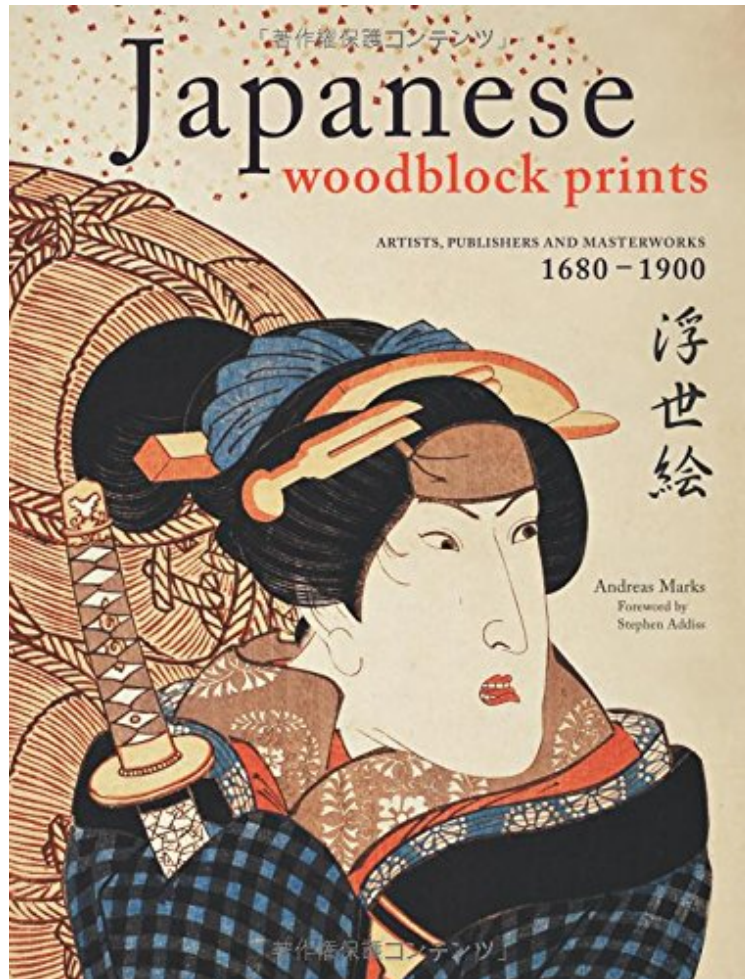


Japanese Woodblock Prints: Artists, Publishers and Masterworks: 1680 - 1900

Andreas Marks

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Andreas Marks : Japanese Woodblock Prints: Artists, Publishers and Masterworks: 1680 - 1900 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Japanese Woodblock Prints: Artists, Publishers and Masterworks: 1680 - 1900:

0 of 0 people found the following review helpful. Great book on Japanese prints. By JimStunning book. The prints inside are very high quality, I was tempted to cut them out of the book! Well organized and goes into good detail about the artists. 0 of 0 people found the following review helpful. Five Stars By dlh Good reference book. 0 of 0 people found the following review helpful. Four Stars By rob Interesting emphasis on the importance of the publisher.

Japanese woodblock prints, or ukiyo-e, are the most recognizable Japanese art form. Their massive popularity has

spread from Japan to be embraced by a worldwide audience. Covering the period from the beginning of the Japanese woodblock print in the 1680s until the year 1900, *Japanese Woodblock Prints* provides a detailed survey of all the famous ukiyo-e artists, along with over 500 full color prints. Unlike previous examinations of this art form, *Japanese Woodblock Prints* includes detailed histories of the publishers of woodblock prints who were often the driving force determining which prints, and therefore which artists, would make it into mass circulation for a chance at critical and popular success. Invaluable as a guide for ukiyo-e enthusiasts looking for detailed information about their favorite Japanese woodblock print artists and prints, it is also an ideal introduction for newcomers to the world of the woodblock print. This lavishly illustrated book will be a valued addition to the libraries of scholars, as well as the general art enthusiast.

"The presentation is practically all-inclusive, covering artists and publishers from the 1660s to the 1940s. Impeccably researched with an exhaustive bibliography, this is a work that demonstrates the highest level of scholarly achievement." *CHOICE: Current s for Academic Libraries* "Marks's (director chief curator, Clark Ctr. for Japanese Art) clear, informative text, while valuable for scholars beginning research, also remains accessible to the average reader. With excellent production values and a modest price, this volume is recommended for all libraries, academic and public." *Library Journal* "The meticulous organization of information notwithstanding, it is the prints which are the chief pleasure of the book: 523 prints that bring to life a Japan of heroic tales, beautiful women, ghosts, warriors, demons, and spring cherry blossoms. The exuberance of color, motion, and expression, all carefully arranged, make this a book for scholars and browsers, serious collectors and hedonists alike." *ForeWord s* "This is a beautiful book, and the publisher section makes it stand out [] as a valuable guide for print identification." *Wood Block Dreams blog* "Marks provides the kind of concrete biographical details that most art historical treatments, more focused on style, genre, and influences, would pass over. And, besides, even for a minor artist like Eizan, we're given five full-color images of examples of his work, one of them a full-page illustration, giving us a sense at a glance of his style we don't need it described out in lengthy paragraphs. So, in this way, I do think that Marks' book is a wealth of knowledge, a real deep, solid, source to consult for names and dates and the like, a true compendium of artists. The fact that Marks includes publishers at all is also fairly revolutionary, since 'traditional' scholarship on ukiyo-e has always focused on artists almost exclusively, elevating them, and all but ignoring publishers and others involved in the process." *Nubui Kuduchi blog* **About the Author** Andreas Marks is the Director and Chief Curator of the Clark Center for Japanese Art and Culture. He has a master's degree in East Asian art history from the University of Bonn, Germany, and a PhD in Japanese Studies (on a thesis on nineteenth century actor prints) from Leiden University, the Netherlands. As a specialist in Japanese prints, he is an advisor to the San Diego Museum of Art. He has published widely in Europe, the United States, and Japan, and curated several exhibitions on various aspects of Japanese art. **Dr. Stephen Addiss** is Professor of Art at the University of Richmond. He is a composer, musician, poet, painter and Japanese art historian, and is the recipient of four grants from the National Endowment for the Humanities and one from the National Endowment for the Arts. He has published thirty-six books or exhibition catalogs, including *Old Taoist: The Life, Art and Poetry of Kodojin*; *The Resonance of the Qin in Far Eastern Art*; and *The Art of 20th Century Zen*.