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Katsushika Hokusai (?? ??; c. 31 October 1760 – 10 May 1849), known mononymously as Hokusai, was a Japanese ukiyo-e artist of the Edo period, active as a painter and printmaker. His woodblock print series *Thirty-Six Views of Mount Fuji* includes the iconic print *The Great Wave off Kanagawa*. Hokusai was instrumental in developing ukiyo-e from a style of portraiture largely focused on courtesans and actors into a much broader style of art that focused on landscapes, plants, and animals. His works had a significant influence on Vincent van Gogh and Claude Monet during the wave of Japonisme that spread across Europe in the late 19th century.

Hokusai created the monumental *Thirty-Six Views of Mount Fuji* as a response to a domestic travel boom in Japan and as part of a personal interest in Mount Fuji. It was this series, specifically, *The Great Wave off Kanagawa* and *Fine Wind, Clear Morning*, that secured his fame both in Japan and overseas.

Hokusai was best known for his woodblock ukiyo-e prints, but he worked in a variety of mediums including painting and book illustration. Starting as a young child, he continued working and improving his style until his death, aged 88. In a long and successful career, Hokusai produced over 30,000 paintings, sketches, woodblock prints, and images for picture books. Innovative in his compositions and exceptional in his drawing technique, Hokusai is considered one of the greatest masters in the history of art.

The Great Wave off Kanagawa

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The Great Wave off Kanagawa (Japanese: ??????, Hepburn: Kanagawa-oki Nami Ura; lit. 'Under the Wave off Kanagawa') is a woodblock print by Japanese ukiyo-e artist Hokusai, created in late 1831 during the Edo period of Japanese history. The print depicts three boats moving through a storm-tossed sea, with a large, cresting wave forming a spiral in the centre over the boats and Mount Fuji in the background.

The print is Hokusai's best-known work and the first in his series *Thirty-six Views of Mount Fuji*, in which the use of Prussian blue revolutionized Japanese prints. The composition of *The Great Wave* is a synthesis of traditional Japanese prints and use of graphical perspective developed in Europe, and earned him immediate success in Japan and later in Europe, where Hokusai's art inspired works by the Impressionists. Several museums throughout the world hold copies of *The Great Wave*, many of which came from 19th-century private collections of Japanese prints. Only about 100 prints, in varying conditions, are thought to have survived into the 21st century.

The Great Wave off Kanagawa has been described as "possibly the most reproduced image in the history of all art", as well as being a contender for the "most famous artwork in Japanese history". This woodblock print has influenced several Western artists and musicians, including Claude Debussy, Vincent van Gogh and Claude Monet. Hokusai's younger colleagues, Hiroshige and Kuniyoshi were inspired to make their own wave-centric works.

Thirty-six Views of Mount Fuji

Sanj?rokkei) is a series of landscape prints by the Japanese ukiyo-e artist Hokusai (1760–1849). The series depicts Mount Fuji from different locations and

Thirty-six Views of Mount Fuji (Japanese: ??????, Hepburn: Fugaku Sanj?rokkei) is a series of landscape prints by the Japanese ukiyo-e artist Hokusai (1760–1849). The series depicts Mount Fuji from different locations and in various seasons and weather conditions. The immediate success of the publication led to another ten prints being added to the series.

The series was produced from c. 1830 to 1832, when Hokusai was in his seventies and at the height of his career, and published by Nishimura Yohachi. Among the prints are three of Hokusai's most famous: The Great Wave off Kanagawa, Fine Wind, Clear Morning, and Thunderstorm Beneath the Summit. The lesser-known Kajikazawa in Kai Province is also considered one of the series' best works. The Thirty-six Views has been described as the artist's "indisputable colour-print masterpiece".

Ukiyo-e

wrestlers in preparation, e-hon page from Hokusai Manga Hokusai, early 19th century Peonies and Canary Kach?-ga by Hokusai, c. 1834 From erotic shunga sex manual

Ukiyo-e (???) is a genre of Japanese art that flourished from the 17th through 19th centuries. Its artists produced woodblock prints and paintings of such subjects as female beauties; kabuki actors and sumo wrestlers; scenes from history and folk tales; travel scenes and landscapes; flora and fauna; and erotica. The term ukiyo-e (???) translates as "picture[s] of the floating world".

In 1603, the city of Edo (Tokyo) became the seat of the ruling Tokugawa shogunate. The ch?nin class (merchants, craftsmen and workers), positioned at the bottom of the social order, benefited the most from the city's rapid economic growth. They began to indulge in and patronize the entertainment of kabuki theatre, geisha, and courtesans of the pleasure districts. The term ukiyo ('floating world') came to describe this hedonistic lifestyle. Printed or painted ukiyo-e works were popular with the ch?nin class, who had become wealthy enough to afford to decorate their homes with them.

The earliest ukiyo-e works emerged in the 1670s, with Hishikawa Moronobu's paintings and monochromatic prints of beautiful women. Colour prints were introduced gradually, and at first were only used for special commissions. By the 1740s, artists such as Okumura Masanobu used multiple woodblocks to print areas of colour. In the 1760s, the success of Suzuki Harunobu's "brocade prints" led to full-colour production becoming standard, with ten or more blocks used to create each print. Some ukiyo-e artists specialized in making paintings, but most works were prints. Artists rarely carved their own woodblocks for printing; rather, production was divided between the artist, who designed the prints; the carver, who cut the woodblocks; the printer, who inked and pressed the woodblocks onto handmade paper; and the publisher, who financed, promoted, and distributed the works. As printing was done by hand, printers were able to achieve effects impractical with machines, such as the blending or gradation of colours on the printing block.

Specialists have prized the portraits of beauties and actors by masters such as Torii Kiyonaga, Utamaro, and Sharaku that were created in the late 18th century. The 19th century also saw the continuation of masters of the ukiyo-e tradition, with the creation of Hokusai's The Great Wave off Kanagawa, one of the most well-known works of Japanese art, and Hiroshige's The Fifty-three Stations of the T?kaid?. Following the deaths of these two masters, and against the technological and social modernization that followed the Meiji Restoration of 1868, ukiyo-e production went into steep decline.

However, in the 20th century there was a revival in Japanese printmaking: the shin-hanga ('new prints') genre capitalized on Western interest in prints of traditional Japanese scenes, and the s?saku-hanga ('creative prints') movement promoted individualist works designed, carved, and printed by a single artist. Prints since the late 20th century have continued in an individualist vein, often made with techniques imported from the West.

Ukiyo-e was central to forming the West's perception of Japanese art in the late 19th century, particularly the landscapes of Hokusai and Hiroshige. From the 1870s onward, Japonisme became a prominent trend and had a strong influence on the early French Impressionists such as Edgar Degas, Édouard Manet and Claude Monet, as well as influencing Post-Impressionists such as Vincent van Gogh, and Art Nouveau artists such as Henri de Toulouse-Lautrec.

Miss Hokusai

Miss Hokusai (??? , Sarusuberi) is a Japanese historical manga series written and illustrated by Hinako Sugiura, telling the story of Katsushika ?i who

Miss Hokusai (??? , Sarusuberi) is a Japanese historical manga series written and illustrated by Hinako Sugiura, telling the story of Katsushika ?i who worked in the shadow of her father Hokusai. It was adapted into an anime film directed by Keiichi Hara, that was released in 2015.

The series is set in the Edo period and covers the careers of the painter Tetsuzo (Hokusai) and his daughter O-Ei from 1814 to O-Ei's mysterious disappearance in 1857. In the story, O-Ei is not credited for her own works.

The Dream of the Fisherman's Wife

Hokusai. It is included in Kinoe no Komatsu ('Young Pines'), a three-volume book of shunga erotica first published in 1814, and has become Hokusai's most

The Dream of the Fisherman's Wife (Japanese: ????, Hepburn: Tako to Ama; "The Octopuses and the Diver"), also known as Girl Diver and Octopi, Diver and Two Octopi, etc., is a woodblock-printed design by the Japanese artist Hokusai. It is included in Kinoe no Komatsu ('Young Pines'), a three-volume book of shunga erotica first published in 1814, and has become Hokusai's most famous shunga design. Playing with themes popular in Japanese art, it depicts a young ama diver entwined sexually with a pair of octopuses.

Hokusai Manga

The Hokusai Manga (????; "Hokusai's Sketches") is a collection of sketches of various subjects by the Japanese artist Hokusai. Subjects of the sketches

The Hokusai Manga (????; "Hokusai's Sketches") is a collection of sketches of various subjects by the Japanese artist Hokusai. Subjects of the sketches include landscapes, flora and fauna, everyday life and the supernatural.

The word manga in the title does not refer to the contemporary story-telling manga, as the sketches in the work are not connected to each other. While manga has come to mean "comics" in modern Japanese, the word was used in the Edo period to mean informal drawings, possibly preparatory sketches for paintings.

Block-printed in three colours (black, gray and pale flesh), the Hokusai Manga comprises thousands of images in ten volumes from 1814 to 1819, with five volumes added in 1834 to 1878. The first volume was published in 1814, when the artist was 55.

The final three volumes were published posthumously, two of them assembled by their publisher from previously unpublished material. The final volume was made up of previously published works, some not even by Hokusai, and is not considered authentic by art historians.

Sumida Hokusai Museum

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The Sumida Hokusai Museum (Japanese: ????????, Sumida Hokusai Bijutsukan) is an art museum in Sumida Ward, Tokyo, Japan, dedicated to the renowned ukiyo-e artist Katsushika Hokusai (1760–1849). Opened on November 22, 2016, the museum celebrates Hokusai's contributions to Japanese art and his global influence, particularly through works like *Thirty-six Views of Mount Fuji*. The museum's collection includes more than 1,800 items related to Hokusai, including paintings, sketches, woodblock prints, and personal artifacts.

The building was designed by Pritzker Prize-winning architect Kazuyo Sejima of the firm SANAA. It is noted for its minimalist aluminum façade and angular design, intended to reflect the movement and dynamism found in Hokusai's artwork.

Teach Me, Hokusai!

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Teach Me, Hokusai! (Japanese: ??????!, Hepburn: Oshiete Hokusai!) is a Japanese manga written and illustrated by Naoto Iwakiri. The original name of this manga is *Yume wo Kanaeru Bakusho! Nihon Bijutsu Manga Oshiete Hokusai!* (????????? ?????? ??????; "Huge Laughter That Grants A Wish! Japan Arts Manga Teach Me Hokusai!") but, it has been serialized in *Crunchyroll* website as *Oshiete Hokusai!* from August 9, 2016, to February 7, 2017, and has been collected in single tankōbon volume. This single volume manga was published by Sunmark Publishing on June 30, 2017. A short original net animation (ONA) series adaptation by CoMix Wave Films premiered from March 7, 2021, to March 14, 2021.

Hokusai (crater)

Hokusai is a rayed impact crater on Mercury, which was discovered in 1991 by ground-based radar observations conducted at Goldstone Observatory. The crater

Hokusai is a rayed impact crater on Mercury, which was discovered in 1991 by ground-based radar observations conducted at Goldstone Observatory. The crater was initially known as feature B. Its appearance was so dissimilar to other impact craters that it was once thought to be a shield volcano. However, improved radar images by the Arecibo Observatory obtained later in 2000–2005 clearly showed that feature B is an impact crater with an extensive ray system. The bright appearance of rays in the radio images indicates that the crater is geologically young; fresh impact ejecta has a rough surface, which leads to strong scattering of radio waves.

Hokusai is named after Katsushika Hokusai (1760–1849), a Japanese artist and printmaker of the Edo period. The name Hokusai was suggested by radar astronomer John K. Harmon. The crater has a diameter of about 100 km; the rays extend for thousands kilometers, covering much of the northern hemisphere.

Hokusai is the fourth-largest crater of the Kuiperian system on Mercury. The largest is Bartók crater. Hokusai is one of 110 peak ring basins on Mercury.

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