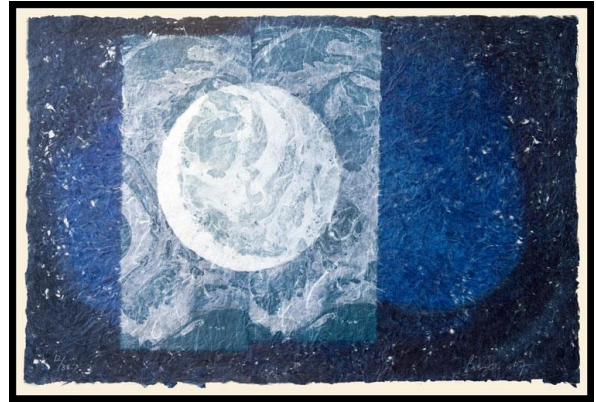


VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



SARAH BRAYER

b. Rochester NY, Lives in Kyoto since 1979
1982-1984 Studied woodblock printing at Yoshida Studio, Miasa Japan
1979 BA Studio Art Connecticut College
Studied printmaking at Middlesex Polytechnic, London England

Sarah Brayer was born in Rochester, New York, and has lived in Japan since 1979. Sarah has become deeply involved in making paperworks, a process in which an image is formed by pouring pigmented paper pulp onto a bamboo screen. The pulp is manipulated not with brushes, but by tilting the screen, spraying it with water, and using the hands as a drawing tool. Sarah states, "Part of what is so wonderful about working in the medium of paper is that the space of the work and the rhythm allow me to work in a stream of consciousness. The images are literally pouring out, and I don't know consciously where they're coming from. I'm able to take risks that I probably don't in everyday life. That is very liberating!"

Brayer first encountered poured washi, the technique she soon adopted as her own, during a visit to Dieu Donne paper mill in New York City in 1986. This somewhat unpredictable, yet painterly technique seemed a perfect blend of chance and design, led her to the ancient Japanese paper-making village of Imadate as the place to experiment with large scale poured paper images.

The subject matter of Sarah's early prints is Japanese in nature, yet any viewer can easily relate to events and feelings in his or her own life. Sarah is the first western woman ever to have her work selected for the cover of the CWAJ Contemporary Japanese Print Show in Tokyo. She is the only westerner who has been invited to make her handmade paper art work in the 800 year old papermaking village of Echizen. Her work has been collected by The British Museum and The Smithsonian.

Sarah describes her creative process as "leaping into the unknown and finding your footing." Through a series of leaps, Sarah has gone from being a talented, successful American artist living in Japan to someone who has found a unique style and has taken her skill to a new level.

Residing in Kyoto since 1980, Sarah Brayer divides her working time among Kyoto, the 800 year old papermaking village of Echizen and New York City. She is internationally known for her poured washi paperworks and aquatint prints.

In 2013, Sarah was awarded one of the highest awards by the government of Japan, The Bunkacho Chokan Hyosho ("Commissioner's Award") from the Ministry of Culture for making Japanese culture better known and understood internationally, through her original creations in Echizen washi (Japanese paper).

SELECTED COLLECTIONS

The British Museum. London
The Sackler Gallery, Washington D.C.
Oregon Art Institute
Zimmerli Art Museum
Cincinnati Art Museum, OH
Rochester Memorial Art Gallery, NY
Smithsonian
U.S. Embassy, Tokyo
U.S. State Department

2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877



GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM

TED COLYER

b. 1947 Kentville, Nova Scotia
1972-75 Yoshida Hanga Academy
1967-71 B.F.A. Mount Allison University
1965-67 B.A. U.B.C.
1963 Banff School of Fine Arts

Ted Colyer was born in Nova Scotia, Canada in 1947. Upon graduating from Mt. Allison University in Fine Arts, he went to Japan to study with the famous traditional Japanese woodblock print artist Toshi Yoshida. In 1975, he began his professional career as a painter and printmaker and remained in Japan for 17 years. In 1988 he returned to Canada with his wife Takae and son Daniel and currently resides in Vancouver, B.C.

SELECTED COLLECTIONS

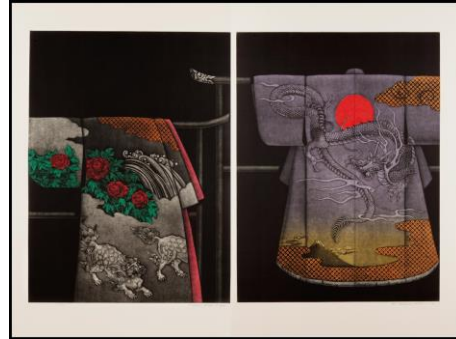
Prince and Princess Takamado
Yamatane Museum
Chiyoda Corporation
Owens Art Gallery
CIBC Tokyo
Mitsubishi Bank
Northern Telecom
ASIJ Tokyo
Acadia University Art Gallery

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



KATSUNORI HAMANISHI

b. 1949 Hokkaido, Currently lives in Tokyo
1973 Tokai University, Kanagawa Prefecture

Katsunori Hamanishi is one of the best at one of the most demanding of all printing methods, the mezzotint. Sometimes confusion arises because to the uninitiated, Hamanishi Katsunori sounds like Hamaguchi Yozo, often referred to as the world's greatest living mezzotint artist. Aficionados of Japanese prints will recall Hamaguchi's velvety black prints with a few cherries as the focal point. Hamanishi is 62 years old but is the present master in his field. He is what is called an "artist's artist" because when other printmakers look at his fastidious and detailed work they are left in awe.

His prints' appeal is obvious: Hamanishi has reached a new level of perfection (so taken for granted in virtually all Japanese printmakers) in a very difficult method. His subjects – twigs, branches, ropes, rice, kimono and tea room windows are presented in a three dimensional form on paper. They are not photographs; each image has been painstakingly burnished on the plate, raising the viewer's expectation to a higher level than usual, expectations that are fully met.

Hamanishi is not concerned with an all-encompassing view of the world, but more with a microcosmic look, like a close-up magician with his small captive audience. He loves shapes, their inter linking, their details, all of which he slowly and deliberately reveals in his unparalleled, meticulous mezzotints. In recent years he has begun to add a bright touch of red or green as a contrapuntal note to his detailed compositions, and these sudden bursts of color point up even more the dazzling brilliance of his creative imagery.

In May, 2012, "The Art of Darkness" at the Arthur M. Sackler Gallery opened at the Smithsonian featuring Hamanishi's and Hamaguchi's mezzotints and in the fall of 2013 he had a one man show at the Art Institute of Chicago.

SELECTED COLLECTIONS

Museum of Modern Art, NY
Metropolitan Museum of Art, NY
The British Museum. London
Hokkaido Museum of Art, Japan
The Art Institute of Chicago
Cleveland Museum of Art
The Fine Arts Museum of San Francisco
Library of Congress, Washington D.C.

2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM

KAWASE HASUI

b. 1883 – 1957 Tokyo



Known for his exquisite landscape prints, Kawase Hasui was one of the most prolific and talented shin hanga artists of the early 20th century. He designed hundreds of woodblock prints, mainly for the publisher Watanabe Shozaburo. Hasui's earliest prints were destroyed in an the 1923 Kanto earthquake and they were never reprinted. Hasui's great pre-earthquake prints are extremely rare and are some of the most sought-after shin hanga prints. Hokusai, Hiroshige and Hasui are the three most important landscape woodblock print artists of Japan. Like Hiroshi Yoshida, many of his print designs were based on his watercolors and sketches of scenic places throughout Japan. In 1953, the Japanese government wanted to honor Hasui as a Living National Treasure but realizing the collaborative nature of his prints, they decided to commission a special woodblock print instead. This print, Snow at Zojoji Temple, was designated as an Intangible Cultural Treasure, a great honor for Hasui and for the craftsmen that made his prints possible.

Hasui was born with the given name Bunjiro in Tokyo as the son of a merchant family. As a child Hasui learned to paint in Western style. His first teacher was Saburosuke Okada who taught him watercolor and oil painting.

His family was not very happy about his art ambitions and blocked him in many ways. They wanted Hasui to work in the family business. The conflict was solved when his sister married a shop employee and took over the business.

At the age of 26 Kawase tried to be accepted as a student by Kiyokata Kaburagi, a painter in traditional Japanese style. But Kaburagi considered him to be too old and rejected him. Kawase tried it again two years later and was finally accepted. Kiyokata soon recognized the talents of his student and introduced him to Watanabe Shozaburo. Kiyokata gave Hasui his artist's name in 1910. In 1916 he met the publisher Shozaburo Watanabe. In 1918 Hasui saw and was inspired by Ito Shinsui's "Eight Views of Lake Biwa" which were being shown at a Kyodokai exhibition. Hasui submitted sketches to Watanabe and so began the collaboration that started in 1918 and continued into the 1950s.

While the majority of his prints were published by Watanabe, Hasui also worked with Kawaguchi/Sakai between 1929 to 1932.

Collaboration with Watanabe Kawase had a tight and lifelong cooperation with the publisher Watanabe Shozaburo. Watanabe was the initiator and driving commercial force of the shin hanga movement. When traditional ukiyo-e printmaking was close to extinction, he commissioned Hasui, Shinsui, and for a short period Goyo and Hiroshi Yoshida to revive the traditional Japanese landscape and bijin prints. Watanabe's business idea was to target these prints at art lovers. Before, ukiyo-e was a kind of mass consumer product. In this function it had no chance against photography and by the turn of the nineteenth to the twentieth century it seemed to be doomed to disappear.

2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

The artist, Hasui, created over one hundred woodblock prints between 1918 and 1923 - all published by Watanabe Shozaburo. Most of these "new style" prints were exported - mainly to the United States. On September 1, 1923, Japan was hit by one of the worst earthquakes in history. About 140,000 people died in the Kanto earthquake. The center of the earthquake was in the Tokyo and Yokohama area.

Watanabe's print shop was destroyed by the fire and with it all of Kawase's print blocks. Also, the home of the artist and with it his sketchbooks were destroyed. Kawase and Watanabe had to start again from scratch.

The Style and Making of Hasui Prints Kawase was the master of landscape prints. Famous are his night scene prints and the designs showing snow fall or rain. Like no other artist he was capable of creating moods with his designs.

The artist's landscape prints hardly ever show people. Instead, a deserted street creates peaceful, but also strange and eerie feelings.

Hasui's working style is an additional explanation why his designs show rarely people. They were hard to sketch as they were not static.

Hasui was involved during the whole production process of cutting the blocks (one for each color plus a key block for the outlines). But the final product was the result of the teamwork of him, the carver, the printer and last but not least of the publisher. One can assume that especially Watanabe had rather distinctive ideas what a shin hanga should look like to sell well. Hasui himself commented that some of the prints looked better and some worse than his original sketches.

His Life and Personality Hasui was a small, short-sighted man. He had to wear thick eye-glasses. In order to sketch details he had to go close to an object. His life on the road was expensive. The artist never became rich, but he could make a living as a full-time printmaker. He had lost his home twice. First by the 1923 earthquake and then again by the air bombardments of Tokyo during world war II.

Hasui was described as a conservative, more retrograde personality. He preferred the kimono to a western suit and liked Japanese sake.

His last print, "Hall of the golden hue, Hiraizumi" was finished in 1957, the year of his death. Hasui was suffering from cancer and had supervised the early process of production from his hospital bed. But he was no longer able to see the final print. Watanabe distributed it to friends and acquaintances of the artist at the occasion of a memorial service for the deceased master of Japanese woodblock printmaking on March 6, 1958.

SELECTED COLLECTIONS

Los Angeles County

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



KATA KATA

b. 1980 Matsunaga Takeshi
b. 1982 Chie Takai
2004 Graduate Tokyo Zokei University

Chie Takai is the daughter of Nobuyuki Takai who is a pupil of Keisuke Serizawa who became a Living National Treasure of Japan in 1956. He created the katazome stencil dyeing technique which is that same technique used by Kata Kata. The name Kata Kata comes from the word katazome.

Kata Kata creates original textile products by using katazome and chusen.

"Our inspiration comes from every small matter we feel in our everyday life. They are usually animals, insects, plants, scenery...etc. Our biggest pleasure is adding our own stories to each work we create. We hope to provide people with fun and warm conversations over our work and also create their own imaginations."

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



DANIEL KELLY

b. 1947 Idaho Falls, Idaho. Lives in Kyoto Japan

Before leaving for Japan eighteen years ago he spent \$1.95 on the only art book he could afford. At the back of this small book by Tokuriki was an invitation, "If the reader of this book has a chance to visit Kyoto, feel free to contact the author." Daniel Kelly became Tokuriki's pupil and subsequently his work has been collected by the Metropolitan Museum of Art, the Museum of Modern Art, the British Museum, and the Smithsonian. Daniel is an exciting artist, with an ever-changing style. All of his prints from the last few years have some element of mixed media, including lithography, cement block printing, and hand coloring. Daniel says his process, "I really don't like it if I have a concept – it doesn't exist yet – and people say you're going to run into this and that problem. I want to slap those people out of my way. If there's a problem, I dig deeper. Painting is like war. I get in there and battle and fight. It's either me or the painting. One of us will win."

SELECTED COLLECTIONS

Library of Congress, Washington D.C.
Smithsonian American Art Museum, Washington D.C.
Metropolitan Museum of Art, New York
Museum of Modern Art, New York
Brooklyn Museum, New York
New York Public Library, New York
British Museum, London
Los Angeles County Museum of Art, CA
Museum of New South Wales, Sydney, Australia
Sackler Collection, Freer Museum, Washington D.C.
Epstein Family Collection, Washington D.C.
National Museum of American Art, Washington D.C.
Cincinnati Museum of Art, Cincinnati, Ohio
Cleveland Museum of Art, Cleveland, Ohio
Oberlin College Museum of Art, Oberlin, Ohio
Portland Art Museum, Portland, Oregon

2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



YUKO KIMURA

b. Oakland CA, Raised in Tokyo, Currently lives in Cleveland OH
1997 MFA Printmaking, University of Michigan Ann Arbor MI
1994 BFA Printmaking, Cleveland Institute of Art Cleveland OH

Yuko Kimura won The First Agnes Gund Traveling Award in 1994 and was recently written up in the New York Times Art Review *A Tasty Morsel of Two from the Smorgasbord of a Big Group Show*. New York Times Art Critic Benjamin Genocchio writes, "large sprawling group exhibitions are like all you can eat restaurants. There is usually too much available and none of it is very good, but occasionally you hit upon some tasty and out of the ordinary like, Yuko Kimura's installation. It is raw inventive, and trippy qualities that seem an embodiment of the condition of contemporary art now."

While in Japan in a few years ago, Yuko's mom asked her to repair the holes in the shoji (paper window) with gampi paper (Japanese handmade paper for etching and mending). Of course she was quite good at it because it relates to her work. Now as an artist, she enjoys the freedom of making some holes during the process of printing and papermaking. Her new work includes such materials as old maps of Edo, family seals, and Japanese text. The work incorporates handmade mulberry paper, etching, antique woodblock print pages, sliced and twisted paper, and an occasional image of the wabi dog. Like the patchy windows at her parents house, Yuko Kimura's work has all the elements of wabi sabi.

The tactile quality and simplicity of her work is related to wabi sabi (understated elegance). Wabi Sabi is the beauty of things imperfect, impermanent, and incomplete.

Yuko Kimura only creates one to three large paperworks each year. One of her pieces, titled *Little Waves*, took four months to complete. Each section of handmade mulberry paper has two to three layers of print on paper.

In 1833 Hokusai created his famous woodblock print called The Great Wave
In daily life we all experience little waves. In Japan the philosophy is that whether it is a great wave or a little wave, everything will be all right.

SELECTED COLLECTIONS

Cleveland Museum of Art, Cleveland OH
The Tama Art University Museum, Tokyo Japan
The Cleveland Clinic, Cleveland OH
The Newark Public Library, Newark NJ

2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



KIYOSHI SAITO

b. 1907 Kawanuma, Fukushima

The works of Kiyoshi Saito were influenced by the cultural legacies of northern Japan and also sometimes by its scarce landscape. A certain folksy-archaic roughness and a simultaneous expressionist abstraction give them a distinctive sense of contemporary printing. Saito also stayed true to the traditional Japanese techniques. He connected them, however, to modern two-dimensional geometric principles. Saito's work captures people with its compositional clarity and artistic simplicity. The bold abstraction and spontaneous design give his work a special quality. And it makes an extremely fresh and lively impression on those who are accustomed to showing a stamp/seal and a signature with the images - usually small tabloids. Motifs include everything from landscapes, portraits, and still lifes to animals and plants of all sorts.

SELECTED COLLECTIONS

Cincinnati Art Museum, USA.
Greater Victoria Museum, Canada.
Philadelphia Museum of Art, USA.
Achenbach Foundation for the Graphic Arts, San Francisco, USA.
Denver Art Museum, USA.
New York Public Library, USA.
Art Institute of Chicago, USA.
Gallery of New South Wales, Australia
Tikotin Museum of Japanese Art, Haifa, Israel.
Fukushima Prefectural Museum of Art, Japan.
Kanagawa Prefectural Museum of Art, Japan.

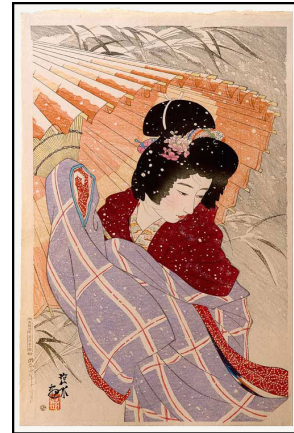
2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



ITO SHINSUI

Shinsui was born with the name of Ito Hajime to a middle-class Tokyo family. In 1911, Hajime was given an apprenticeship in the drawing department of the Printing Company. Soon afterwards he was introduced to Kaburagi Kiyokata, the renowned painter, and became Kiyokata's student. It was Kiyokata that gave Hajime his artist's name, Shinsui. Ito Shinsui is one of the great names of the Shin Hanga art movement. He and Goyo were the two most important printmakers of bijin - beautiful young women during the Shin Hanga period. In 1952, shortly after World War II, the Japanese government declared the print "Washing The Hair" by Ito Shinsui an Intangible National Treasure.

During this time, Shinsui's studies were extremely difficult since he worked during the day and also attended night school. He was immersed in art and, despite the lack of sleep, was quite passionate about his studies. It was not long before his paintings were included in public exhibitions. In 1912 his painting was first shown by the Tatsumi gakai ('Southeast Painting Society') and later works were displayed by the Kyodokai ('Homeland Society'), the Nihon bijutsuin ('Japan art institute'), and in the government sponsored Bunten show.

When Shinsui was eighteen years old, his paintings were seen by the publisher Watanabe Shozaburo at an exhibition at Kiyokata's art school. Watanabe was especially interested in creating a woodblock print from Shinsui's painting Taikyo ('Before the mirror'). He obtained an introduction with Shinsui's teacher Kiyokata and asked for his permission to attempt this experimental print. Permission was granted.

Like Kawase Hasui or Shiro Kasamatsu, Shinsui Ito was approached by the publisher Watanabe to design prints for him. The collaboration between the two men lasted for several decades until 1960. Not all Ito Shinsui prints were published by Watanabe. Other publishers were Isetatsu, the Yomiuri Newspaper Company and Katsumura.

Shinsui was a master of bijinga - images of beautiful women in a sensual, refined, technically perfect and appealing manner. The artist's bijinga are marked by a frequent use of a light gray background and red or blue colors in the garment. Another favorite subject were landscape prints. Here is a list of important print series. - Eight Views of Lake Biwa - 1917-1918 - Twelve Figures of New Beauties - 1922-1923 - Collection of Modern Beauties - 1929-1931 - Twelve Views of Oshima - 1937-1938 - Three Views of Mount Fuji - 1938-1939 - Ten Views of Shinano - 1948

Museums:

Brooklyn Museum
Art Institute of Chicago
Carnegie Museum of Art
Metropolitan Museum of Art

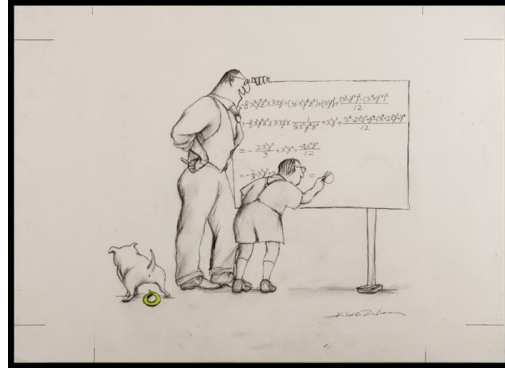
2207 MURRAY HILL RD CLEVELAND OH 44106 T.216.231.8866 F. 216.231.8877
VERNEGALLERY@ATT.NET VERNEGALLERY.COM

VERNE GALLERY

VERNE GALLERY
2207 MURRAY HILL RD
CLEVELAND OH 44106

T. 216.231.8866
F. 216.231.8877

GALLERY HOURS
Tuesday – Saturday 11:00AM – 05:00PM



HIDEO TAKEDA

b. 1948 Osaka Japan
1973 MA Sculpture Tama University Fine Arts, Tokyo

Takeda always claims he is a cartoonist and not an artist; but as a cartoonist, he must of necessity be a master of line. If one looks at the history of Japanese art, whether in the form of painting or prints or indeed calligraphy, it is clear that line has been perhaps the most important of skills. This is in contrast to the art of the West. Takeda, therefore ranks as a Japanese artist by definition.

At first sight his cartoons may seem international and urban. The figures in his pure cartoons whether published as collections such as *Opera Glasses* or individually in newspapers or journals, have little to identify them as specifically Japanese, except for a general resemblance to the manga comic-books which are a vigorous expression of modern Japanese culture. But in fact their brevity of line, so brief as to be sometimes almost minimal, owes a great deal to Japan's tradition of *haiga*. These were the very simple illustrations to haiku poems, often added by the calligrapher himself, which go back to the late 17th century. Takeda may be quite unaware consciously of this connection, but it seems to give life to his cartoons, which may be regarded as a remarkably modernized form of haiga. But instead of dealing with the poetic aspects of the seasons, he expresses the humour, pathos, cruelty, and sheer absurdity of contemporary urban life.

SOLO SHOWS

1993 The British Museum, London