Joge-e Woodcut Project

Joge-e – “up and down” or “two way” pictures – were a style of woodblock print in mid-to-late-nineteenth-century Japan playfully depicting faces and figures that could be viewed either side right side up or upside down, resulting in two different, often opposite, images.

Although there were probably no more that a few dozen joge-e designs created, hundreds if not thousands of prints of those were produced in Japan, and they were a subcategory of a much larger genre of prints called asobi-e, “play pictures.”

While it’s not clear whether joge-e themselves made it abroad, variations of the idea could be found throughout Asia and Europe at the time, and Japanese prints were in general quite popular in Europe in the late nineteenth century, when Gilbert and Sullivan were creating operettas.

Unsigned print, possibly by Kuniyoshi, or one of his pupils shows nine figures, each with at least two interpretations, including gods, demons, generals, an ancient Chinese king, a child tofu vendor and two frogs.

Utagawa Kuniyoshi (1797-1861), when viewed with the round-eyed faced at the top, shows the Daruma, the founder of Zen Buddhism, above and the Old Reedcutter, a character in the Noh play Tokusa, below. The other way around, with the white-haired figure at the top, the faces become Ikyu, the bearded villain of the kabuki play Sukeroku, (above) and an evil man (below) 19th century.

STEP ONE: BRAINSTORM and DRAW 3 conceptual sketches in your sketchbook of possible faces and different expressions. CONSIDER: Balance, line, opposite facial expressions, positive/negative space.

STEP TWO: DRAW the reverse outline on the wood.

STEP THREE: CARVE out around the sections you have defined – these will be your blank sections which will not be filled with ink when pressed. CONSIDER: a variety of texture and detail in your wood cutting technique. Always carve away from your body.

STEP FOUR: PRINT your woodblock using a roller dipped in ink/paint to create a mono or test print. Sign your name in the bottom corner of your print and write 1/1.

STEP FIVE: REFLECT by answering the following questions: 1. What part of your finished project did you find most successful and why? 2. What part of your finished project did you find least successful and why? 3. If you had to do this project, what part would you change or improve on and why?
Utagawa Kuniyoshi (1797-1861), depicts Hotei (Laughing Buddha) and Shoki (a character from the "Romance of the Three Kingdoms"). When viewed upside-down, Hotei becomes Asahina (a character from a popular novel of the time) and Shoki becomes Zhang Fei.
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the woodcut (e.g., line, space, contrast, shape)</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design in the woodcut. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design in the sculpture. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design in the sculpture. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design in the sculpture. 1</td>
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<thead>
<tr>
<th>Thinking/Inquiry</th>
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</thead>
<tbody>
<tr>
<td>Concept: Joge-e Woodcut Design</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Concept and context is unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level. 0.25</td>
<td>Concept and context is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student’s grade level. 0.50</td>
<td>Concept and context is clear and valid. Meaning or ideas conveyed are on par with student’s grade level. 0.75</td>
<td>Concept and context is clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. 1</td>
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<thead>
<tr>
<th>Communication</th>
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<tbody>
<tr>
<td>Clarity of Joge-e</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student's work demonstrates theme with limited clarity. 0.25</td>
<td>Student's work demonstrates theme with some clarity. 0.50</td>
<td>Student's work demonstrates theme with considerable clarity. 0.75</td>
<td>Student's work demonstrates theme with a high degree of clarity. 1</td>
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<tr>
<td>Reflective Questions</td>
<td>Poor, yes/no answers/limited incomplete. 0.25</td>
<td>Somewhat coherent and somewhat complete. 0.50</td>
<td>Clear and substantial answers. 0.75</td>
<td>Superior and insightful answers. 1</td>
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<tr>
<th>Application</th>
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<tbody>
<tr>
<td>Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)</td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Preliminary sketches are poor/incomplete. Concepts are somewhat complete. Planning is tentative or non-existent. (0.5) 0.5</td>
<td>Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial &amp; shows some alternative ideas. (1-2) 1</td>
<td>Preliminary sketches are mostly complete. Concepts are complete. Planning is evident &amp; shows some divergent thinking is evident. (2-3) 1-1.75</td>
<td>Preliminary sketches are thorough and complete. Concepts are fully developed. Planning is exceptional &amp; shows considerable flexibility in thinking. (3+) 2</td>
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| Creative Process: Demonstration of Skill Development & following procedures including Clean Up | Incomplete. 0 | Student demonstrates limited effectiveness in demonstrating the creative process following procedures. 5-6 | Student demonstrates some effectiveness in demonstrating the creative process following procedures. 7-8 | Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 8-10 | Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. |
| Uses elements & principles of design & print making techniques to produce an effective artwork | Incomplete. 0 | Student demonstrates limited use of the e & ps of design and print making techniques to produce an art work of limited effectiveness. 1 | Student demonstrates some use of the e & ps of design and print making techniques to produce an art work of some effectiveness. 2-3 | Student demonstrates considerable use of the e & ps of design and print making techniques to produce an art work of considerable effectiveness. 3-4 | Student demonstrates a high degree of using the e & ps of design and print making techniques to produce a highly effective art work. 5 |

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A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)
A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)

A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet’s use of optical colour mixing; Andy Warhol’s use of silkscreens; George Segal’s use of plaster bandage; Jean-Paul Riopelle’s use of a palette knife for impasto application of paint; Daphne Odjig’s use of interconnecting black lines), and adapt and apply them to create original art works.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 analyse their initial response to art works (e.g., describe their initial reaction to an art work and determine which specific aspects of the work and their personal experience led to their reaction);

B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare The Abduction of the Daughters of Leucippus by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists’ use of colour, line, shape, value, balance, and emphasis);

B1.3 explain, with reference to particular works, both historical and contemporary (e.g., J. M. W. Turner’s Rain, Steam, and Speed: The Great Western Railway; Maya Lin’s Vietnam Veterans Memorial), how knowledge of an art work’s cultural and historical context, achieved through research, has clarified and enriched their understanding of the work’s intent and meaning;

B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (e.g., the works’ ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message).

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality).

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement);

C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works;

C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter process.

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects);

C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works.

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts (e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; an awareness of appropriate precautions to take when exposed to physical and chemical hazards), and apply these practices when creating and/or presenting art works.