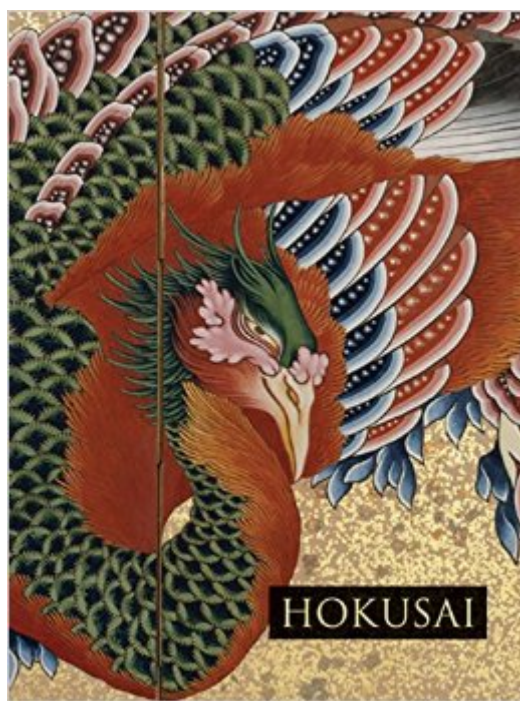


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# Hokusai



## Synopsis

Katsushika Hokusai remains one of Japan's most popular and influential artists. This handy volume presents the wide range of Hokusai's artistic production in terms of one of his most remarkable characteristics: his intellectual ingenuity. It explores the question of how the self-styled "Man Mad about Drawing" approached his subjects—how he depicted human bodies in motion, combined figures and landscapes, represented three-dimensional objects on two-dimensional surfaces and when he used the techniques of illusionism or adjusted reality for greater visual or emotional effect. Including some 50 stunning and unusual paintings, prints and drawings from the peerless Hokusai collection at the Museum of Fine Arts, Boston, this book is a treasure trove that introduces readers to a witty, wide-ranging and inimitably ingenious Hokusai. Known by at least 30 other names during his lifetime, Katsushika Hokusai (1760–1849) was an ukiyo-e painter and printmaker of the Edo period. In 1800, he published his two classic collections of landscapes, *Famous Views of the Eastern Capital* and *Eight Views of Edo*. His influence extended to his Western contemporaries in nineteenth-century Europe, including Degas, Gauguin, Klimt, Franz Marc, August Macke, Manet and van Gogh.

## Book Information

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## Customer Reviews

Katsushika Hokusai is one of the great geniuses of Japanese, and for that matter, world, art. Whether creating brilliant wood block prints--brilliant in the sense of composition, not necessarily color--or paintings, this unusually long-lived, for his era, late 19th century painter created unforgettable works of art, the most recognizable of which, "The Great Wave of Kanagawa" attracts

world-wide art lovers. This is the catalogue for the current exhibit of "Hokusai" at the Museum of Fine Arts, Boston in summer 2015. Excellent text by curator Sarah E. Thompson is the frosting on the cake for this fine book.

The beautiful book jacket was mistakenly glued onto the book backwards, so that when a reader opens the book to begin reading, it is actually the last page (and upside-down). The book jacket cannot be removed without damaging the book. Too bad.

This is a beautiful book, great explanations about the work. I love that it's a MFA original.

BEAUTIFUL BOOK!

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