



Shin-Ukiyoe DOUTONBORI
2026 84×60cm

Accepted Work for the Salon d'Automne 2026

Okamoto Tatuharu
岡本 辰春

A unique digital artwork printed on washi paper.
Produced as a single-edition original.

Okamoto Tatuharu

岡本 辰春



I am based in Kyoto, Japan.

In 1997, I began creating modern *ukiyo-e* prints using my own unique methods, fully leveraging personal computers, digital cameras, and printers.

At its core, *ukiyo-e* is a form of "pop art" that harnessed the cutting-edge technology of its time; it cannot simply be dismissed as an ancient art form.

With its bold compositions and subtle ability to capture the changing seasons, weather, and times of day, *ukiyo-e* possesses a unique charm. By incorporating these characteristics into my work, I explore the theme of "modern *ukiyo-e*."

The value of my work lies in the fact that—unlike traditional *ukiyo-e* or other printmaking where multiple copies of the same image are produced—only a single copy is printed.

In an age where high technology is ubiquitous, anyone can easily copy objects. Yet, in this era of mass production, even though my work is created digitally, I deliberately choose not to reproduce it.

Kiyomizu-Sannenzaka
1997 84 × 60cm



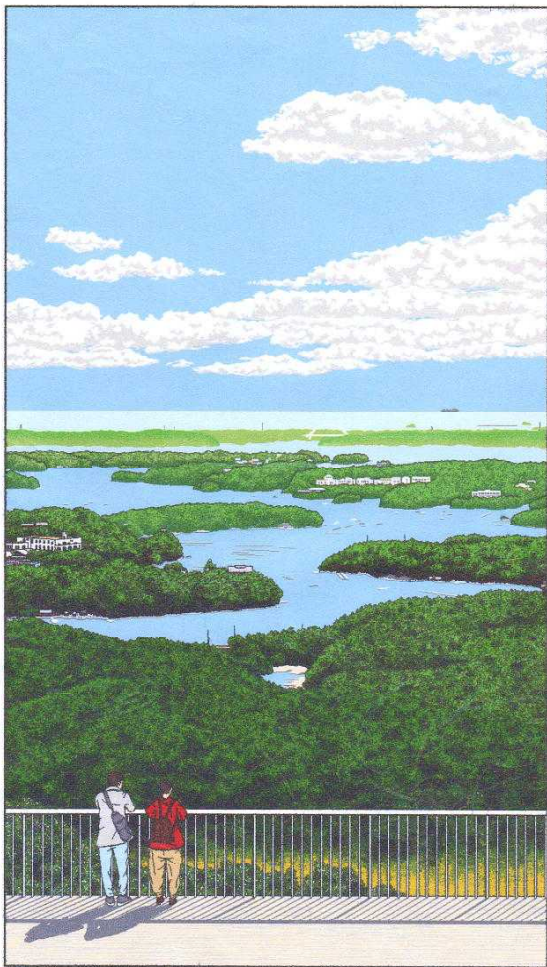
Horai-kyo Bridge at dusk
2004 52 × 73cm



Heian-jingu shrine
2006 84 × 60cm



Maruyama-zakura
2011 52 × 73cm

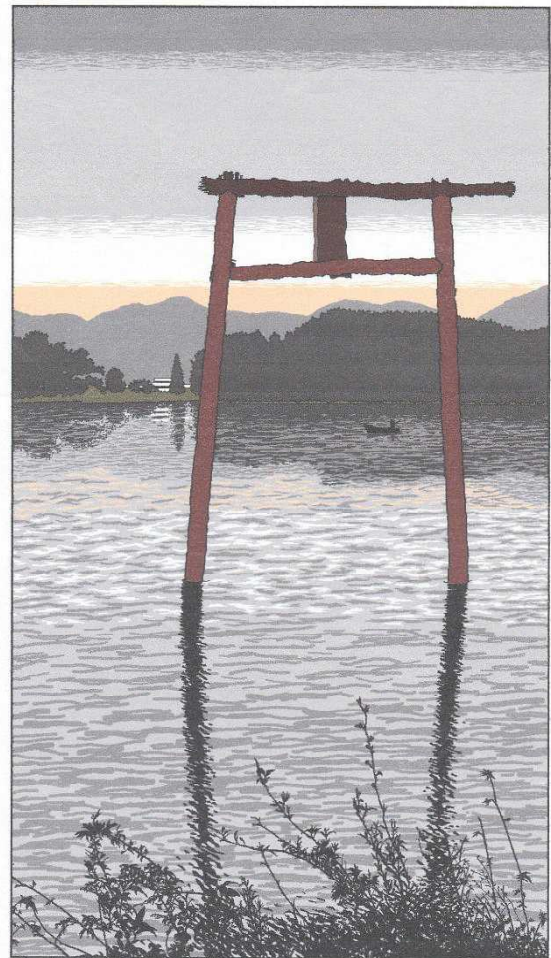


令和八十余州島所同会 志摩國 奥度湾横山展望台

岡本辰春 画

Ago Bay

2023 84 × 60cm



令和八十余州島所同会 岩代國 碓氷代湖金比羅鳥居

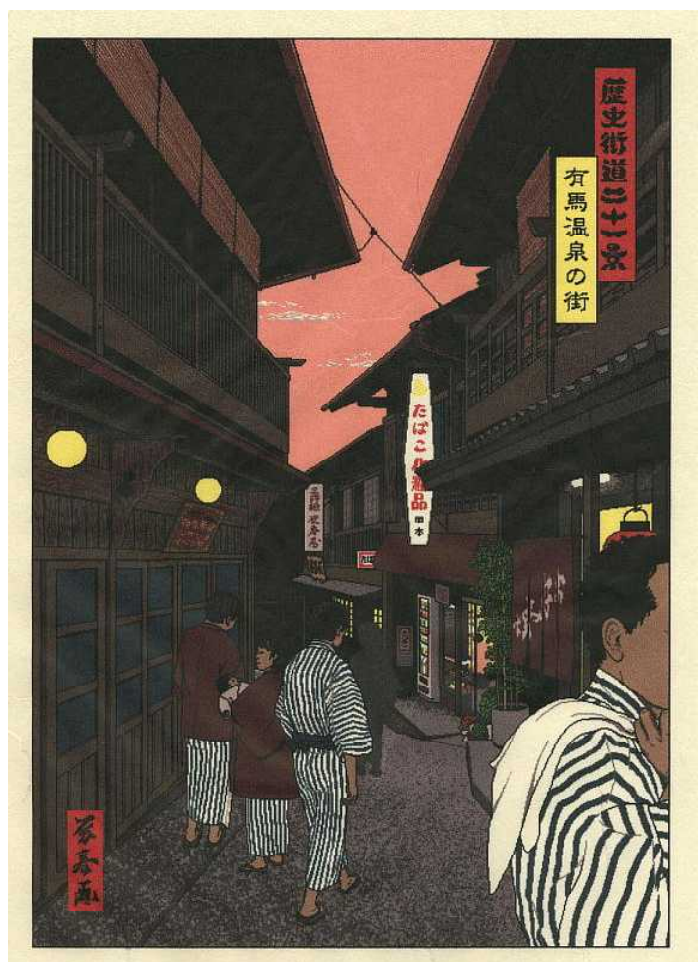
岡本辰春 画

Inawashiro Lake

2021 84 × 60cm



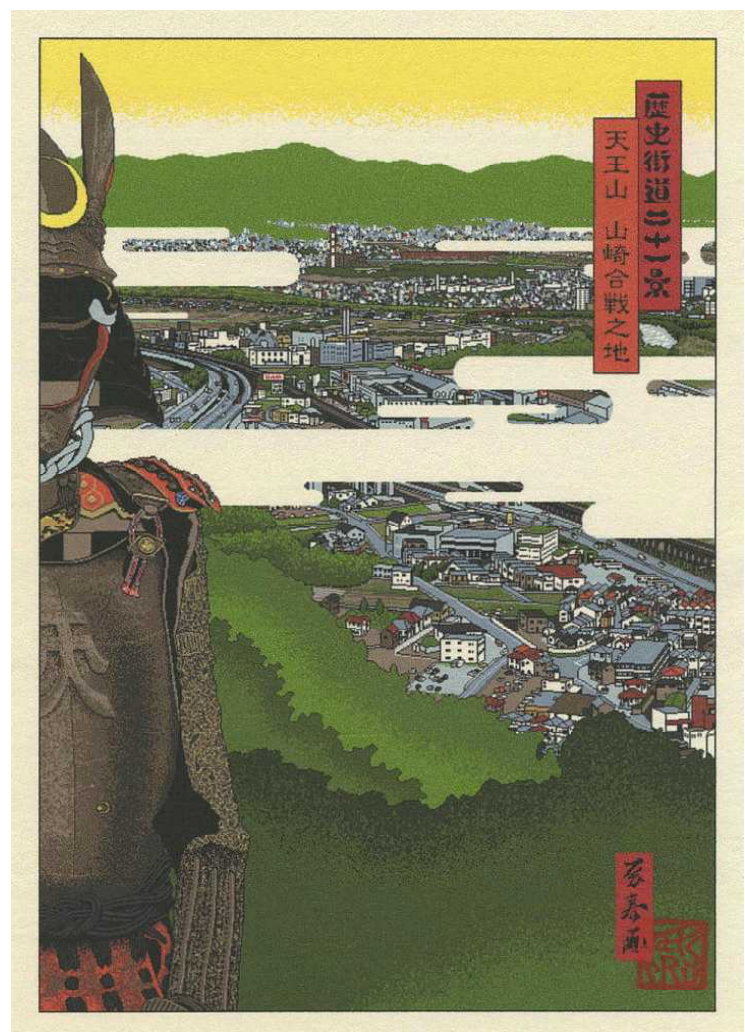
Shirarahama beach
2000 73 × 52cm



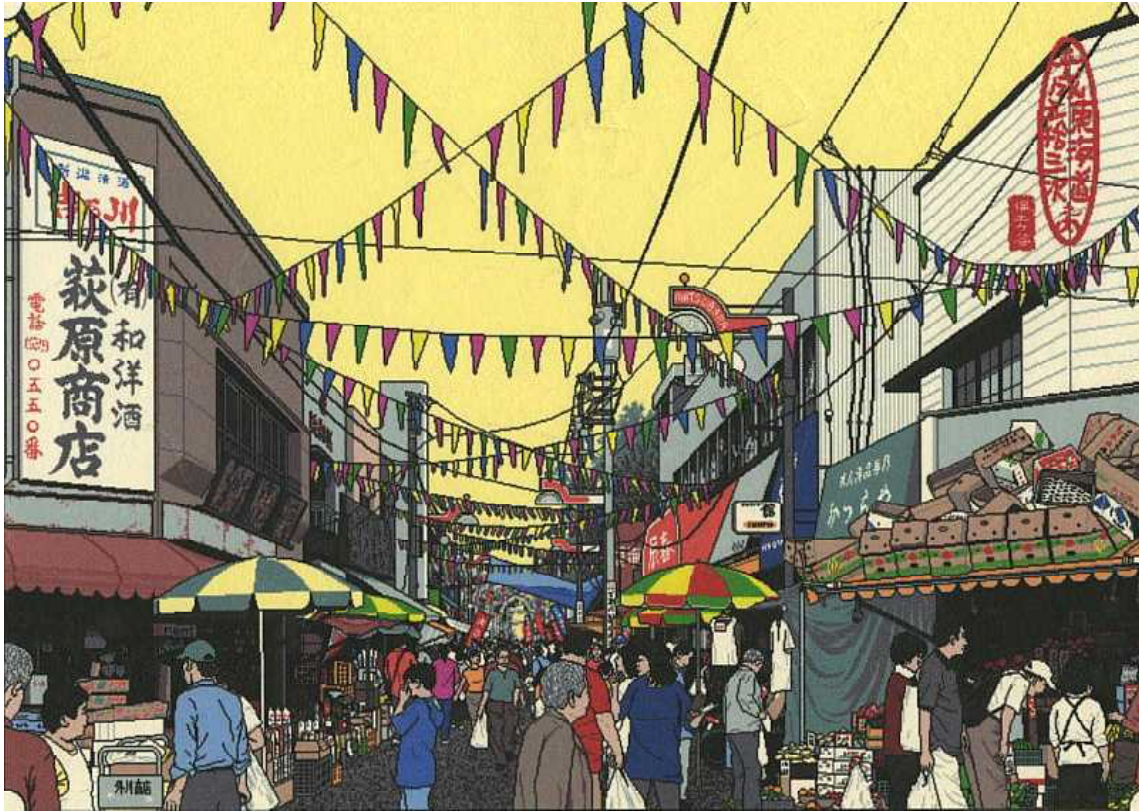
Arima Onsen town
2001 84 × 60cm



Mishima Station
2004 52 × 73cm



Tennozan ancient battlefield
2001 84 × 60cm



Shopping street, Hodogaya 2004 52 × 73cm

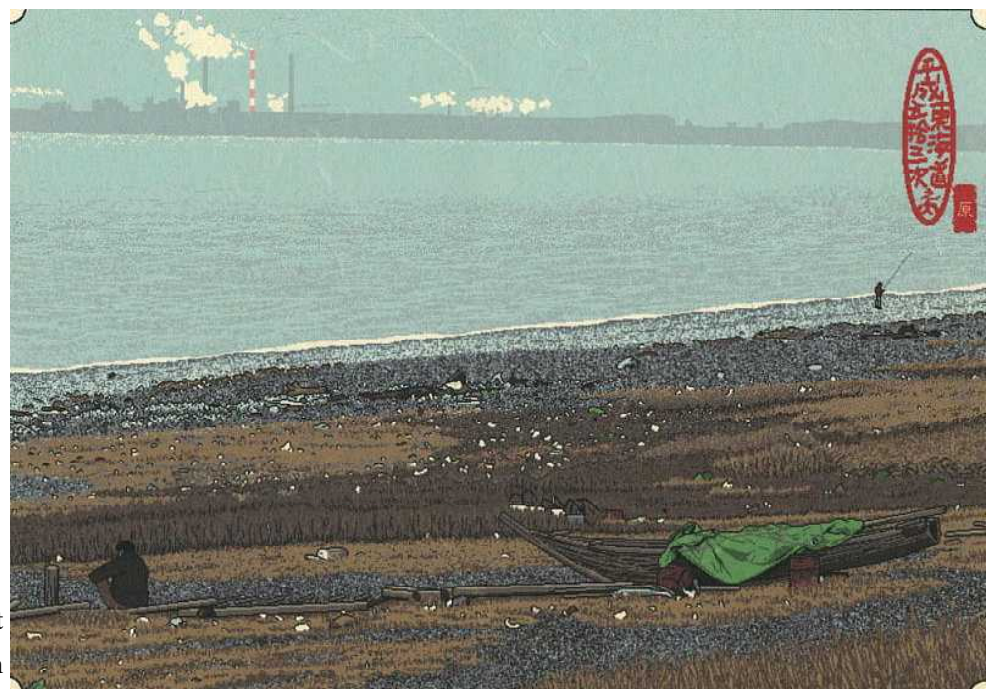


Genkyuen garden 1999 84 × 60cm



Kawasaki-Daishi temple

2004 73 × 52cm



Tagonoura coast

2005 52 × 73cm

Authenticity and the *Wari-in* Seal

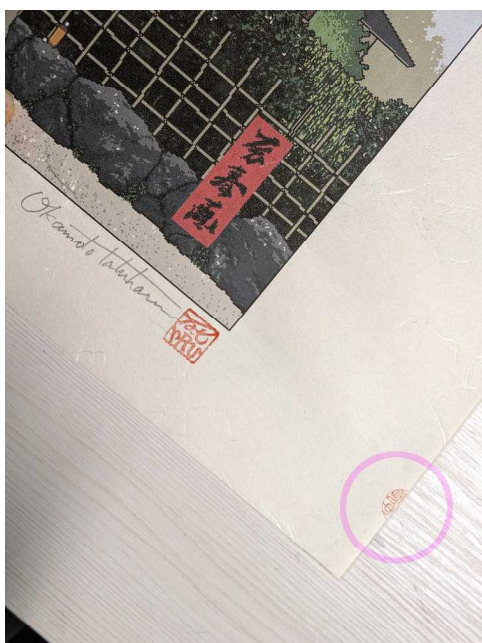
In Japan, official documents are traditionally signed using a unique engraved seal. To guarantee the absolute authenticity of a work and prevent any forgery, I employ the Japanese *Wari-in* custom.

The official seal is stamped simultaneously across both the artwork and its certificate of authenticity.

Proof of an inseparable link: The seal impression is split perfectly between the artwork and the certificate, irrefutably proving that the document was created exclusively for that specific piece.

Anti-forgery guarantee: This process prevents the substitution or fraudulent reproduction of the certificate.

Only by reuniting the artwork with its original certificate can the complete seal impression be reconstructed, thereby attesting to its uniqueness.



My work



Certificate of Authenticity

<Explanation of the Technique>

Although the artist does not disclose the details of the creative process, the original work is created on a computer using graphic software—with the mouse serving as a brush—and then printed onto Japanese paper (washi) using an inkjet printer. Each piece requires approximately one month of meticulous, patient work.

Only a single copy of each work is printed. By affixing a traditional seal (*rakkan*), a handwritten signature, and the edition number "1/1"—and providing a certificate of authenticity linked to the artwork via a matching seal (*wariin*)—I aim to fully elevate the art of the print.

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My website
(English)



Thank you for your time and interest.

お時間とご関心をいただきありがとうございます。