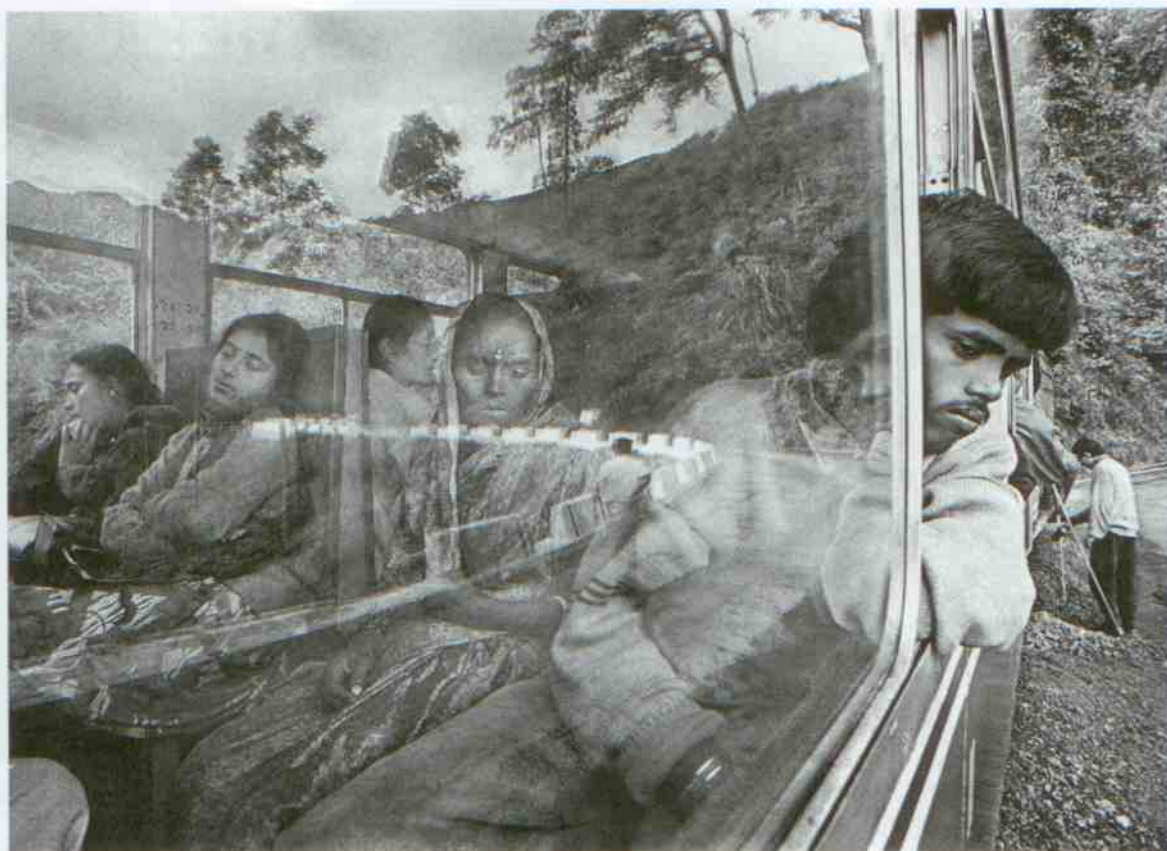
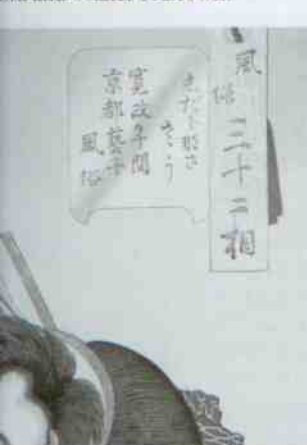


BEAUTY ASPECTS

l classes from 1789 onwards. creatively conceived and lavishly produced, the prints are vignettes of men caught in typical moments of their daily lives. The series has become a classic and is much sought after by collectors. Woodblock prints have always been concerned with what was fashionable and up-to-date: the two Aspects of Daily Life are different in trying to capture the spirit of historical periods that had appeared. It was original, too, in its attempt to individualise women in a way that was usually highly stylised. Yoshitoshi was born in the Nishikubo district of old Edo, in 1839 into a wealthy family that had brought its way into samurai status. In 1850, when he was just 11 years' old, Yoshitoshi was apprenticed to Kuniyoshi, one of great masters of the Japanese woodblock print. Kuniyoshi gave his apprentice a new name (he was originally named Katsuragi Yonejiro). Although he was seen as Kuniyoshi's successor for his lifetime, he is now recognised as probably the most important pupil of Kuniyoshi. This exhibition of Yoshitoshi's work has been organised in four seasonal rotations with each rotation presenting eight prints, according to their traditional order. The first rotation is from 4 November to 17 January. Amongst the first prints on show are images of women engaged in activities such as reading, getting a tattoo, and idly gazing.



On a train to Darjeeling, from 1995. Copyright Raghu Rai, Courtesy Aicon Gallery

RAGHU RAI A RETROSPECTIVE

From 22 January to 20 February;
Aicon Gallery London,
8 Heddon Street, London,
www.aicongallery.com

SPANNING 40 YEARS of Raghu Rai's career as a photo-journalist, this exhibition will comprise never-before-seen images taken from both older known series and new works.

It will feature Rai's milestone series of works documenting Mother Teresa's life and work from 1970 until her death in 1997, including her funeral procession.

Also to be exhibited are his images of the Tibetan spiritual leader the Dalai Lama, and the Tibetans in exile, the horrors of the Bhopal gas disaster and more.

Born in 1942 in a village that is now part of Pakistan, Rai took

up the camera with seriousness after one of his photographs was published in *The Times* in 1966. He comments, 'It sort of tickled me and soon photography became a passion. It was just by chance, not that I wanted to become a photographer.' He started off with the box camera presented to him by his brother.

Impressed by his photographs at an exhibition in Paris, Henri Cartier-Bresson invited him to join Magnum Photos in 1977. He says about his work, 'In the course of my work, I find that I have been moving to focus on the changing equations of our times, trying to record the deeper universal human responses to realities, to energy, to the spirit. I believe that the photographer's job is to cut a frame-sized slice out of the world around him, so faithfully and honestly that if he were to put it back

again, life and the world would begin to move without a stumble. My goal now is not so much about "good photography", it is to go beyond acquired styles and address life itself.'

'Over the centuries, so much has melded into India, that it's not really one country, and it's not one culture. It is crowded with crosscurrents of many religions, beliefs, cultures and their practices that may appear incongruous. But India keeps alive the inner spirit of her own civilisation with all its contradictions. Here, several centuries have learnt to live side by side at the same time. And a good photograph is a lasting witness to that, as photography is a history of our times: being a multi-lingual, multi-cultured and multi-religious society, the images must speak these complexities through a multi-layered experience.'

SILENT VOICES INK PAINTINGS BY XU LEI

From 12 January to 12 February at Joan B. Mirviss Ltd,
39 East 78th Street, 4th Floor, New York, NY 10075,