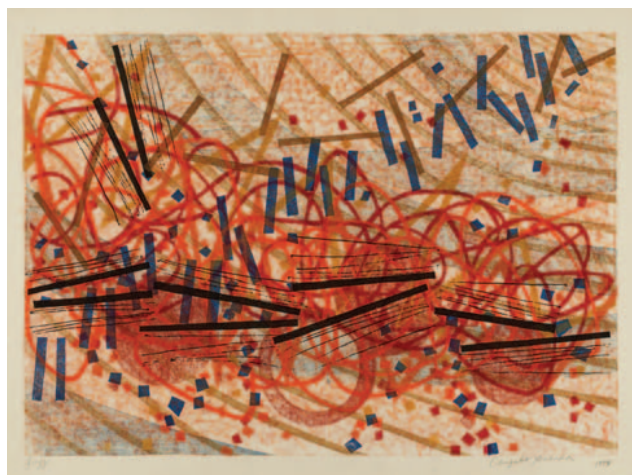
BREAKING BARRIERS

Japanese Women Print Artists 1950 – 2000

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.



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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.



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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 NAKO (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



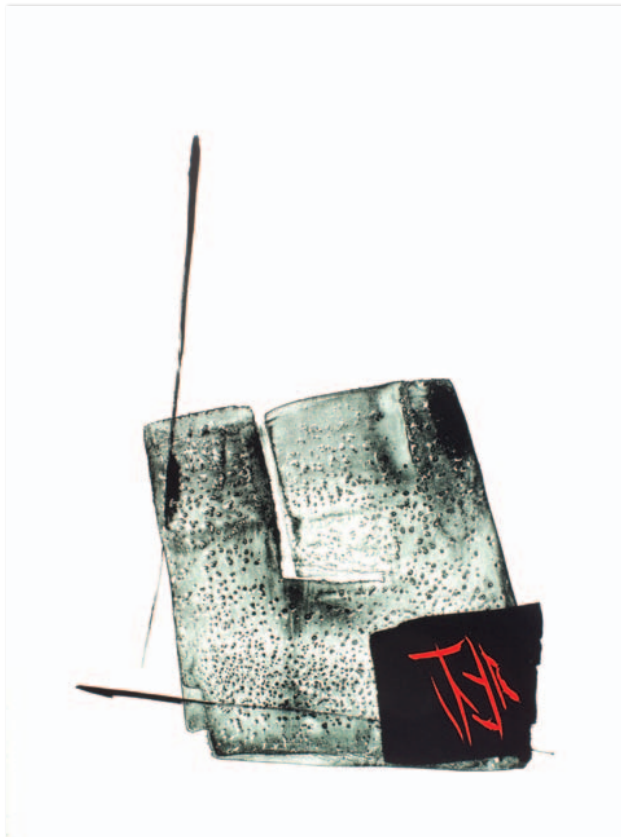
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Oda's life, but she did not hesitate to tweak Zen orthodoxy with her images of Buddhist deities as nude goddesses. Oda now practices her artistic creativity and teaches meditation and organic farming at the Ginger Hill Farm in Hawaii. Oda is the sole 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.

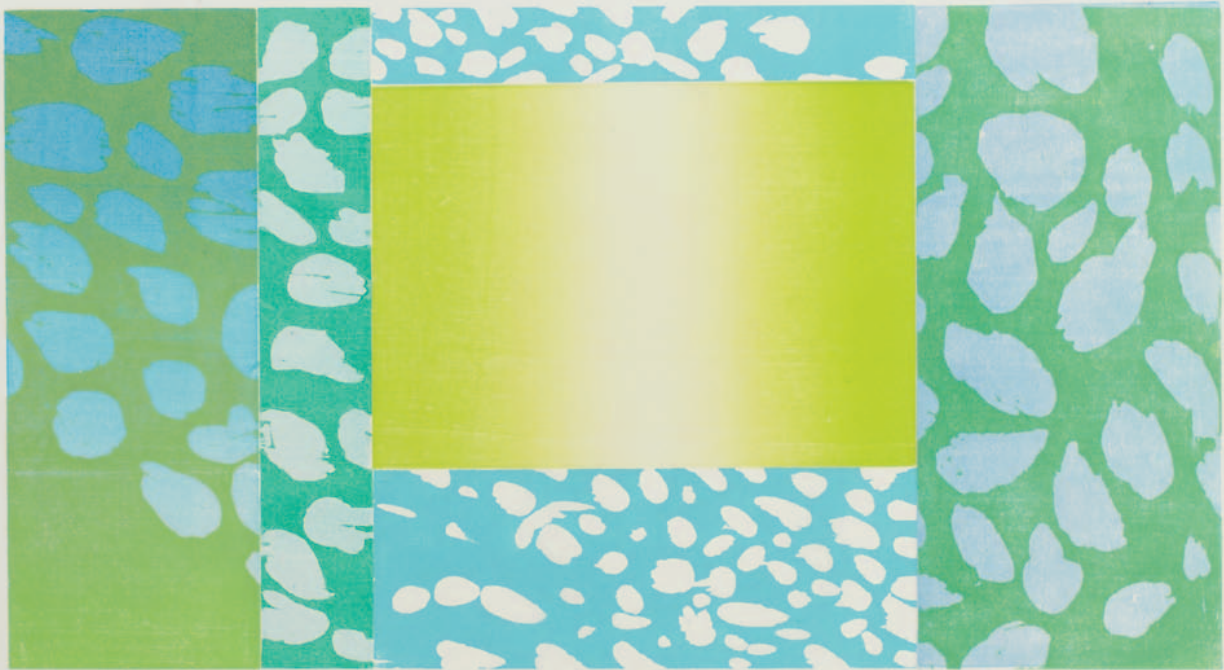
— Maribeth Graybill, Ph.D.

The Arlene and Harold Schnitzer Curator of Asian Art



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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.



翠 1/5 Sky on Sky at
Nimble Kiyomizu-dera

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CHECKLIST

Japanese titles are given when provided by the artist. All measurements are in inches; height precedes width.

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 ³/₁₆ x 24 ⁷/₁₆
Lent by Ellen and Edwin Reingold
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. *Walden Pond*, cover for the *Solitude* portfolio box
Two color woodblock prints on hōsho pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture; mounted on portfolio cover
Each sheet: 16 ¹/₂ x 15 ⁹/₁₆
88.22.12
Solitude, An Essay from Walden by Henry David Thoreau
Folio with traditional Japanese sewn binding
Ink on paper
14 ¹/₈ x 8 ¹/₂
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 ⁵/₈ x 14 ³/₈
88.22.3
3. *Kiyomizudera* (Kiyomizu Temple), 1978
Color woodblock print on pure kōzo paper from Kurodani, Ayabe, Kyoto

Autumn Color

Color woodblock print on hōsho pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture
Image: 12 ¹/₄ x 12 ¹/₈
Sheet: 15 ⁵/₈ x 14 ⁵/₈
88.22.6

Wind

Monochrome woodblock print on gold-dyed pure kōzo paper
Image: 12 x 13 ¹/₄
Sheet: 15 ³/₄ x 14 ⁵/₁₆
88.22.7

Winter Pond

Color woodblock print on hōsho pure kōzo paper made by Iwano Ichibei, Imadate, Fukui Prefecture
Image: 14 ⁷/₈ x 14
Sheet: 15 ¹/₂ x 14 ¹/₄
88.22.5

Tibetan Monastery E, 1986

Color woodblock print on hōsho pure kōzo paper made by Iwano Ichibei, Jr., Imadate, Fukui Prefecture
Edition 1/50
Image: 29 ¹/₂ x 17 ¹/₂
Sheet: 38 ⁵/₈ x 27
Lent by the artist

4. *Tibetan Monastery E*, 1986
Color woodblock print on hōsho pure kōzo paper made by Iwano Ichibei, Jr., Imadate, Fukui Prefecture
Edition 21/25
Image: 27 ¹/₂ x 13
Sheet: 24 ¹/₂ x 17
Gift of Ellen and Edwin Reingold 2011.129
5. *Hokkyoku no yūbae* (Arctic Twilight A), 1987
Color woodblock print on paper
Edition 9/25
Image: 27 x 13 ¹/₄
Sheet: 31 ¹/₂ x 22 ¹/₄
Lent by the artist



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6. *Golden Serenity*, 1992

Color woodblock print on hōsho pure kōzo paper made by Iwano Ichibei, Jr., Imadate, Fukui Prefecture
Edition 3/25
Image: 18 x 23
Sheet: 24 1/2 x 30 1/4
Lent by the artist

7. *Liturgy B*, 1995

Color woodblock print on pure kōzo paper from Kurodani, Ayabe, Kyoto Prefecture
Edition 9/25
Image: 17 x 14
Sheet: 24 3/4 x 19 1/2
Lent by the artist

8. *Hiroshima*, 1998

Color woodblock print on mitsumata and gampi paper made by Seki Masao, Kōchi Prefecture
Artist's proof; edition size unknown
Image: 8 1/4 x 9 5/8 inches
Sheet: 20 1/2 x 14 3/4 inches
Lent by Ellen and Edwin Reingold

9. *Sky on Sky*, 2008

Color woodblock print on paper
Edition 1/25
Image: 13 1/2 x 24 3/8
Sheet: 23 1/2 x 33 3/4
Lent by the artist

10. *Summer Foliage*, 2013

Color woodblock print on paper
Edition 2/20
Image: 16 3/4 x 27 5/8
Sheet: 23 1/2 x 36
Lent by the artist

Minami Keiko

(Japanese, 1911–2004)

11. *Champs de printemps* (Field in Spring), 1954

Etching and aquatint on paper
Épreuve d'artiste (artist's proof); edition size unknown
Image: 11 1/2 x 12 11/16
Sheet: 14 15/16 x 22 5/16
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 15/16 x 9 3/8
Sheet: 22 3/16 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 15/16 x 10 15/16
Sheet: 20 1/4 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 5/16 x 11 3/16
Sheet: 22 3/16 x 15
The Vivian and Gordon Gilkey Graphic Arts Collection
84.25.222

15. *Mer* (Sea), 1955

Etching and aquatint on paper
Edition 5/50
Image: 11 5/16 x 11 3/8
Sheet: 22 1/4 x 14 15/16
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 1/2 x 11 7/16
Sheet: 22 1/8 x 14 7/8
The Vivian and Gordon Gilkey Graphic Arts Collection
83.57.282

17. *Chateau et lune* (Castle and Moon), 1957

Etching and aquatint on paper
Edition 24/50
Image: 11 7/8 x 12 3/16
Sheet: 15 5/16 x 22 3/16
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 1/2 x 11 3/8

Sheet: 22 5/16 x 14 15/16

The Vivian and Gordon Gilkey Graphic Arts Collection
82.80.443

19. *Arbre de la paix* (Tree of Peace), 1958

Etching and aquatint on paper
Edition 23/50
Image: 11 7/16 x 11 7/16
Sheet: 22 1/4 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 5/8 in x 11 1/2
Sheet: 22 3/16 x 14 7/8
The Vivian and Gordon Gilkey Graphic Arts Collection
82.80.442

21. *Coccinelle* (Ladybug), 1960

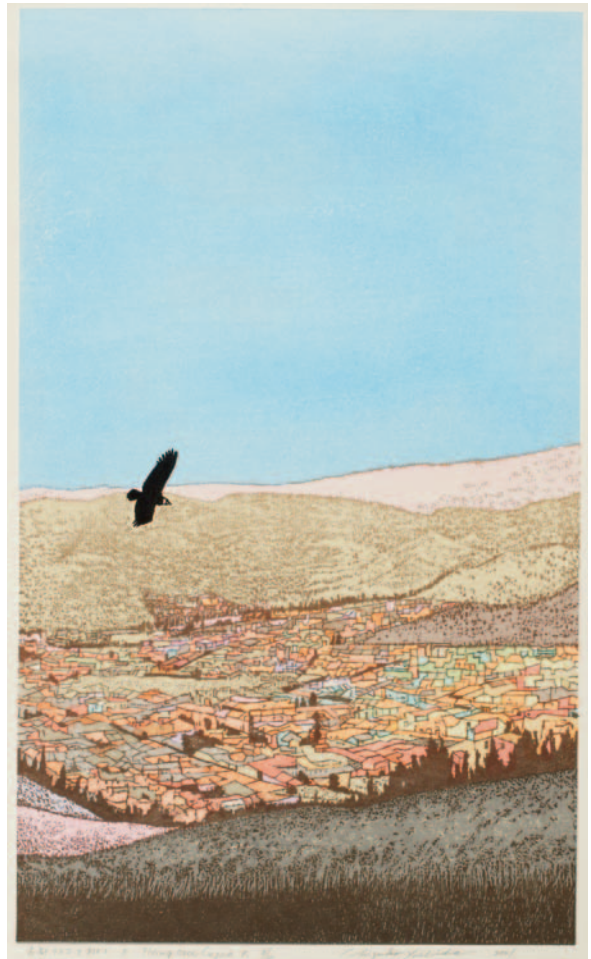
Etching and aquatint on paper
Edition 11/50
Image: 11 3/4 x 11 3/8
Sheet: 22 1/4 x 14 15/16
The Vivian and Gordon Gilkey Graphic Arts Collection
82.80.447

22. *Montagnes* (Mountains), 1961

Etching and aquatint on paper
Edition 18/50
Image: 11 1/2 x 13 7/16
Sheet: 14 7/8 x 22 5/16
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 5/16 x 12 11/16
Sheet: 14 7/8 x 22
Lent by Ellen and Edwin Reingold



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Oda Mayumi

(Japanese, born 1941)

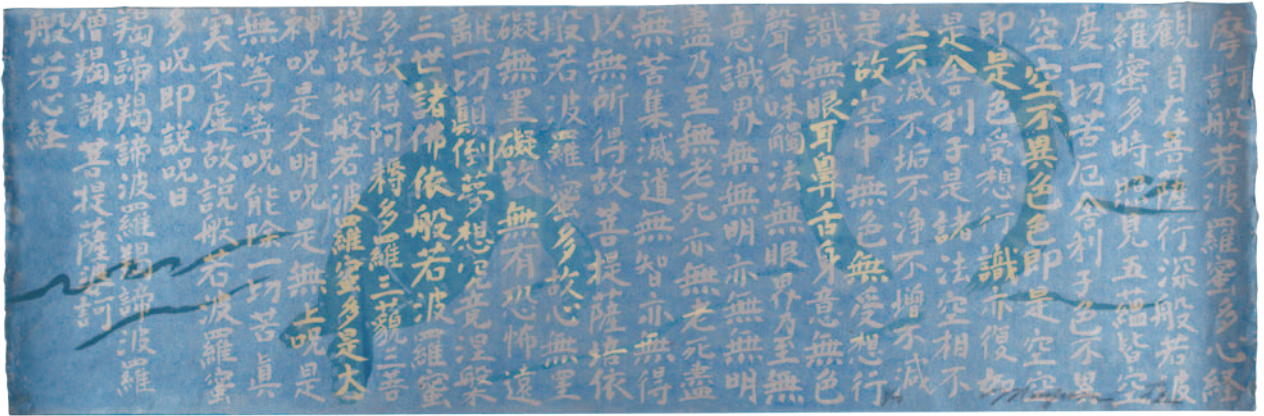
24. *Tsujigahana no yoru no bijin* (Beauty in the Night of Tsujigahana), 1969
Etching on paper
Edition 27/30
Plate: 21 $\frac{3}{4}$ x 17 $\frac{1}{2}$
Sheet: 29 $\frac{5}{8}$ x 22
Museum Purchase: Funds provided by the Asian Art Council
2014.121.1
25. *Goddess in Autumn*, 1974
Screenprint on paper; diptych
L: Edition 13/35
Image: 29 $\frac{11}{16}$ x 24
Sheet: 33 $\frac{3}{4}$ x 24 $\frac{1}{2}$
R: Edition 17/35
Image: 28 $\frac{7}{8}$ x 23 $\frac{1}{4}$
Sheet: 33 $\frac{7}{16}$ x 24 $\frac{5}{8}$
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 $\frac{1}{4}$
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 $\frac{3}{16}$ in x 15 $\frac{9}{16}$
Sheet: 25 $\frac{5}{8}$ x 19
Museum Purchase: Caroline Ladd Pratt Fund
83.58.4
28. *Ama no Uzume no Mikoto*, from the *Tempress* series, 1978
Screenprint on paper
Edition 22/50
Image: 27 x 21 $\frac{3}{4}$
Sheet: 31 $\frac{1}{2}$ 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 *Tempress* series, 1978
Screenprint on paper
Edition 30/50
Image: 27 $\frac{1}{2}$ x 21 $\frac{1}{2}$
Sheet: 31 $\frac{1}{4}$ x 25 $\frac{3}{8}$
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



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30. *Morning Breath, My Breath*, 1983
Diptych; screenprint on paper
Edition 43/45
Morning Breath (L), image/sheet:
38 $\frac{3}{4}$ x 25 $\frac{1}{8}$
My Breath (R), image/sheet:
38 $\frac{5}{8}$ x 25 $\frac{1}{8}$
Courtesy of The Ren Brown Collection,
Bodega Bay, California
31. *Tulips*, 1983
Triptych; screenprint on paper
Edition 33/50
Each image/sheet: 35 $\frac{3}{4}$ x 24
Courtesy of The Ren Brown Collection,
Bodega Bay, California
32. *Heart Sutra with Taro*, 2008
Screenprint on paper
Edition 9/50
Image/sheet: 12 $\frac{1}{2}$ x 38 $\frac{1}{2}$
Courtesy of The Ren Brown Collection,
Bodega Bay, California
33. *Heart Sutra with Turtle*, 2008
Screenprint on paper
Edition 4/50
Image/sheet: 12 $\frac{1}{2}$ x 38 $\frac{1}{4}$
Courtesy of The Ren Brown Collection,
Bodega Bay, California
- Shinoda Tōkō**
(Japanese, born Manchuria, 1913)
Printer for all Shinoda prints listed below:
Kimura Kihachi (1934–2014)
34. *Quiescence*, ca. 1980
Lithograph and calligraphic brushstrokes
on paper
Edition 16/38
Image: 24 $\frac{13}{16}$ x 17 $\frac{3}{8}$
Sheet 28 x 20 $\frac{3}{4}$
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 $\frac{3}{8}$ x 20 $\frac{1}{2}$
The Carol and Seymour Haber Collection
2006.95.16
36. *Midori*, 1982
Lithograph and calligraphic brushstrokes
on paper
Edition 33/45
Sheet: 13 $\frac{9}{16}$ x 10 $\frac{5}{8}$
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 $\frac{1}{4}$ x 18 $\frac{11}{16}$
Lent by Ellen and Edwin Reingold
38. *Anthology*, 1982
Lithograph and calligraphic brushstrokes
on silver foil
Edition 6/45
Sheet: 23 $\frac{3}{16}$ x 18 $\frac{11}{16}$
Lent by Ellen and Edwin Reingold
39. *From Yore*, 1982
Lithograph and calligraphic brushstrokes
on paper
Edition 15/100
Image: 15 $\frac{3}{4}$ x 11 $\frac{3}{4}$
Sheet: 25 x 17 $\frac{3}{8}$
The Carol and Seymour Haber Collection
2008.106.37

40. *Essence*, 1983
Lithograph and calligraphic brushstrokes
paper
Edition 21/50
Sheet: 28 $\frac{1}{4}$ x 20 $\frac{3}{4}$
Lent by Ellen and Edwin Reingold
41. *Kasanari*, 1983
Lithograph and calligraphic brushstrokes
paper
Edition 42/50
Sheet: 27 $\frac{3}{4}$ x 20 $\frac{1}{2}$ (sight)
Lent by Joann and Ed Frankel
42. *Yamato*, 1984
Lithograph and calligraphic brushstrokes
paper
Edition 3/25
Sheet: 35 $\frac{3}{4}$ x 24 $\frac{13}{16}$
Lent by Ellen and Edwin Reingold
43. *Anthology B*, 1985
Lithograph and calligraphic brushstrokes
on paper
Edition 33/38
Sheet: 27 $\frac{3}{4}$ x 20 $\frac{1}{2}$
Lent by Joann and Ed Frankel
44. *Inishie* (Antiquity), 1986
Lithograph and calligraphic brushstrokes
on paper
Edition 21/30
Image: 71 $\frac{1}{4}$ x 35 $\frac{1}{8}$
Sheet: 78 $\frac{3}{4}$ x 43
Lent by Ellen and Edwin Reingold
45. *Anthology D*, 1992
Lithograph and calligraphic brushstrokes
on paper
Edition 19/40
Image: 22 $\frac{1}{2}$ x 16 $\frac{1}{2}$
Sheet: 27 $\frac{1}{8}$ x 20 $\frac{3}{4}$
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 $\frac{1}{4}$ x 14 $\frac{1}{4}$ (sight)
Lent by Peter Shinbach
- Yoshida Chizuko**
(Japanese, born 1924)
47. *Jazz*, 1954
Color woodblock print on paper
Edition size unknown
Image: 13 $\frac{13}{16}$ x 19 $\frac{1}{2}$
Sheet: 16 $\frac{1}{8}$ x 22 $\frac{1}{2}$
Lent by the artist
48. *Sabaku de hiratta mono* (Things I Picked
Up in the Desert), 1957
Lithograph on paper
Edition 1/1
Image: 8 $\frac{3}{8}$ x 11
Sheet: 18 x 24
Lent by the artist



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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 5/8 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 Haber Collection
1998.52.13

52. *Uchinarumono 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 uzumaki* (Red Whirlpool), ca. 1963

Color woodblock print on paper
Edition 8/50
Sheet: 24 7/16 x 19 5/16
The Vivian and Gordon Gilkey Graphic Arts Collection
84.25.609

54. *Yottsū* (Four), 1963

Color woodblock print on paper
Edition 3/30
Image: 29 1/2 x 15
Sheet: 32 5/8 x 17 3/8
Lent by the artist

55. *Kokonatsu* (Nine), 1963

Color woodblock print on paper
Edition 7/30
Image: 29 1/2 x 15
Sheet: 32 13/16 x 17 1/4
Lent by the artist

56. *Yottsū* (Four), 1963

Color woodblock print on paper
Edition 3/30
Image: 29 5/8 x 15
Sheet: 32 5/8 x 17 3/8
Lent by the artist

57. *Reef B*, 1974

Color woodblock print and embossing on paper
Edition 3/50
Image: 24 7/8 x 16 1/2
Sheet: 28 x 18 7/8
Lent by the artist

58. *Shikuramen gensō* (Cyclamen Reverie), 1980

Lithograph, graphite, and watercolor on paper
Artist's proof; edition size unknown
Image: 18 3/8 x 12 1/8
Sheet: 24 3/4 x 19 1/25
Lent by the artist

59. *Aoi kaze* (Cool Breeze), 1993

Photo-etching and color woodblock print on paper
Edition 10/75
Image: 39 7/8 x 16 1/2
Sheet: 42 3/4 x 19 3/8
Lent by the artist

60. *Koto Kusuko wo tobu P.* (Flying Over Cuzco, P[eru]), 2001

Photo-etching and color woodblock print on paper
Edition 3/30
Image: 27 1/2 x 16 1/2
Sheet: 30 3/4 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.



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