



INFLUENCES OF JAPANESE PRINTS ON EUROPEAN PRINTMAKING (IN THE CASE OF DEGAS-MANZI PARTNERSHIP)

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Abstract: Contemporary artists have included classical methods together with innovative digital printing technologies to their artistic manufactures and thus their technological production interactions have been reflected on current art as well. Today's artists have also been in collaboration with each other by involving the digital printing technologies which kept advancing during the recent 20 years in their works of art just like Degas and Manzi did in their relationships of production partnerships in 19th Century. Besides, those opinions which originated from modernism ideas and movements consist of the core of this cooperation post Industrial Revolution era. Therefore, the concept of nationalism, the devastating consequences of the world wars and the latest industrial and technological advancements have all transformed human life irreversibly. Consequently, during this transformation era, various significant movements of art such as Impressionism and Expressionism emerged in the 20th century and representatives of those art movements substituted such a lot of printmaking practices in their works of art. None of those mentioned above took place in other previous movements of art. They reflected their points of view that they display social movements and none of the other artists who represent other senses of art have ever exhibited such a lot of printmaking practices. Thus, various printing technologies which present a new laboratory environment to the artists. As a result of this, printing technologies have been preferred as a sort of new artistic media value and it started to take its prominent place in collections of art as well as in museums during artistic presentations.

Within this context, this article aims at studying the phenomenon of art by considering how it has changed during the historical process by examining those works of art which reveal these variations. Common production and working techniques in traditional printmaking, contributions of the technological advantages to the artistic manufacture. Besides, periodical innovations will be examined and presented by introducing an updated point of view to the topic within the content of this article that contain some citations from the second part of the thesis titled "Effects of fine art printmaking on the phenomenon of contemporary art".

Key words: European Printmaking , Japanese printmaking, Degas-Manzi partnership

1. INTRODUCTION

The innovative production process of art started with the traditional Japanese printmaking and it arrived in Asia and Europe by means of commercial routes and affected the Western senses of art and also art movements in the 15th century. Although it is not clearly known when the art of engraving started in Europe, two different points of view are present. According to the first view, this art was adapted from the art and craftsmanship of weapons and it was first printed on an iron plate but according to the opposing view, first printing was made on sheets of paper by using wooden mould at the beginning of the 15th century. However, the view which overweigh is that woodcut practices started between 1400 and 1700 together with techniques of engraving, etching operations as well as on armours, a wooden and metal surfaces such as rifles and it was developed from the craftsmanship of fine art carving and engraving. It may be concluded that trends towards adopting wooden engraving rather than metal engraving stem from the constantly increasing demands and needs for fast manufacturing accelerated the practices of wooden engraving products much more because this can be repeated more rapidly. The printmaking which started in Asia with woodcut, carving and engraving evolution continued in Europe with the dominance of metal engraving in Europe. The fact that they manufactured more graphical printmaking gradually caused the increasing interest of the society such products just like in Edo (Tokyo) region. Therefore, reproduction techniques have been tried to meet boosting demands, and new techniques have been adopted and developed to achieve greater variety in the work of printmakers. Even though Albrecht Durer and Urs Graf were talented in the art of jewellery and they made both wooden

and metal engraving practices, engraving was not practised as a serious form of art widely until the 17th century. (Savage and Kemble, 1982)

The printmaking continued with carved wooden block printing practices by drawing sketches on flat and even wood pieces by a wood carving craftsman throughout the 15th century. During this application, craftsman worked together with some other masters, artists in the printing studios. Thus, craftsmen or printmakers cut those areas of wooden blocks to prepare them as printing tools. Due to the fact that wooden blocks were much easier to cut, carve and engrave, it is thought that this practice was preferred in the 15th century. However, engraving was considered to be as more preliminary than wooden printmaking. It is supposed that the basic reason for this is that the craftsmen or the artists own much more direct control on the processes of printmaking operations. The view which suppose that the artist has more control on drawing and designing patterns on metal engraving and creating more plastic art effects as well as they are able to make more sophisticated light- shade patterns also considered to be a dominant factor. (Savage and Kemble, 1982)

Although it is not clearly known when printmaking started in Europe, there are several estimations within this regard. It takes its place among several estimations that the idea of making hollow lines on metal printing plates emerged during the innovations in making some ornamented army armours in the 15th century (Savage and Kemble, 1982). In spite of the chemical composition and various technical hardships in applications, the art of engraving, engraving artists of that era practised this art, changed its function and converted it into a new artistic manufacturing media. Drawing patterns by means of acid proof varnish or with wax background allows artists to make some hand movements which cold scratching engraving cannot enable them to perform (Spira, 2020). Another prediction is that the occupation of jewellery making is mentioned. The art of making jewellery is a delicate fine carving art which is widely practiced by skilful craftsmen who began working in this job when they were children who obtained training of apprenticeship as talented drawing artists were the pioneers of the development of printmaking. The interests of printmaking artists towards the carving art reflected on their presentations in the future. The first samples of such kinds can be observed in the Albrecht Dürer's woodcuts practices and engraving applications. The journalist and art critic Charlotte Higgins broadcasted an interview on BBC3 and she mentioned that Dürer obtained his fame from a totally new technologies with the repeatable art that spread around and he became an international unprecedented unique artist from Europe (BBC3, 2019).

Dürer gained his fame by traveling all around Europe and sealed his woodcuts and engraving with his initials AD and by creating his own monogram and managing his trademark and sold them by himself. It is also mentioned Dürer's travels to Venice which is the heart of Holly Roman Empire and the centre of trade as well as the place where the printing houses take place made a great deal of contribution to make him a widely known artist after he visited Nürnberg (BBC3, 2019). It is also thought that Dürer's going back to Venice over and over again after travelling to many cities all around Europe also enabled him to use and benefit from the facilities and collaborations with workers of those printing houses located in Venice and thus he improved his skills, experience, his works of art as well as his competence in printing art. As it was seen in Rambrand's engravings, Dürer's deep interest in engraving enabled him to notice the real value of engraving and thus he both got inspiration and he also inspired other artists.

2. METHODS

Compiled from the second part of his doctoral thesis titled "Effects of fine art printmaking on the phenomenon of the contemporary art", which is still being written, this article has been prepared in line with qualitative research based on books, internet resources, expert view and artist interviews. Citations were made by scanning resources such as internet resources, professional books, periodicals. These study data were collected, interpreted, and formed within the scope of research based on previous years of work experience.

3. INFLUENCES OF TRADITIONAL JAPANESE PRINTMAKING ON EUROPEAN PRINT ART

Industrial manufacturing technologies enabled the field of printing house businesses to invent assembly lines and this triggered various radical transformations. Those books on religion which were printed by using innovative assembly line techniques for the first time in the 15th century provided an ample commercial support to the printmaking which took place in religious books. Thanks to this trend, the first samples of the art of printmaking accepted as valuable works of art and they were protected and

exhibited in museums, in art galleries in private collections and thus they have been kept until today. Before museums and art galleries were established, such valuable works of art were collected, exhibited by religious institutions and kings by appointing temples, churches and palaces to keep and exhibit them with other valuable documents.

Such radical transformations which appeared in Europe integrated the idea of modernity to the understanding of life and the order of society. As a result of this, the movement of industrialization began in Europe and those products of craftsmanship which were produced one at a time started to be manufactured on assembly lines by means of using serial production technologies and manufacturing of products mechanised. The movement Arts and Crafts -which defend returning back to the manufacturing methods of the Medieval Age- began as a reaction movement to mechanization and thus it became the ground of modern art era. Those artists who were able cope with the innovations of this new era got interested in new production technologies and they applied different approaches to the artistic manufacturing fields. In the Impressionism which broke through as a movement of art, the painters transformed art into a new form of art by describing the nature as a real objective reality but adopting their impressions in regard to a new form from which is created their perceptions of the instant impressions created by the sun light and colours. Edgar Degas, Edouard Manet, Claude Monet, Camille Pissarro and Pierre-August Renoir were pioneer impressionist artists. They reflected the lights, colours and movements which human beings perceived and they reflected them on their canvas as they felt and impressed. This new innovative style of unique art form became a pioneer movement which led the following artists and painters accordingly.

3.1 Degas-Manzi Partnership

Those traditional Japanese printmaking attracted a lot of European artists and painters after Japan started trade relationships with Europe in 1854. A lot of French artists and painters were inspired by Japanese printmaking including Degas. Degas, just opposite other artists and painters who spared place to the descriptions of the East, dealt with Japanese printmaking and made them unique by benefitting especially from those Japanese clipping and asymmetry usage in creative compositions as well as by taking their points of view (Figure 1, 2) (Schenkel, 2004).



Figure 1: Edgar Degas, *Vingt Dessins: "Plate 17: Étude de nu pour le mouvement ci-dessus" 1861-1896, Paris, Goupil, Ryerson and Burnham Libraries, Art Institute of Chicago, 1897. (Scalar, 2017)*



Figure 2: Edgar Degas, *"Mlle Bécot at the Café des Ambassadeurs, Paris", Lithograph on wove paper (only state), 1877-78. (Metropolitan Museum, 2020)*

One of the best examples of this specialization is seventeen chromogravure prints called "Vingt Dessins". It consists of highly durable reproduction drawings created in 1897 by Degas in collaboration with the Naples printmaker Michel Manzi (Figure 3).



Figure 3: Edgar Degas, "Plate 11: Jeune femme en costume de ville" *Vingt Dessins*: 1861-1896. Paris: Goupil, Ryerson and Burnham Libraries, Art Institute of Chicago., 1897. (Scalar, 2011)

The fact that Degas and Manzi worked together in cooperation while they were printing his drawing plates and actualizing efforts was quite important. This is also an attention pointer in regard to reflecting the role of good cooperation with another artist or printmaker by presenting an opportunity. It is argued that it is an action that was deemed to lead viewers to think about the skill of a painter on his ability of drawing. "Vingt Dessins" consists of 20 drawings by Degas throughout his career life as a selection. Besides this selection is a published retrospective as an artist throughout his career. It is noted that the artist was interested in draftsmanship of his own legacy and he also emphasized that Manzi undertook a role to shape him (Kovacs, 2016). The eighth plate which takes place in this select and is different from the others (Figure 4) is commented as one of drawings of him during his practices. It stands out because it is more completed than the others. It is observed that the artist focuses on higher quality presentations through different coloured printing trial practices. He changed the blue colour of the skirt of the laundress, and in his other printing, using only two colours, printed it on a sheet of pink paper. Here, perhaps it stems from Degas' interest in emphasizing the craft of drawing through the reproductions of *Vingt Dessins*. In other words, the slip of his hand movements while drawing and painting his pictures can be ascribed to his interest in his care and attention to emphasize the quality of his drawings and paintings on the reproductions of *Vingt Dessins* (Kovacs, 2016).



Figure 4: Edgar Degas, "Plate 8: Blanchisseuse" *Vingt Dessins*: 1861-1896. Paris: : Goupil, Ryerson and Burnham Libraries, Art Institute of Chicago, 1897. (Scalar, 2011)

Degas's unique attitude can be observed especially in the 18th plate (Figure 5) and it is understood that Degas owns full control in respect to usage of colour and pattern designs, drawings and paintings combining his skills while using the pastel colours and that he improved his colour practices even more. Degas revealed his artistic qualifications and quality of his works of art in chromogravure reproduction more than his other reproductions. It is seen that the colour texture of pastel colours and toning was reprinted perfectly during the printing process. It is commented that the core of the original medium environment glitters much more allowing the essence of the original medium to shine (Kovacs, 2016).

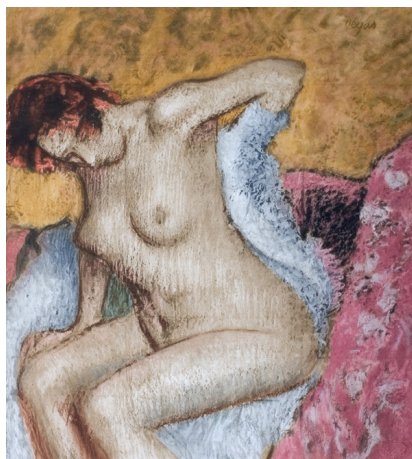


Figure 5: Edgar Degas, "Plate 18: Femme se frottant les reins avec une serviette" Vingt dessin: 1861-1896. Paris: Goupil, Ryerson and Burnham Libraries, Art Institute of Chicago, 1897. (Scalar, 2018)

Degas developed a new approach to his own pictures by means of his deep interest in women's daily life and descriptions of incidents related to traditional Japanese printings. His visit to an exhibition arranged in Paris at Ecole des Beaux-Arts ukiyo-e with various printings increased this interest even more. Consequently, he manufactured ten coloured engravings upon his admiration he felt for the topics, compositions and their innovative techniques (Ives, 2004). The artist approached to the processes of printmaking -as in the other media- with experimental soul and interest. It is known that he approached to various artistic subject matters enthusiastically together with his interest in engraving discharge printing and lithography, monotypes and other printing processes. As a result of this interest, various experimental drawings take place in his paintings which he formed through various pictorial modes and printmaking techniques. Moreover, it is stated that his experimental drawings and paintings coincide with the same period when the popularity of Japanese woodcuts increased dramatically in 1890 (Kovacs, 2016).

Degas's efforts to reproduce patterns again are not seen as a new concept from the view point of their era. In the book titled "Art in Reproduction" written by Robert Verhoogt, the rich exhibition culture of the 19th century was described and emphasized as a whole complementary factor and as the magic element of the visual culture of this period for the engraving artists. John Brunette wrote in 1836 and mentioned about the importance of the exhibitions where arranged reproductions take place for printmaking artists. Starting from the big art exhibition arranged in London in 1851, various printmaking and photographs were exhibited regularly in international exhibitions and in various world fairs arranged during the second half of the 19th century. It is stated that "Exposition Universelle" Fair was arranged in the area of the Eiffel Tower an exhibition intended to reflect a general view to printmaking art (Verhoogt, 2007). Furthermore, in various exhibition halls in Paris, engravings of the members of the Henriquel-Dupont school, printmakings of Celestin Nanteuil and Adolphe Mouilleron's, engravings of Charles Albert Walter and Paul Rajon's and a lot of printmaking of other artists were also exhibited. Louis Henriquel-Dupont's reproduction displayed in the exhibition (Figure 6) was mentioned proudly in "The Art Journal" as a magnificent monument of art" (Verhoogt, 2007).

During the artistic interaction activities during that era, printmaking was exhibited together with contemporary paintings. Especially in the 1870's at the Dudley Art Gallery in London consisting of original printmaking and reproductions resembling black- white exhibitions, some of graphic print arts exhibitions drew people's attention and public interest in such art events even more. In the coming years, besides those printmaking and reproductions, more than one exhibition was held, and those important artists like

Degas took their places in those exhibitions. Also, in Vienna, an exhibition, where printmakings were displayed, was arranged by the Association of Reproduction Works of Art. It is also stated that in 1895, great numbers of exhibitions, as examples of on both some original and reproduction retrospective works of art created by lithographic techniques, were opened during the last decade of 19th century (Verhoogt, 2007).



Figure 6: Left Side; Paul Delaroche, "Central portion of "L'Hémicycle des Beaux-arts" École nationale supérieure des beaux-arts", Paris. Oil and wax on wall. 1841-1842.
Right Side; Louis-Pierre Henriquel-Dupont, Central panel of "L'Hémicycle des Beaux-arts" after Paul Delaroche, Copperplate. 1797-1856

Another artist Toulouse Lautrec, who was influenced by Japanese woodcuts, reflected descriptions of women's daily routine with those exaggerated colours as in the Kabuki theatre printings, contours and face expressions in the lithography just like Degas did. To express and describe more explicitly, interests and preferences of some prominent romantic artists of that period reflecting the style in printmaking on the Ukiyo-e pictures around the markets in Europe presented the possibility of being experienced as a different and an aesthetically new form of art (Figure 7) (Wagner, 2016).



Figure 7: Left Side; Henri de Toulouse Lautrec, Divan Japonais, Ronin Gallery, 1892-1893
Right Side; Kitagawa Utamaro, Courtesan Hitomoto from the House of Daimonjiya,, Ronin Gallery, 1805. (Artsy, 2016)

"Les Nabis", which was established by a group of French artists engaged in performing their careers in Paris from 1888 to 1900 during that early transition period, played an important role while moving from Impressionism, Symbolism, and other movements. Among their members, Pierre Bonnard, Maurice Denis, Paul Ranson, Eduard Vuillard, Ker-Xavier, Felix Vallotton and Paul Serusier took their prominent places in the history of Fine Arts. It is stated that most of those artists who set up that group were students at the Academia of Jullian in Paris during the late 1880s. They moved forward by adopting the principle and the determination to innovate the drawing and painting art, the drawing and painting art is

not a description of the nature, but it is a synthesis of the symbols and metaphor created by the painters. It was stated that the group which opened their last exhibition in 1900 dispersed later (Ives, 1990).

The members of the young artists group “Les Nabis” and among those frontiers of the movement of representatives namely painters Edouard Vuillard and Pierre Bonnard, were influenced by Hokusai and some other Japanese printmaker’s prints (Duncan, 1949). And they produced some printmaking being affected by their striking sharp compositions of Ukiyo-e and their unusual points of view (Figure 8). Only Paul Gauguin, who was interested in local arts of many cultures but avoided the lithography application of that era, was also mentioned that he applied some abstract techniques of woodcuts as well as its abstract expressions of prospective practices that art (Ives, 1990).

Samuel Siegfried Bing, who was engaged in the trade of art businesses, took an important role in dealing with the effects of Japanese arts and their influences on the 20th century European art trends and movements. Being a pioneer in the efforts and activities to introduce Japanese art and their printmakings Bing paved the way to improve the style of Art Nouveau at the end of the 19th century (R.C., 1905). He also published a monthly magazine namely “Le Japon Artistique” which were compiled in three volumes from 1888 to 1891 (Figure 8). It is commented that the art magazine “Le Japon Artistique” influenced various artists such as Gustav Klimt. Besides, Bing arranged a huge exhibition composed of those 700 printmaking which he brought from Japan in 1890, and afterwards he gave away them to the Louvre Museum and thus he provided a significant support (R.C., 1905).



Figure 8: *Le Japon artistique publication mensuelle no.20 décembre 1889*

Academie Julian, which was established at Passage des Panoramas in Paris by Rudolphe Julian, is a private school of art which intends to transform the basis of art (Russell, 1989). Pierre Bonnard, who was a member of the group of young artists “Les Nabis”, was affected considerably by the works of art displayed in the exhibition opened in the gallery of “Ecole des Beaux-Arts” in 1900. Those effects were also reflected on his art and played a significant role in his style of art (Figure 9). Hokusai’s and some other Japanese woodcuts were displayed in the exhibition, which was organized by art dealer Bing, with Ukiyo-e prints which he brought from Japan. It is stated that the exhibition, which consisted of approximately 700 woodcuts displayed during that exhibition composed of important selections, was admired greatly by the painters of that period.

As it was mentioned above, the interaction on the artists of the Japanese traditional woodcuts among the European Artists and their interests improved and continued even more after their travels to the East. The Scottish watercolor painter Elizabeth Keith, interested in Japanese Ukiyo-e, manufactured a considerable number of printmaking after she paid a visit to Japan, China, Korea and the Philippines.



Figure 9: Left Side; Pierre Bonnard, “Femmes au jardin”, Women in the Garden (1890-91), in the Japanese kakemono style, Musée d'Orsay, 1890–91
 Right Side; Nannies’ Promenade, decorative screen showing a procession of carriages with nurses and children (1897), National Gallery of Victoria. As in Japanese screens, the action is read from right to left.

With the attraction of the Asian culture and art, unlike the other European artists, it is possible to see the effects woodcuts in her works of art as she described Asian way of life and culture (Figure 10). It is stated that the artist Elizabeth Keith was influenced by the artists Katsushika Hokusai, Ando Hiroshige and Kitagawa Utamaro’s woodcuts and she learned their art by imitating their prints (Merritt and Yamada, 1995). Keith’s woodcuts became popular not only in Japan but also in London and New York became popular at the same time. Landscapes, people wearing traditional and usual clothes and their cultural rituals and images are in the centre of her woodcuts. Besides, it is also stated that Elizabeth Keith made woodcut printings of portraits called “portraits of taste” or “Xingle tu” in the Chinese portrait tradition (Claypool, 2014).



Figure 10: Elizabeth Keith, “Wisteria Bidge”, Woodblock Print, 1925. (Modern Prints, 2020)

Those Shin-hanga woodcuts, which were popular in the early 1700, were transformed into the rebirth of art in Japan in the early 20th century. This movement of art, which continued with slight and short effects in 1946s and 1950s, was said that it was developed between 1915 and 1942. Between the 17th and the 19th century, during the Edo and Meiji periods, Taishō and Shōwa, revitalizing the arts of Shin-hanga, traditional Ukiyo-e again this style of art was, reborn. The art of woodcut production consisted of actions of a team which was directed by an artist. Such activities of art included team work starting from the draft of the artist and water colour pictures and a few wooden blocks being cut through for each definite colour and those wooden blocks being printed on sheets of paper by another team member (Newland, 2006).

Some creative woodcut printings and those pioneers of Shin-hanga art, which means new woodcut printings, were influenced by the European Impressionism movement at the beginning of the 20th century. They have spared place to the elements of the west in their compositions as a way of expression

of their individual states of soul and effects of light on them (Newland, 2006). They added natural lights, shades, textures and perspective views to their works of art so as to reveal the silence and peace of the human and nature being together with each other as it was in the movement of impressionism. They also manufactured the sort of printmaking which depict famous places (meishō), landscapes (fukeiga), beautiful women (bijin ga), Kabuki Actors (yakusha-e), birds and flowers (kachō-e) and so on, concentrated on traditional topics within this content (Newland, 2006).

Lillian May Miller was an American painter who was born in Tokyo in 1895. She manufactured various woodcuts by adopting traditional Japanese art in which she was fond of, going through education and training in Japanese print art (Figure 11). Moreover, Miller included human beings and landscapes in some of her Shin-hanga being inspired by printmaking depicting the periods when she lived in Korea and Japan. Her works of art and presentations consist of lyric drawings, watercolours and woodcuts. Unlike other artists, Miller performed all stages of her production processes of her works of art alone by herself, and she sealed and signed her pictures with her own monogram made by herself (Frost, 2017). Women artists from the West, Helen Hyde, Elizabeth Keith and Bertha Lum, who began to make Shin-hanga in 1901 for the first time, all lived in Japan, but Lillian May Miller was the only woman artist who was recorded in history as a woman artist born in the Far East (Frost, 2017).



Figure 11: Lilian May Miller "Rain Blossoms", Woodblock Print, 1928

Die Brücke was established in the city of Dresden in 1905 by four German painters under the leadership of Ernst Ludwig Kirchner. This group, which was recognized as the founder organization of the German Expressionist movement, did not use their title at first, but another group of young artists who shared similar opinions was established in Munich titled Der Blaue Reiter (The Blue Rider) in 1911. It was stated the Der Bluae Reiter Painting by Wassily Kandinsky's painting was named after the group (Barron, 1988). Under the leadership of Kandinsky, Franz Mark, Paul Klee and Auguste Macke, Erch Heckel announced that their title was Die Brücke (Bridge), and they followed footprints of their ancestors. Great German artists of the Renaissance, like Dürer, stated that they were trying to create a combination of the art of the day, with especially those works of art and masterpieces manufactured by great German Renaissance painter's engravings which were all made by competent artists, so as to start a new German Renaissance movement by creating a connective form of art (Spaightwood Galleries, 2019).

Those Expressionists, who depicted the devastating consequences of industrialization and urbanization as well as social problems, were inspired by Medieval woodcuts. To express the disappointment, anxiety felt by people due to the conducts of injustice, they used woodcuts. They printed their works of art by using only black ink so that they can reflect and create a powerful and dramatic effect in their works of art. Those works of art made by German Expressionist Kathe Kollwitz's such as "Weavers" and the "Peasants' War" may be shown as examples of woodcuts which try to reflect social conscious, and sorrows of mankind, motherhood attitude in thematic art of social awareness. (Figure 12). Another sample was "Wordless Novel". The wordless novel is one of the first samples of the German Expressionist Movement which began at the beginning of the 20th century and their first samples of art appeared in the "The 25 Images of A Man's Passion" by Flemish artist Frans Masereel published in 1918. It is stated that German Otto Nückel and some other artists followed Masereel's book after this first sample (Figure 13).



Figure 12: Kollwitz, Käthe, "Die Mütter" (The Mothers), Woodcut, Library of Congress 1922



Figure 13: Frans Masereel, Final four panels from the wordless novel 25 Images of a Man's Passion, Frans-Masereel-Foundation, 1918

4. CONCLUSIONS

Among the movement of modern art, the movement of Expressionism may be deemed as an important and unique form of art belonging to Europe within the content of pioneers' cultural movement just like the German Expressionist Movement. Samples of those traditional Japanese printmaking which arrived in Europe became a source inspiration for the European artists during their presentations of art by sparing a place to different practices and applications and thus it paved the way to increase co-operations and collaborations. Thanks to this industry and art partnership and collaboration Degas printed "Vingt Dessins" plates just like Dürer and thus he advanced his work of art by making some new arrangements intellectually in his printmaking activities. Manzi's competence and daintiness enabled him to manufacture his works of art without causing any waste and competence of Degas in producing patterns and shapes flawlessly enhanced their co-operation and collaboration while they were trying some new methods of art. Consequently, it turned out to be an efficient partnership which enabled them to boost both their draftsmanship to obtaining perfect printing results by working together with competent printmaker.

Those Expressionists, who depicted the devastating results of industrialization and urbanization which caused many social unrests and problems, got inspired by those woodcut printing made during the Medieval Age, and they used woodcut printing to express their anxiety and disappointment towards social injustice. Artists created a strong dramatic effect by using only black ink. The effect of power of the single colour woodcut printings and samples of some other forms such as “Wordless Novel” supported German Expressionist Movement. Expressionism, which includes ethical, artistic and philosophical superstructure institutions of that period, affected the modern art to discover its new functions and fields of engagement- and also to create new ways of communication language as well as some new forms (26). Thus, Expressionism proceeds to be an influential art movement with the impulse it gained from the main sources of art as a cultural movement which reflects its effective impact in art even nowadays.

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