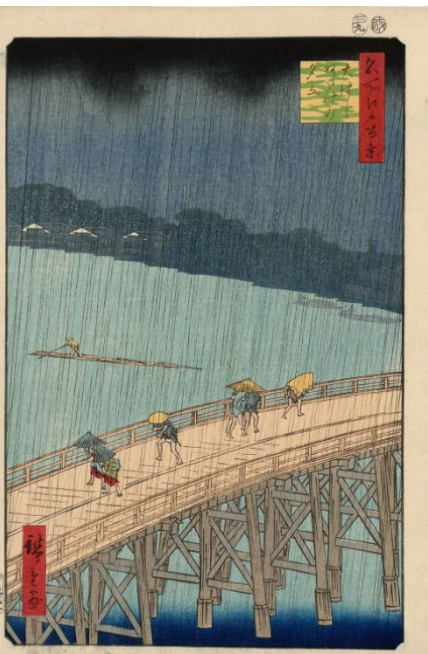
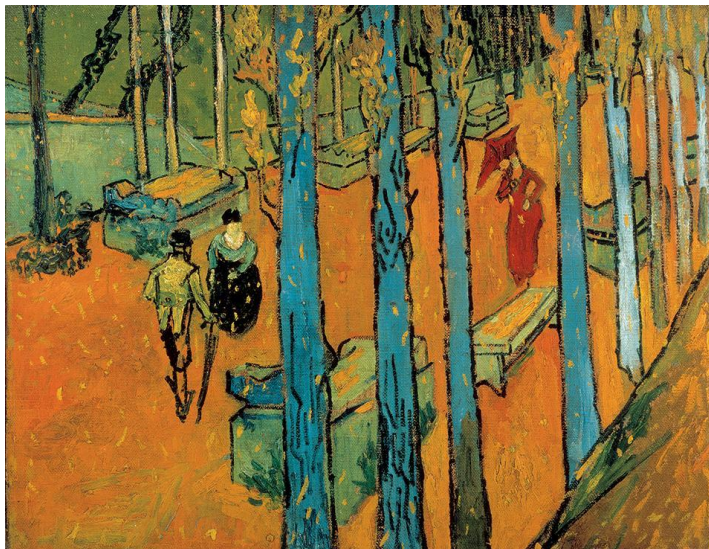


I chose these artworks to compare as I really liked the vibrant colors and the distinctive style of these pieces. These artworks all incorporate aspects of Japanese style Ukiyo-e wood prints. All of these artworks are from different locations in both time and place, from America, Japan, and Europe. *Sudden Shower over Shin-Ōhashi bridge and Atake* is from 1615-1680, while *Falling Autumn Leaves* is from 1888 and *Kites* is from 1912.

All of these works portray the simple life in their own ways and create their own moods though they are far apart in time and space. I am going to investigate how the artists used the Ukiyo-e style to portray the moods in their pieces. I will look at the cultural influences and style to ultimately answer the question “How do these artist use the Ukiyo-e style to portray a certain mood within their pieces?”



歌川 広重, *Sudden Shower over Shin-Ōhashi bridge and Atake*, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum



Vincent van Gogh, *Falling Autumn Leaves, Les Alyscamps*, 1888, *Oil on canvas*, 73 cm × 92 cm (29 in × 36 in), Kröller-Müller Museum, Otterlo

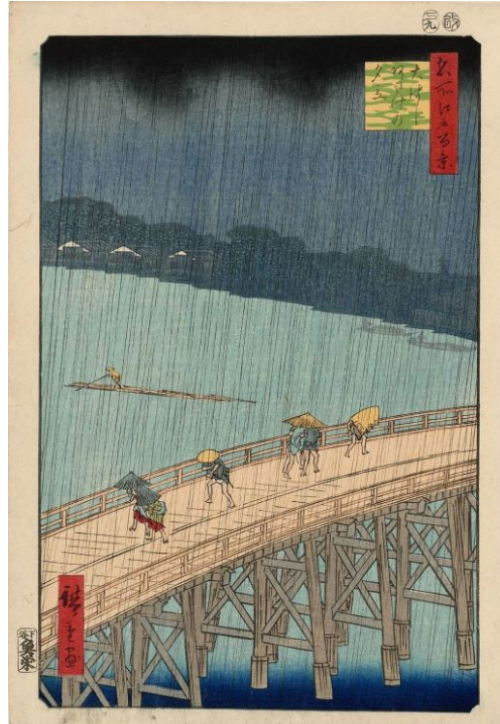


Bertha Lum. *Kites*, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)

Visuals Analysis of Artwork #1: Utagawa Hiroshige's *Sudden Shower over Shin-Ōhashi bridge and Atake*

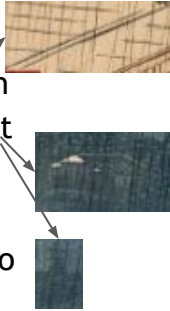
In this 2D Ukiyo-e style wood print I can see a realistically colored river and shore in the middle-ground surrounded by dark storm clouds and a large wooden bridge in the background and foreground respectively. On the bridge I can see 5 figures traveling to a through, dressed in traditional Japanese Kimonos, on the river I can see a lone figure piloting a raft or boat of some sort.

All elements of this print are covered in fine lines that create a texture representing the downpour. The top of the bridge immediately draws my attention because it is a much lighter brown and takes up a large portion of the print, along with the re



歌川 広重, Sudden Shower over Shin-Ōhashi bridge and Atake, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum

I get a vivid sense of perspective through the very close up bridge with high detail and color and the very faded almost indiscernible village in the background along the bank. The relationship between grounds in this piece is very interesting, to me it creates a sense of movement as the bridge is juxtaposed with the river and sky as it is aligned in a different arc than the other two which instantly draws my attention.



This artwork communicates to me a very visceral feeling of the storm, I can almost hear the pounding of rain and crack of thunder, the way the artwork presents the figures on the bridge makes me shift my perspective to theirs, they are presented as very small, and I can feel their hurry and rush for cover. It creates a dreary mood with all the colors faded but also conveys movement through the arc of the bridge and the varied directions of those moving on top of it.

Visuals Analysis of Artwork #2: Vincent Van Gogh's *Falling Autumn Leaves*

In the foreground of this painting, there stands a grove of trees that fade further into the right, in front of these trees stand 3 figures on a pathway with benches. In the background, there is another grove of trees with foliage behind them. The main feature of this artwork that I can see is the bold pools of solid color that permeate this artwork, the orange stands out giving emphasis to the main path with the natural shapes of the blue-toned trees that give a sharp contrast as they vertically overlap the path and geometric benches creating rhythm and a sense of space.



Vincent van Gogh, *Falling Autumn Leaves*, Les Alyscamps, 1888, Kröller-Müller Museum, Otterlo



There are a lot of developed textures in this piece with the grass trees and path that help give contrast between the natural shapes and the geometric shapes. This piece creates movement similar to the Ukiyo-e style piece with the patterns and figures moving in different directions, combined with the space created by the size of the trees and the color of them. The artists used some value in this piece but mostly used bold colors but there is clear value in the color of the trees and some shadow.

This piece gives me the feeling of everyday life, of movement, and diversity, as I can see three very different figures in the piece. The trees break up these figures and give a clear separation between them as they move on their way. The bold color of the path and leaves create a vibrant picture of some spring of fall day that brings me a cheerful bright feeling and a feeling of looking into the everyday life of these people.

Visuals Analysis of Artwork #3: Bertha Lum's *Kites*

In this woodblock printing, a collection of figures wearing vibrant traditional Japanese clothing populate the foreground along with, what looks like, a Japanese black pine. After them, I see a bridge spanning some sort of body of water. In the background, I see a mountain and hill of some kind along with a clear sky and sunset or rise. The color is the first thing that really strikes me about this piece, the fairly monochromatic background put into sharp contrast to the blue, red, and yellow clothing.

While contrast is the most apparent feature upon the first inspection as it creates a very clear focal point of the dark blue and red being in the center of the frame. There are many other elements apparent in this piece. For instance, space is created in part by the shifting of the tones to a more washed-out color as more space is established.



Bertha Lum. *Kites*, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)



Rhythm is also created by the repeated shapes of the diagonal strings and their kites, also, their is rhythm apparent in the repeated supports of the bridge.

In addition, there is texture seen in the cloth, bark, and water. The relationship between the figures is very prominent in this print as well there are eight children in total flying their kites in the foreground with the majority of them (five) directly in the middle with one and two to the left and right respectively, they are intertwined in an everyday pastime, and how they are laid out gives a sense of balance in the artwork to me. Movement is also very apparent as with the intermingling of the children and the flapping of the kites.

This piece gives me a feeling of joy and relaxing, the color scheme aids me with this as they blues yellows, and greens give me the feeling of summer or spring. In addition, the movement of the children and kites gives the mood of a very casual everyday occurrence with nothing too much out of the ordinary happening. Also, the one kite string going off the frame gives this more context and gives me the feeling of me being an observer in the everyday life of several kids.

Cultural Context and Interpretation of Purpose and Function of Hiroshige's *Sudden Shower over Shin-Ōhashi bridge and Atake*

Cultural Context:

Sudden Shower over Shin-Ōhashi bridge and Atake was part of Hiroshige's *100 Views of Edo* which was a series of 118 woodblock prints that Hiroshige made during his travels. This series was made of entirely landscape scenes from all seasons, *Sudden Shower* was made in Summer. The way these pieces were made was that Hiroshige would travel and create sketches before making a wood print of them. Hiroshige was inspired by his master, Toyohiro, who had a more refined and modest style than the mainstream style of the time. The current style of Ukiyo-e mainly depicted samurai, women, and everyday scenes. Eventually he developed his own style of romanticized landscapes and bird-and-flower prints. His prints of landscapes were very popular as he made them at a time where the government at the time loosened the travel restrictions throughout Japan, which were in place for some time. Hiroshige would travel around Japan making sketches of the scenes before carving them into a wood block.

"Hiroshige." Encyclopædia Britannica, Encyclopædia Britannica, Inc., 8 Oct. 2020,

www.britannica.com/biography/Hiroshige.

"Hiroshige." Ronin Gallery,

www.roningallery.com/artists/hiroshige.

"Hiroshige's One Hundred Famous Views of Edo." Brooklyn

Museum: Hiroshige's One Hundred Famous Views of Edo,

www.brooklynmuseum.org/features/edo.



歌川 広重, *Sudden Shower over Shin-Ōhashi bridge and Atake*, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum

This artwork was part of his romanticized style of a bridge connected with Edo. In particular this piece was made during the rainy season and is exemplified by a Yodachi, an evening descent of the thunder god.

Purpose and Function:

The purpose of *Sudden Shower over Shin-Ōhashi bridge and Atake* was to portray an idealized and romanticised version of the lands around Edo. It does this through both a descriptive and expressive style of the sudden downpours that happened in the rainy season of Summer. This piece portrays a romantic version of everyday life with several travellers caught in a shower. This artwork is likely of a decorative function as it has similar themes shared with the mainstream Japanese art at the time, which had themes of romanticised figures of Samurai, actors and women. And, in addition, this piece was part of a very popular series of landscapes that were very popular after the travel ban. This piece expresses the feeling of being caught in the storm through the huddled figures moving to and through and the dark clouds with rain. As such this piece shows a facet of everyday life in a decorative nature that many could relate to.

Cultural Context and Interpretation of Purpose and Function of Vincent Van Gogh's *Falling Autumn Leaves*

Cultural Context:

Falling Autumn Leaves was a short series of paintings done by Vincent Van Gogh during the last two months of 1888 that he and his friend, and fellow artist, Paul Gauguin spent at The Yellow House, in Arles, France. In this piece Vincent van Gogh experimented with areas of solid color, dark lines, and an oblique view point. Portrayed in this piece is several of the elite in Arles walking along a promenade. This piece was made in collaboration with Gauguin, in terms of ideas and style. In addition this piece was made during a time where Impressionism was heavily influenced by Japanese art. Due to the everyday subject matter and unique characteristics like the vibrant exaggerated colors and the rarity of the cultures art as trade was sealed off and only opened up during 1853.

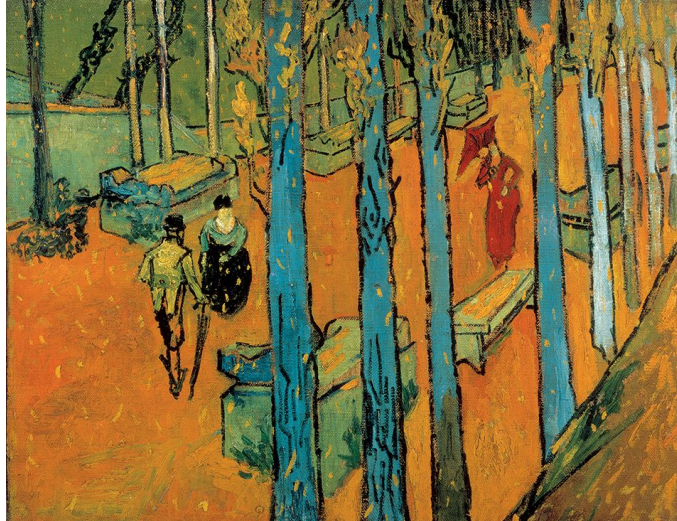
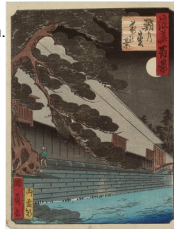
Ives, Colta. metmuseum.org. Department of Drawings and Prints, The Metropolitan Museum of Art, October 2004.
https://www.metmuseum.org/toah/hd/jpon/hd_jpon.htm.



Utagawa Hiroshige
 Hakone — 箱根
 1855
 Woodblock Print
 Tsuta-ya Kichizo

Night View of the Octopus Pine
 Isshusai Kunikazu
 early 1860s
 24.8 x 17.6 cm (9 3/4 x 6 15/16 in.)
 Woodblock Print
 Museum of Fine Arts

Ukiyo-e
 Woodblock prints

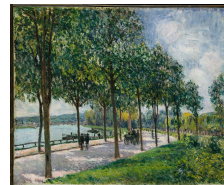


Vincent van Gogh, Les Alyscamps, Falling Autumn Leaves, 1888, Oil on canvas, 73 cm x 92 cm (29 in x 36 in), Kröller-Müller Museum, Otterlo



Impressionistic Paintings

Allée of Chestnut Trees
 Alfred Sisley
 1878
 Oil on canvas
 19 3/4 x 24 in. (50.2 x 61 cm)
 The Metropolitan Museum of Art, New York



Purpose and Function:

The main purpose of this work was experimenting with other several unique styles and ideas from other artists, but this artwork is generally decorative in nature with an emphasis on describing a promenade in which the elite of France stroll. This piece shows an everyday moment in the life of these people, and is experimenting with the use of solid and vivid colors and dark bold outlines that clearly define shape. In addition, this piece experiments with a downward view of a scene seen in some of Gauguin's work and common in the Japanese style. In an audience's eyes the function of this piece creates a unique style very similar to the Japanese art that heavily influenced Impressionism at the time, this would be of a decorative purpose at the time it was made, but shows many unique techniques.



Côte des Grouettes
 Camille Pissarro
 probably 1878
 Oil on canvas
 29 1/8 x 23 5/8 in. (74 x 60 cm)
 The Metropolitan Museum of Art, New York



Cultural Context and Interpretation of Purpose and Function of Bertha Lum's Kites

Culture Context:

Bertha Lum was an American artist during the 20th century who sought to replicate the Japanese style with her color woodblock prints, and in Kites. Lum was very immersed in Japanese arts, having learned woodblock printing techniques from print shops in Japan and books that detailed the techniques. Lum sold many of her prints in America along with other bits of art such as short stories. She popularized the Ukiyo-e style in America while sticking to the traditional style.



Bertha Lum. Kites, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)

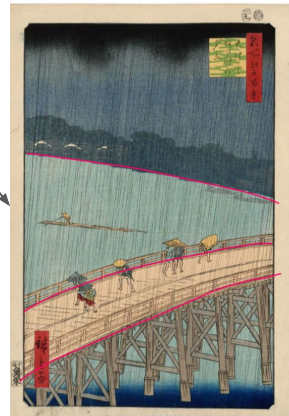
Purpose and Function:

The main purpose of this piece was to imitate the Japanese style of woodblock printing, it was generally functioned as art from another culture which America consumed a lot of. Similar to the Ukiyo-e this is a very expressive piece, expressing a snippet of everyday life with heavy emphasis on Japan with the Japanese Black Pine and the Kimonos and kites. This is a very descriptive piece that emulates the details and themes seen in many woodblock prints of Ukiyo-e style, such as the vivid and exaggerated color along with a depiction of everyday pleasures in a landscaped where the emphasis is on the people within. Overall this piece gives a feeling similar to many Ukiyo-e pieces setting the scene of a calm, peaceful, bright, common day.

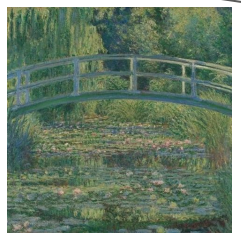
Significance of *Sudden Shower over Shin-Ōhashi bridge and Atake*
Shower over Shin-Ōhashi bridge and Atake is culturally significant during the time of its creation, as it was unusual as it contained Hiroshige's idealized and romanticized landscape that was common in his subject matter. In addition, these views of travel were significant at the time as the travel ban implemented by the government at the time was released.

Hiroshige's work and others like were very influential during and beyond their time especially in the west. The unique style of these wood prints inspired many artists in Europe. In specific, the arcing foreground, middle and background, clear dark outlines, viewing from a higher perspective, and the depiction of everyday-life inspired many artists. All these aspects can be seen in this piece.

歌川 広重, Sudden Shower over Shin-Ōhashi bridge and Atake, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum



Water Lilies and Japanese Bridge
 Claude Monet
 3' 0" x 2' 11"
 Princeton University Art Museum
 1899
 Oil paint



Flowering Plum Orchard
 Vincent van Gogh
 55.6 cm x 46.8 cm
 Plum Estate, Kameido
 October 1887
 Oil paint on Canvas



Significance of *Falling Autumn Leaves*

Falling Autumn Leaves by Vincent Van Gogh was significant during its time as it represents a coalition of the certain aspects of Japanese style in European terms, and subject matter. *Falling Autumn Leaves* is an article of experimentation by Van Gogh, and reflects many Japanese like styles of the time, with a depiction of everyday subjects, depicting a landscape zoomed in on several people about their everyday lives. With has aspects similar to the Japanese style as it has bold dark outlines, large patches of solid color, radial array of space, and an everyday scene. Outside of its time this piece represents part of the assimilation of the Eastern Japanese arts with western artists. It shows how influential the woodblock printing was even outside of Japanese culture and in different mediums other than woodblock printing itself.



Vincent van Gogh, *Les Alyscamps, Falling Autumn Leaves*, 1888, Oil on canvas, 73 cm × 92 cm (29 in × 36 in), Kröller-Müller Museum, Otterlo

Significance of *Kites*

Kites by Bertha Lum in its time shows how Japanese woodblock printed was a adapted and consumed by American audiences. There are alot of very obvious japanese features to this piece and its imitating a very old style. This piece also speaks of the Japanese style being present in America and very widely recognized and adapted.

Many of the features of classical Japanese woodblock printing is present in this piece, the dark outlines on everything, the thin lines of the kites, the upper perspective. Though it does not include the arcing fore and middle grounds seen within the river and bridge of Shower over Shin-Ōhashi bridge and Atake.



Bertha Lum. *Kites*, 1912. Color woodblock print, 8 in. x 14 1/2 in.
Prints and Photographs Division, Library of Congress (95).
(LC-USZC4-8504)

Falling Autumn Leaves and Sudden Shower over Shin-Ōhashi bridge and Atake Comparisons and Connections

Similarities:

Subject Matter: Both pieces are portraying a landscape with a collection of figures traversing across it from left to right. While the specific subject matter is different both remain a depiction of everyday life and of travel of some kind.

Style: In addition to portraying similar subject matter, the way the pieces portray their subjects remains similar, through similar stylistic elements they use. Both pieces have characteristics of the same Ukiyo-e style, they use similar areas of solid color, dark outlines, and lateral shapes creating rhythm.

Composition: The pieces also contain many similar elements of composition, most apparent is the bottom down view from a aerial perspective and the lateral design figures moving to and through. Moreover the lateral design both has movement through the figures moving on a horizontal direction.

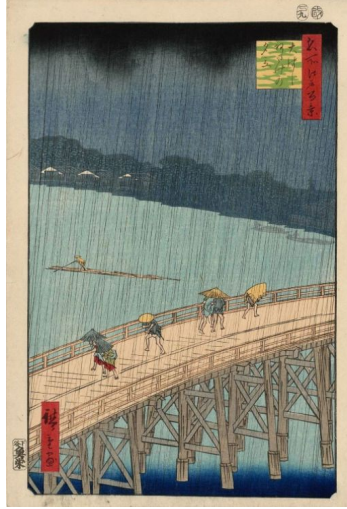
Differences:

Purpose/function: The purpose and function varies from these pieces. For Falling Autumn Leaves the purpose was to experiment in a collaborative way with unique techniques, and it functions as a example of how Japanese art and culture affected Western art and the impressionist movement. While Sudden Showers was creative to sell and portray traveling, as it was unrestricted at the time. It functions as an example of the Ukiyo-e style.

Technique: The technique implemented in the pieces are also completely different as Sudden Showers is made with woodblock printing while Falling Autumn Leaves was made with oil paints.



Vincent van Gogh, Les Alyscamps, Falling Autumn Leaves, 1888, Oil on canvas, 73 cm x 92 cm (29 in x 36 in), Kröller-Müller Museum, Otterlo



歌川 広重, Sudden Shower over Shin-Ōhashi bridge and Atake, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum

Falling Autumn Leaves and Kites Comparisons and Connections

Similarities:

Style: The style in this *Falling Autumn Leaves* is very reminiscent of the traditional Ukiyo-e style, and *Kites* is similar. Both pieces are viewing the forms within them through a top down perspective. In addition both pieces have elements of solid bright colors, and dark outlines of forms.

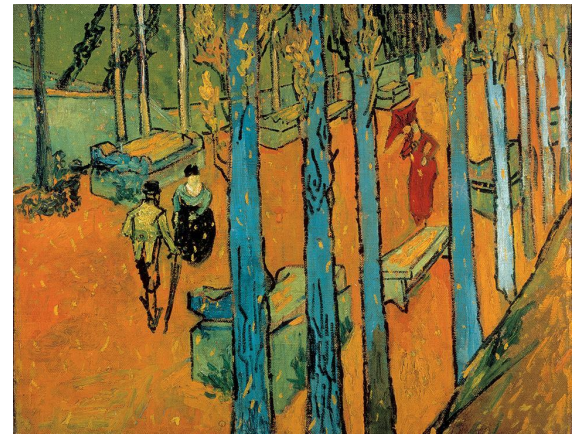
Formal elements: The formal elements within both pieces are very similar as well, I can see this through the repression of vertical elements that creates a pattern. Both pieces use large areas of color this can be especially seen in the ground on which the people stand in both pieces.

Subject matter: Both pieces are depicting similar subject matters. In both pictures there are several figures engaged in their pastimes, one strolling through a park the other flying kites. Both pieces show a zoomed in snippet of their pastimes, which are not static involving movement of the people in both pieces. In addition the subject matter is shown from a looking downward point of view.

Differences:

Process: The process used to produce both of these pieces are vastly different. Lum produced her piece through study of traditional Japanese woodblock printing, and attempted to replicate it in her own work. While Van Gogh was experimenting with new styles, using elements of solid color and everyday subject matter similar to Japanese woodblock printing but with oil paints.

Purpose: While *Falling Autumn Leaves* was meant as an experimentative piece of different style than Van Gogh was used to, *Kites* was meant to be sold and spread Japanese art and culture in America similar to other works of Bertha Lum.



Vincent van Gogh, *Les Alyscamps, Falling Autumn Leaves*, 1888, Oil on canvas, 73 cm × 92 cm (29 in × 36 in), Kröller-Müller Museum, Otterlo



Bertha Lum. *Kites*, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)

Sudden Shower over Shin-Ōhashi bridge and Atake and Kites Comparisons and Connections

Similarities:

Technique: Both pieces use techniques of traditional Japanese woodblock printing. While Sudden Shower was a part of this style, Kites attempted to copy it in a more modern context.

Formal Elements: Both pieces contain areas of solid color, in addition the blending in the background of each piece is very similar, as coming from the same style. Finally both pieces create a pattern through the supporting structure around the bridges.

Subject Matter: In either piece what is being depicted is similar, both pieces show some water, and people going about their everyday lives. In addition, both pieces pay special attention to the environmental conditions that the people within the pieces are experiencing. In Kites there is a sunset or sunrise and a windy environment, and Sudden Shower is depicting the characters during a sudden rainfall in summer

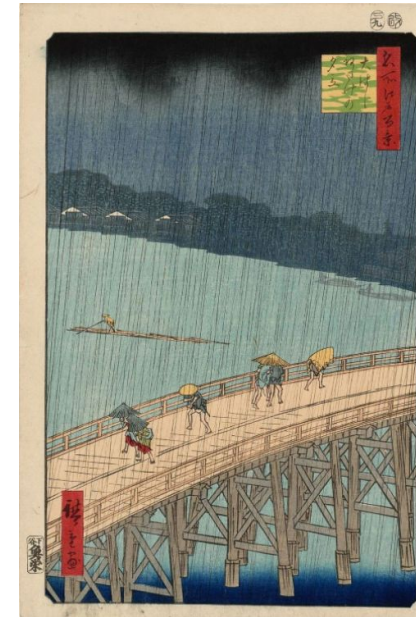
Differences:

Function: Sudden Shower over Shin-Ōhashi bridge is part of Hiroshige's collection of unique prints that varied from the most popular styles at the time, and gave Hiroshige much popularity and wealth. While Kites was a part of Lum's prints that sold in America as she was marketing traditional Japanese-style prints in a foreign market.

Context: The context for each piece was wildly different. As Sudden Showers was influenced by the unloosing of travel restrictions at the time. While Kites was in a much different time influenced by the traditional Japanese woodblock printing style.



Bertha Lum. Kites, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)



歌川 広重, Sudden Shower over Shin-Ōhashi bridge and Atake, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum

My initial research question was: “How do these artist use the Ukiyo-e style to portray a certain mood within their pieces?”, and through my investigation I have discovered how. All of these pieces portray a certain aspect of everyday life, all scenes of ordinary people portrayed through a remote third person perspective that looks down on the figures.

All of these pieces use pattern in one way or another to help break up these characters, I can see this through the bridge supports and raindrops in Sudden Showers, the bridge supports and kite strings in Kites, and in the trees and benches of Falling Autumn Leaves. These patterns help define and place the figures within their environments, and define the environments themselves, the Sudden Storm in Sudden Shower, the windy day in Kites, and the autumn day in Falling Autumn Leaves.

Hiroshige created a gloomy and tempestuous mood through his piece. He did this within the Ukiyo-e style with the solid areas of exaggerated blue, black, and grey along with the dark outlines that define the rain. Hiroshige defined his mood through the use of unconventional forms of the Ukiyo-e style focusing more on a larger landscape than many other artists.

Bertha Lum creates a feeling of joy and relaxation through the use of exaggerated vibrant colors seen in the Ukiyo-e style this can be seen in the vibrant blue and red of the clothes. In addition, she put more emphasis on the people within her work which adheres to the traditional Ukiyo-e style.

Vincent van Gogh uses very many elements of the Ukiyo-e style. This can be seen through the use of very exaggerated colors in the path, the extremely bold outlines, and the everyday pastimes that the people are engaged in. These all create a mood of calmness and communicate the briskness of autumn, through the vibrant colors of the leaves contrasted by the blue-tinted trees, and the passing and going of everyday people, in a normal setting.

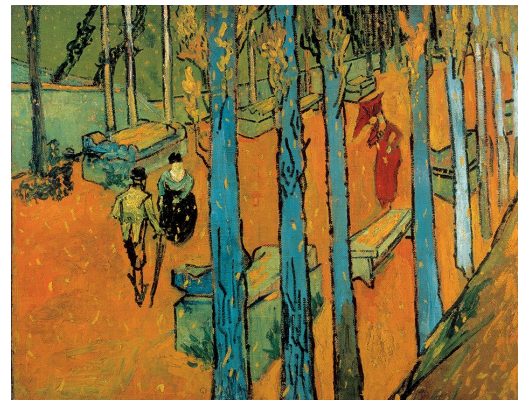
The Ukiyo-e style influenced many artists and cultures all throughout the world and throughout time, each of these artist’s work is evidence of this. Though they each put their own stylistic choices and portrayed different people across different times. All in all, though these artists convey different moods within their pieces they all implemented different veins of the Ukiyo-e style and successfully portrayed moods within their pieces. In total, all of these pieces use a different specific formal elements all reminiscent of the Ukiyo-e Style to create a feeling of a certain aspect of everyday life, from running from a sudden shower in Sudden Shower over Shin-Ōhashi bridge and Atake, to gripping a flying kite in a beautiful evening day, and the elite relaxing in a promenade.



歌川 広重, Sudden Shower over Shin-Ōhashi bridge and Atake, 1615-1868, Wood Print, 14 3/16 x 9 1/8 in, Brooklyn Museum



Bertha Lum. Kites, 1912. Color woodblock print, 8 in. x 14 1/2 in. Prints and Photographs Division, Library of Congress (95). (LC-USZC4-8504)



Vincent van Gogh, Les Alyscamps, Falling Autumn Leaves, 1888, Oil on canvas, 73 cm x 92 cm (29 in x 36 in), Kröller-Müller Museum, Otterlo