„Da bilden wieder die Japaner die Brücke“
Der japanische Farbholzschnitt in Wien um 1900

JOHANNES WIENINGER


"It is the Japanese who are building the bridge once more"

The Japanese Colour Woodcut in Vienna around 1900

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After the "opening" of Japan in 1858, London and Paris became the European centres for a fascination with Japan in line art and the decorative arts. Japanese objects were soon being included in public collections, and artists and designers promised artists with objects they had brought back from their travels, including prints and books.

James Abbott McNeill Whistler, female portrait. The process from the land of Hiroshige to France marks the beginning of an enduring enthusiasm for Japanese art. At the same time he also documented his trip in the book "The Golden Scissors" a growing interest in folk art. In 1890 Edward M. Meir portrayed the writer Erich Zschisch in a Japanese colour woodcut in the background as symbols of the educated middle class.

During the 1870s and 1890s Paris became the centre of the new European art. The flourishing trade in Asia helped to spread Asian art beyond the borders of France. One of the most important "musées" in this respect was the Siebold Gallery, which not only supplied half of Europe with Japanese art, but also published the magazine "Le Japonais" (1871–1896).

At the beginning of the new century – in January and February 1900 – Vienna finally joined in as well. Its new exhibition building opened two years previously, the Wienerzeug bildender Künstler (Vienna Artists' Society), dedicated their sixth exhibition to Japanese art. They showed the collection of Adolf Fischer, a gentleman of private means who came from an industrial family, and who had undertaken an extensive journey to Japan in 1900. The company of Ernst Wienerberger, a member of the Sezession, One room was devoted to Wienerberger's pictures. In the central space in the exhibition rooms, designed by Kikunobu Misawa, the catalogue of the exhibition was displayed, with the traditional range of religious and secular prints and popular artworks from Japan. Moreover, the exhibits were decorated in the traditional manner, with the rich colour woodcuts and the edition of colour woodcuts from Japan, 1900. The catalogue of the exhibition included works by artists such as: Zschisch, who also published a Japanese colour woodcut in 1890.

It is the Japanese who are building the bridge once more, in the form of a new exhibition at the Museum of Art and Industry – today the MAK. In 1900, the Vienna Art Museum was completed and opened its doors to the public. The museum was designed by the architect Otto Wagner and opened in 1900. The museum's collection included works by Japanese artists such as Kikunobu Misawa, who also published a Japanese colour woodcut in 1890.

The exhibition committee explained its intentions in the forward to the catalogue:

"The great idea of woodcut in fine art has given way to the need to develop a style [...]. We found what we were looking for in the ancient culture of the Orient, in the art of the Japanese. Their nature, their art, their media were correctly noted and the first tentative steps forward were taken.

"Recognizing the huge significance of Japanese art, a decade ago the museum of Europe had already staged major Japanese exhibitions. [...]" Vienna had not been before itself in a position to perform this major exhibition of Japanese art. Broad sections of the population were not as eager to become familiar with this new art as with the traditional art of the Orient. For the various endeavours of modern art, the bridge that leads to understanding is missing. May our exhibition be regarded under this aspect..."

The impression about the Japanese works is not as much the composition and the colour scheme, but rather the treatment of the black line, which in European graphics had long been supplied by pantone techniques and even in woodcuts, which was capable of mass reproduction. The black line is the basic structure of the Japanese picture, whether pencil, charcoal, or India ink. The simplicity of the line and what can express has an inspiring effect.

1. Kikunobu Misawa (1861–1943), a member of the Sezession, even travelled to Japan and took advantage of his prolonged stay to study woodcutting techniques, which he then passed on in the form of courses after his return in 1900. If we look through the volumes of the Sezession magazine, we notice a fundamental change between the volume of 1900 and those of 1910 and subsequent years. In contrast to the graphics and the reproduction, there were more experiments with lines and areas. The pictures were more oriented in a few colours (including gold), whereas subsequent to the black line was reduced to black and white. The very first cover of 1900 is surprising, as the pages are filled with square calendars. Illustrations by member of Sezession members that are included in one of the Sezession volumes that are printed in different colors. Only a few examples among the earlier Sezession illustrations prepared the way for this, including works by Gustav Klimt, who himself possessed Japanese colour woodcuts and later even decorated his studio in Vienna with them (ill. pp. 105, 107 and 116–117).

During the period of preparation for the Sezession exhibition, a friendship with the art historian Wilhelm Suida was formed on the subject of the Japanese colour woodcut, as he arranged for the new museum of the Museum of Art and Industry – today the MAK. In 1900, he wrote..."
The Japanese Colour Woodcut: Japanese Imagery

"Because European art has reached a stage in which it is a question of summing up all the achievements of the past in order to reach a language which can switch freely into the elements of representation. It is true that some individual periods of our own artistic development, namely the 17th century, have already achieved a style based on fine hand observation and not on the imitation of a foreign approach to art, but the study of these works, which in some cases are in poor condition, is made much more difficult because it would require numerous journeys to places which lie far away. In the Japanese culture woodcut, on the other hand, which can be found in the exhibition, we can find the desire of being able to study a style of art from the very same time, rather than via trips and visits to the original. Specifically, Japanese in concept and representation should, of course, be removed as a whole of its shortcomings."

The quotation does not express tremendous adherence to the art of Japanese culture, but the viewer is reminded of the golden age of the European wood-engraving art - another prominence in the given context. The Japanese art, because it is more easily available than our own art, is a remarkable aspect. A comparison of the statements made by artists and art historians shows in any case that the high esteem for the Japanese culture woodcut is based on practical and not, on theory."

At the end of 1660 and shortly before the extensive presentation by the Secession Association consisting of 50 sheets of ukiyo-e was exhibited at the Austrian Museum for Art and Industry, it had been assembled by the Hofkunstdrucker, Ernst Arnold, the most art dealers, in Berlin, and in February and March 1907 it was followed by the major exhibition Works: Ukiyo-e (The Works of Hokusai). This was a sales exhibition with more than 200 catalogued numbers, which included paintings, colour prints and numerous books with woodcut illustrations from all over Europe. At the prompting of the writer, Ernst Arnold, those participating in the exhibition included such notable personalities as the German French art dealer Siegfried Bing, the Dutch painter of the arts and later founder of the Women's Workshops in Potsdam, and art dealers from Leipzig and Dresden."

Never again would such an extensive exhibition of the works of Kabuki-e Hokusai be held. The impression they created was remarkable. Hokusai was "discovered" in Europe later than his contemporary, indeed, whose compositions had influenced French modernism from the 1880s onwards. In addition to the great and justly famous colour woodcuts, Hokusai also created numerous illustrations in black and white which appear to have had a greater effect on the art scene in Vienna, The Hundred Views of Mount Fuji (1831) and the printed books of sketches (Meisogi, volumes, 1832-1839) have left visible traces in the art history of Vienna, pp. 97 and 101."

The second exhibition of the Secession in 1907 was presented under the title "Künstlerische Impressionismus in der Malerei und Plastik (Development of Impressionism in Painting and Sculpture)."

The exhibition was accompanied by an exhibition of the exhibition first traced an art from Turner to Goya followed by the representation of Impressionism in art, from Edvard Munch to Marc Chagall and on to Auguste Rodin and Matisse-Rosen. Before sketching Late Impressionism from Vincent van Gogh to Odilon Redon, it started a short but colourful chapter (Japanese Art - Colour Woodcuts) in between."

"Now we arrive at the youngest generation, whose Realism has given its best. Decorative effects assert themselves and there is a longing for simplification - and for style."

Here, it is the Japanese, who had already stood beside the great impressionists with regard to colour refinement, who once more building the bridge which leads to the simplification of the impression of nature first with illusionism but ultimately, in the individual creativity."

Like the great masters of impressionism on our continent, we now also bring the Great Old Men among the Japanese Houkai, (Ukiyo-e)."

No works by members of the Secession were shown in this exhibition: Wilhelm Bingm, who had founded in Vienna and Paris, and who still the precursor and the idea of Secession art. By including Japanese woodcuts, he not only pointed back to the recent history of painting and graphic art, but also emphasized, above all, the colourful palette of theME, which became increasingly important for the continued development of European art. It did not take long for the legions of ukiyo-e to be mentioned in connection with the artistic life of Europe.
« Là encore, les Japonais font le pont »
L'estampe japonaise à Vienne vers 1900
Johannes Wieninger

Après la « révolution » du Japon en 1854, Londres et Paris sont devenues les centres européens d’un enthousiasme nippon tant en art et en artisanat qu’en design. Des objets japonais trouvèrent dès lors accès à des collections publiques ; voyageurs et marchands mettaient sous les yeux des artistes ce qui rapportait, dont des œuvres imposantes et des livres.

La Présence du pays de la poupée, le portrait de son demi-frère le Prince impérial qui est à jamais resté dans la mémoire, était si belle. De 1890 à 1892, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise.

Dans les années 1870-1880, Paris devient le berceau du mouvement japonais, qui se manifeste par l’ensemble des productions japonaises, dont l’imagination, de la fin du XIXe siècle à la fin du XXe siècle, a vu le jour. Le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise.

Au cours de cette exposition, nous avons pu voir des œuvres de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise.

Ce qui frappe dans les œuvres japonaises, c’est l’un des principes fondamentaux de l’esthétique japonaise, qui a été développé dans les XIXe et XXe siècles par les artistes japonais, et qui a trouvé sa place dans les œuvres de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise.

En effet, l’esthétique japonaise est influencée par les principes de composition et de la couleur, qui sont des éléments majeurs de l’esthétique japonaise, qui a été développé dans les œuvres de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise, le portrait de l’empereur Utagawa undé la ville, une œuvre de la haute culture japonaise.

Cézanne was not an innovator in this sense. He was, however, a master of colour and form. His work is characterised by a sense of space and volume, and a feeling for the interplay of light and shadow. His use of colour was not arbitrary, but was based on a deep understanding of the principles of the art of painting. This is evident in his famous series of watercolours, "Les Images du Temps," which show the changes in the weather and the landscapes of the countryside.

Cézanne's influence on the development of modern art is immense. His work has been described as the "father of modern painting," and his influence can be seen in the work of such artists as Picasso and Matisse. The French Impressionist movement, which emerged in the late 19th century, was greatly influenced by Cézanne's work. The Impressionists sought to capture the momentary effects of light and atmosphere, and Cézanne's work provided them with a new approach to painting.

The importance of Cézanne's work cannot be overstated. He was a true innovator, and his influence on the development of modern art is profound. His work continues to inspire artists today, and his legacy will endure for many years to come.
DER JAPANISCHE TARBÖLLESCHEIT

The Japanese Colour Woodcut

Eisaku Ichige

Tempyō-ji in Kyoto, 1901

Temple in Kyoto

Eisaku Ichige・Kyoto, 1901

Two Japanese Woodblock Prints

These depictions are characteristic of Japanese printmaking.
CARL MIGER
Weltberühmte Farben
Galerie GEMA, Berlin
Noise 2001, 30 x 25 cm
Private collection
Collection particular