

JAPANESE ART SOCIETY OF AMERICA



FEATURES

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LETTER FROM THE PRESIDENT

Dear JASA Colleagues:

Happy year of the dog! I hope 2018 is off to a great start for you, and you've been able to enjoy some wonderful Japanese art in museums and galleries and in your travels.

We are especially excited about our JASA programs and activities this year. The new issue of Impressions is out and should be in mailboxes shortly. We have so much fascinating and important material this year that we decided to publish two volumes. Look for the second one later in the year. Once again, we owe a great debt of gratitude to our editor, Julia Meech, for producing another brilliant issue of Impressions.

And speaking of programs and activities...coming off a very active 2017, the Program Committee has organized an outstanding roster of lectures, conversations and trips this year. Reflecting our standing as a national organization, we continue to expand our programming outside the New York area, including an exciting and long-anticipated trip to Chicago later this year. Details on this and other events to come.

Many thanks again to all of you who participated in the recent survey of members. We had a response rate of 37%, which is remarkable – and indicative of the high level of interest in and commitment to JASA. I plan to share some top-line results of the survey at our annual meeting this year, and will provide more details in the next newsletter. The survey is extremely helpful not only in assessing our performance as an organization, but in shaping our programs and activities going forward.

I'm pleased to announce that we have now made it easier to give JASA memberships as gifts. You can arrange for gift memberships on our webpage, www.japanesartsoc.org, or on your next membership renewal form. They can be new memberships or extend existing ones. Gift memberships are a wonderful way to bring new members into our organization, and also to thank people like curators, academics, students and others who have been helpful to you.

Planning will begin shortly for events in connection with JASA's 50th anniversary, which will occur in 2023. Ideas under consideration include an exhibition, catalog and lecture series, similar to the highly successful "Designed for Pleasure" show in 2008. I welcome your thoughts and ideas on this event. We are deeply grateful to our many members who responded so generously to our first Annual Fund campaign, which will provide critical support for our 50th anniversary events and other activities.

Finally, we mourn the passing of Dr. Frederick Baekeland, who passed away on Christmas Day of last year. He was a major figure in the field of Japanese art connoisseurship and collecting. Fred – together with his wife, Joan, who serves on the JASA board – brought the joy and appreciation of Japanese art into the lives of so many of us through their diligent work with museums, collectors and academic institutions over many decades.

Sincerely,
Wilson Grabill, President

WELCOME NEW MEMBERS!

It is JASA's great pleasure to welcome these new members:

Mr. Paul Allen; West Derby Liverpool, Merseyside UK
Mr. Cameron Bailey; Woodside NY USA
Mr. David Bardwick; Escondido CA USA
Mr. Bruce Bodner; Bearsville NY USA
Ms. Jewel Britton; New York, NY USA
Ms. Patsy Brown; Houston TX USA
Mr. Matt Brown; Lyme NH USA
Mr. Ravi Chidambaram; Houston TX USA
Mrs. Monjula Chidambaram; Houston TX USA
Ms. Maralyn Edid; New York NY USA
Ms. Janet Evans; La Jolla CA USA
Ms. Virginia LT Gardner; Santa Barbara CA USA
Ms. Brigitte Huber; CH-6130 Willisau SWITZERLAND
Mrs. Helen Kagan; La Jolla CA USA
Ms. Fiona Karlin; Beverly Hills CA USA
Mr. Joseph Kaufman; Har Nof Jerusalem ISRAEL
Ms. Elizabeth Kaufman; Har Nof Jerusalem ISRAEL
Ms. Eve Loh; Kazuhara Singapore
Mr. Koichi Kobayashi; Seattle WA USA

Ms. Sushila Mathew; Houston TX USA
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Ms. Hua Zhou; New York NY USA
Entoten LLC; San Diego CA USA

PLEASE KEEP US INFORMED...

...of exhibitions, gallery openings, auctions, symposia, lectures and other activities of interest to our membership. Exhibitions (museum and gallery) should include name and dates of exhibition, name and address of location, and descriptive text if not clear by the exhibition title.

Exhibition reviews are particularly welcome. Please send news to Susan Peters, Editor: email: peterssusa@gmail.com.
Mailing address: Susan L. Peters, Editor; 28 N. Dansby Drive, Galveston Island, TX 77551

The next deadline for newsletter material is July 1, 2018.

ON THE COVER

Sugawara Michizane Gazing at Plum Blossoms circa 1920-1935
by Kamisaka Sekka (1866-1942)

Hanging scroll; color and ink on silk

Image: 45 x 14 1/4 in. (114.3 x 36.2 cm); Mount: 81 1/2 x 19 1/2 in. (207.01 x 49.53 cm)

Gift of Leslie Prince Salzman (M.2006.10)

Photo courtesy of Los Angeles County Museum of Art

Mark Clark Gallery



HOW AND WHY WE

Several years ago I created a gallery in my basement to show Japanese prints. I was asked by Susan Peters to write an article and share information about my experience. At that time I was also going through a “Collector’s Crisis” and a self-definition about my relationship with Japanese art. I felt that I could not write about developing/creating a gallery without dealing with a philosophical “why” and “what” I was doing with art generally and Japanese art specifically. Why was I collecting art? Why collect Japanese art? Why was I spending retirement money on art? Why did I build this gallery?

Specific to my prints, how might I “show” and “share”

my prints now with minimal impact on their condition in order to preserve them for future generations? The gallery and this article became part of my personal attempt to deal with this ongoing argument among all collectors of prints/works on paper (and my personal philosophical questions). I have finally worked through my crises and am now ready to write about my experience.

Most people buy art and put it in an existing space. Walls, lighting, windows, etc. are already in place and the art piece is fit into this existing space. I had an opportunity to create and design a space around existing art. I bought a few prints per year in the 1990s and started “collecting” in



COLLECT

By Mark Clark

(Editor's note: I encouraged Mark to write this report about 2 years ago and he has delivered!)

the early 2000s. I talked to many dealers, museum curators, and collectors about their spaces and art displays. Often it came back to adapting the art display to an existing space which did not necessarily relate to my “creating” endeavor. I did talk to an architect and space designers, but they had their thoughts about what I should do rather than allowing me to create “my space” for “my art.” In the end, it was me and a construction manager (neither of us

very aesthetic) doing what we thought would work. What I was trying to do was take all the input and information I had gathered and translate it to the construction manager. It was sort of like the blind leading the blind, but in the end, it worked!

We took 600 square feet, put in walls, ceilings, floors, lighting, shelving and furniture around a vision of displaying art. It was both fulfilling and frustrating at the same time. It is

now my “man cave” where I spend a lot of time. It continues to evolve. It was originally set up for print display, but now contains prints, dolls, ceramics, lacquer ware, an occasional kimono and other various Japanese cultural artifacts.

I would like to acknowledge several people at this point who have helped me get to where I am as a collector today. First, Ann Yonemura of the Smithsonian re-acquainted me

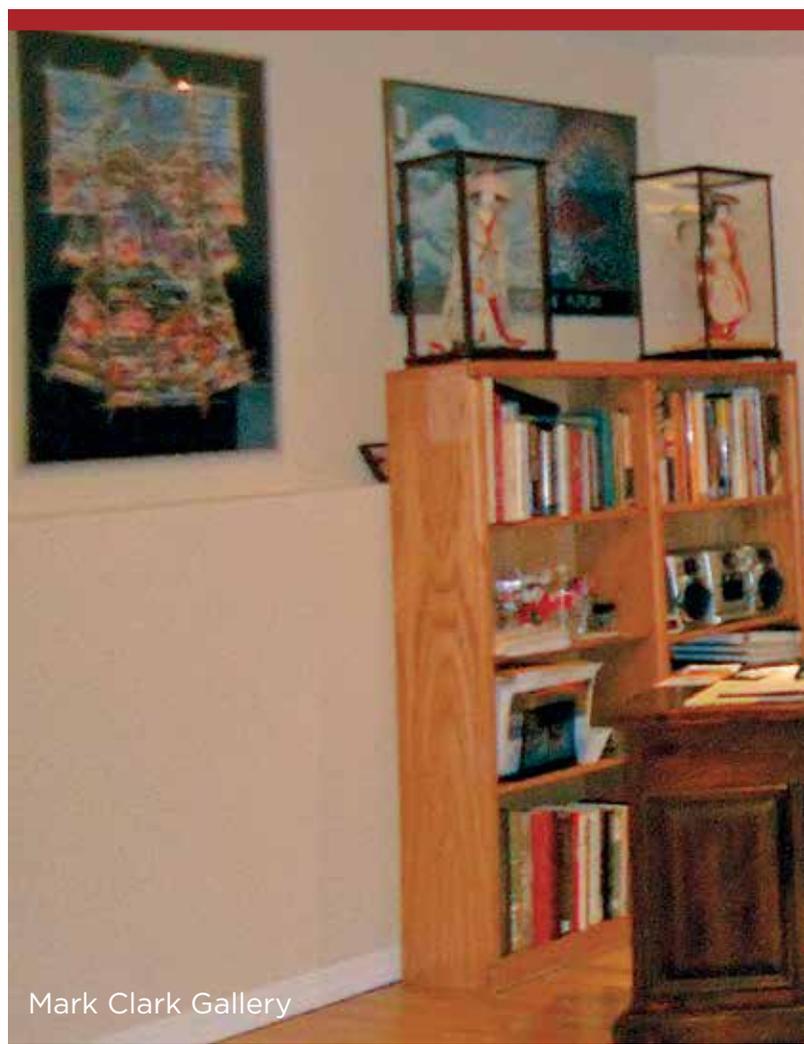
to Japanese prints/art through a JASA (then the Ukiyo-e Society of America) visit to the Minneapolis Institute of Art in 2001 where I had an epiphany on how I would like to spend a major part of my retirement time. Seeing prints in the MIA's backroom collection fascinated me and got me thinking about the possibilities of buying/collecting. Allison Tolman and Katherine Martin encouraged me to expand my horizons beyond Meiji Era prints which is where I started this experience. They also helped me work through the earlier mention crisis and helped me define myself as an "emerging collector" that I call myself today. Judy Blum has been my inspiration and is the instigator of a "show and share" philosophy that I now realize was the grounding for creating this gallery. There are also all the many unnamed people that shared conversations, facilities, suggestions and comments with me along the way.

Now on to the gallery itself. This part is written in the hope to help others think about and create their own art displays. Maximum effort was made to make wall space (obvious regarding print display). Furniture was inserted (after the fact) functionally related to the print display.

Corners of the room were angled to allow for more and better print display (a sort of "bay window" effect). Doors were specifically placed and kept to a minimum (takes away wall space). Upon completion, there are eight separate "wall spaces" for print display, rather than a typical four wall room. A storage closet was created under a stairwell (did not take away from potential wall space), to house/store framed/unframed works, equipment and associated materials. Recessed shelving was built into one section of wall space because I did not know what might be put there in the future. I was not sure about doing this in the beginning, but it was a good decision in hindsight because it now serves a display area for ceramics, lacquer ware and the cultural artifacts. Ceilings were set at several different levels, partly to cover things like air vents and partly to create different lighting affects on displayed prints and artifacts. Neutral paints were used on the ceilings and walls. Flooring was a blond hardwood that helped to feature what was on the walls rather that to set off furniture.

Lighting was the most expensive and most difficult part of the room construction. As we know, light is the worse detractor regarding print maintenance/conservation. Some of the early design suggestions had way too much light. They were also more decorative than functional to the print display. Initially, both the contractor and I did not have a clue (lack of aesthetics again). In the end, a local lighting store (Pueblo Lighting, to be specific) was critical in suggestions regarding type, style, purchase and installation. I have two general lights with an Asian look. They are regular light fixtures, but use LED bulbs (much cheaper to purchase regular fixtures and insert

LED bulbs rather than buy the LED fixture set-up, but you still have LED efficiency). There are two recessed



lights over my "work station" area. These point straight down to assist in various gallery work activities and do not cast light in the direction of print display. They are also regular fixtures that use LED bulbs. Lastly, I learned the difference between track and rail lighting. Track lighting attaches to the ceiling while rail lighting hangs down from the ceiling. I chose rail lighting (it seemed more aesthetically pleasing). At the suggestion of the lighting store personnel, it could be shaped differently at the respective wall viewing areas and could be changed with different fixtures to show off prints (in hindsight, a great suggestion and implementation). I can now add, subtract and create different lighting angles/effects depending on the type/shape of display, size of prints, etc. All of the rail fixtures use LED bulbs. Just a word of caution, I tried to be very conservative on cost throughout the overall construction (including lighting), but lighting did take up about one fourth of the total cost. I did not put in "dimmer switches" in the initial construction (was able to make this adaption after the fact), but suggest dimmer switches for any lighting installed to display your art (prints or otherwise).

One last comment on the construction. I wanted to build in a capacity for humidity control. I would have had to



change our entire house's heating/air conditioning system to do this. We live in a relatively dry climate so rather than change our entire system, I have installed a portable humidifier. So far, it has worked out fine.

A couple of non-construction issues. Years ago, Judy Blum gave me some antique Japanese frames for prints. They contained a capacity to insert and take out individual prints. I used these frames to work with a local framer to copy them in a contemporary fashion. They are black lacquer with rounded corners. Since most of my prints are Oban size, the frames are a standard size with standard size acid free matting to fit Oban size prints. I have individual, diptych and triptych frames. Each frame has museum quality ultraviolet light reflective glass. The frames allow me to insert and take-out, and thus rotate prints (I try to rotate

shows every 4-6 months). The rotation also helps with the conservation dilemma. I have also started to build a library of books on Japanese art/prints. So now I am also a book collector! Between the books and the internet, I am now starting to study my prints and become a student (not just a visual observer) of Japanese art. The gallery does help create an atmosphere to do this.

If you have thoughts, comments, suggestions about what is written here, please feel free to contact me. My wife and I have had three "showings" of art/kimono in our home. We were invited to have a showing of our Japanese art in a local art museum. We have had multiple showings for friends and neighbors of our art/gallery. I am in my fourth major rotation of the gallery. I'll need to paint walls after this rotation since the nail holes are starting to show. I started with Meiji Era prints about 15 years ago. I now have Meiji prints (still my favorite), shin-hanga and contemporary prints (thank you Katherine and Allison!), Japanese dolls, European prints, ceramics, lacquer ware and local Colorado/Southwestern art. However, only Japanese art goes in the gallery. I now identify myself as an "Emerging Collector." I will continue to "show and share" and my "collector's crisis" is resolved, at least for the moment.

MEMBERS SHARE THEIR COLLECTIONS

Lee Dirks has been a major print collector for many years. Now, *Popular Impressions: Japanese Prints from the Lee E. Dirks Collection*, an exhibition featuring some 175 prints from the early 1680s through the late 1860s, will tour Japan for 10 months starting this spring through next winter. The exhibition will open on April 28 at the Yamaguchi Prefectural Museum in Hagi, in southwestern Honshu, and appear there through May 28. It will then go to the Jyotenkaku Museum in the Buddhist temple of that name in Kyoto, running from July 3 through Sept. 30 (with rotations). The final three venues will be Takashimaya department stores in Yokohama (October), Tokyo (January), and Osaka (February), each for 10 days to two weeks on dates to be determined.

Highlights of the exhibition will include nine rare impressions from the first 50 years of Japanese woodblock prints, a very early double okubi-e by Hokusai of two beauties on an outing, with one holding a telescope, a rare Utamaro entitled "Pensive Love," three Sharaku actor portraits, numerous excellent examples of prints from such important series as Hokusai's "Thirty-Six Views of Fuji" and Hiroshige's "One Hundred Views of Edo," and an important group of surimono.

The principal sponsor of the exhibition will be Nihon Keizai Shimbun ("Nikkei"), Japan's leading business and financial newspaper, which sponsors numerous art exhibitions throughout Japan. Coincidentally, the collector began his 47-year newspaper career on the copy desk of the Wall Street Journal in 1954 and worked as a reporter for Dow Jones throughout the 1960s.

JASA members Lee and Mary Jean Michels have loaned more than 50 prints from their collection to the Jordan Schnitzer museum at the University of Oregon (see information under "Eugene, Oregon" in the Exhibits Section at the end of the newsletter).

A beautiful selection of ceramics from the collection of JASA Member Gordon Brodfuehrer has been touring the U.S. The Editor had the pleasure of seeing this exhibit when it was in San Diego and loved every inch of it. Even if you are not a collector of contemporary Japanese ceramics, you will love the colors, textures, and shapes of these works. The schedule for the last showing of this excellent exhibit, titled *Nature, Tradition, and Innovation: Contemporary Japanese Ceramics* is at the Morikami Museum and Japanese Gardens, Delray Beach, FL. Feb. 15 – May 22, 2018.

The late JASA Board member Richard Fishbein and his wife Estelle Bender donated an outstanding collection of Edo Paintings several years ago to the Metropolitan Museum of Art. Now, the exhibition "The Poetry of Nature: Edo Paintings from the Fishbein- Bender Collection" will be on view through January 21, 2019.

It's always fun to be reading the newspaper and discover a JASA member in the news! Paul Steier, collector par excellence of Japanese postcards, was one of a number of postcard collectors photographed in a January 28 New York Times article titled "The Postcard People Carry On." Those who have attended JASA programs will often find Paul with selections from his collection to share with anyone who may be interested.

A STORY IN LAYERS: THE ARTISAN HANDS THAT MAKE

On January 25, 2018, the Asian Division and Prints and Photographs Division of the Library of Congress sponsored a public lecture by Claire Cuccio who is temporarily based in Washington, DC after long residence in Japan and Mainland China. She approached contemporary printings of ukiyo-e from the perspective of a network of woodblock artisans working across Kyoto, Nara, Echizen and Himeji. Beyond ukiyo-e's iconic imagery, these artisans specializing in different materials collaborate to integrate their handwork into what also amounts to a crafted object rich in cultural heritage. Above all, Cuccio argued ukiyo-e are documents of living culture that

MEMBER NEWS

Congratulations to Dorothy Cochran for taking first prize in the 11th Biennial International Miniature Print Exhibition with her silk aquatint *Open* (2017). Dorothy exhibited three of her silk aquatints at the very selective exhibition held at the Manhattan Graphics Center, International Print Exhibition juried by Jennifer Farrell, Associate Curator of Modern and Contemporary Prints at The Metropolitan Museum of Art.

Many JASA members will remember Rhiannon Paget who served as a research associate at the (now closed) Clark Center for Japanese and Culture in Hanford, CA. She also was the Andrew W. Mellon Fellow for Japanese Art at the Saint Louis Art Museum. Dr. Paget was named the Curator of Asian Art at the John and Mable Ringling Museum of Art in Sarasota, FL and began her duties as of July, 2017 where she oversees Asian art exhibitions and collections, including publications, collection development and research. She has also co-authored with Dr. Andreas Marks the book *Hiroshige and Eisen: The Sixty-Nine Stations along the Kisokaido*, published by Taschen.

The Japanese Government awarded The Order of the Rising Sun with Gold and Silver Rays to Dr. Donald Wood, Senior Curator of Asian Art at the Birmingham Museum of Art. The ceremony took place at the Museum. Dr. Wood is due to retire early in 2018.

Julia Meech and her staff report that *IMPRESSIONS* has been awarded an Honorable Mention by both the “Eddie” and “Ozzie” Awards. These are given for magazine media in editorial and design.

News re: people and prints, from Maribeth Graybill, the Curator of Japanese Art, and the Portland Art Museum. “First, the Portland Art Museum is the grateful recipient of support from the Japan Foundation that allowed us to create a new staff position. Jeannie Kenmotsu, who completed her PhD at the University of Pennsylvania in December, 2016, joined our staff on June 4, 2016 as the Japan Founda-

tion Assistant Curator of Japanese Art. Dr. Kenmotsu will be working on all aspects of Japanese art in our collections and exhibitions, with a special focus on prints, both traditional and modern. Dr. Kenmotsu is spearheading a project to digitize and update cataloguing of our holdings in Japanese prints and books (over 2800 works), for which the Museum received a grant of over \$100,000 from IMLS. This fall, the Museum remodeled a gallery to create a new space dedicated to Japanese prints (something long overdue!), and it now houses Dr. Kenmotsu’s first exhibition, *Craftsmanship and Wit: Modern Japanese Prints from the Carol and Seymour Haber Collection*. The exhibition will be on view through April 1, 2018; JASA members can view the exhibition brochure and checklist online at <https://portlandartmuseum.org/exhibitions/craftsmanship-and-wit/>, and hear a radio interview with local station KBOO at <https://kboo.fm/media/62119-modern-japanese-prints-jeannie-kenmotsu>. (For the interview, click the green bar at the bottom of the screen; the interview starts a few minutes into the recording.)

And coming up in the fall of 2018, the Museum will host the debut North American exhibition of one of the finest collections of Japanese art still in private hands, *Poetic Inspiration in Japanese Art: Selections from the Collection of Mary and Cheney Cowles* (October 13, 2018 through January 13, 2019). An international team of scholars is collaborating to create a fully illustrated scholar catalogue: Sadako Ohki, Japan Foundation Curator of Japanese Art, Yale University Art Gallery; Arata Shimao, Professor of Japanese Art History, Gakushuin University; Paul Berry, Professor Emeritus of Japanese Art History, Kansai Gaidai University; Michiyo Morioka, Independent Scholar; and myself. Joshua Mostow, Professor of Japanese Literature, University of British Columbia and Fellow, Royal Society of Canada, will contribute the introductory essay.”

by **Claire Cuccio**

JAPANESE WOODBLOCK PRINTS

offer new relevance in the virtual world of digitized images today. Library of Congress Print Curator Katherine Blood and Asia Specialist Eiichi Ito pulled an eclectic selection of prints and publications to highlight the artisan handwork behind traditional woodblock prints.

*The Library of Congress will post the lecture on Youtube upcoming. Further inquiries may be directed to Claire Cuccio: cscuccio@alumni.stanford.edu.



Kykuit Teahouse and Garden

JAPANESE GARDEN AND TEA CEREMONY AT KYKUIT

by Donna Bionda

A small group of JASA members visited the Japanese Gardens and attended a tea ceremony at Kykuit on October 11th. Our special appreciation goes to Cynthia Altman, Curator and JASA Board Member, for sharing her exceptional expertise with us throughout our visit.

We also appreciate Tea Master Yoshihiro Terazono from Urasenke Tea School for his demonstration of the details and description of the history of the tea ceremony. He emphasized the importance of shutting out all distractions and encouraging all of our senses to focus only on the moment. “This tea bowl cradled



Kyukit Dry Garden



in your hands can symbolically represent the universe,” he said. For some of us, this concept brought to mind William Blake’s words, “To see the world in a grain of sand, and heaven in a wild flower. Hold infinity in the palm of your hand and eternity in an hour.”

Having enjoyed our bowls of tea, and centered as we now were in this philosophy, we followed Cynthia as she led us on a walking tour of the tea house garden, hill and pond

garden, and the dry landscape garden. Then, to our surprise, Cynthia treated us to an unexpected teeny tiny tour of the original tea house! This was an absolute delight!

Having feasted on all this visual beauty, we then enjoyed our bento box lunches and joined each other in relaxed conversation. With all senses satisfied, we headed for the train and home with warm hearts and meaningful memories of our lovely day with Cynthia at Kykuit.

THE ART OF JAPANESE ARMOR

By Roxane Witke

The evening of 15 June at Manhattan's Marymount School, Andrew Mancabelli presented a personal story, "The Art of Japanese Armor, a Shokunin's Perspective." From childhood this tall blond American admitted to having been fascinated by the intricacies of Japanese armor. Eventually, he journeyed to Japan, where he worked his way to becoming a humble deshi, or understudy, in the esoteric world of repair, restoration and conservation of surviving armor.

His illustrated talk sketched the evolution of the elaborate armor for warriors or samurai, beginning around 600 A.D. From the early Heian era only a few sets survive, composed of many decorative parts. During the Kamakura, the so-called golden age of warriors, a self-respecting samurai might have spent as much on a full suit of armor as on his lavish home. Preparation of a top-notch full suit of armor could require two to five years' labor by various skilled artisans.

During the Muromachi appeared amalgams of gold over copper. The most durable urushi, or lacquer, was made; when etched onto metal the lacquer turns black. Helmets evolved as did neck guards, cuirasses, shin protectors and boots. As internal and foreign wars raged, hundreds of thousands of this costly equipment were turned out. So was horse gear. Also, the famously elaborate swords with cunning, collectible fittings. Among those he showed was a yari, or spear used by low-level soldiers to hold off— or kill the enemy's charging horses.

In the mid-sixteenth century the Japanese first encountered on their own soil Europeans in their more bulky

armor. The foreigners' cuirass used larger plates of high iron content, which was slower to rust, and far less complex than those of the Japanese, involving countless parts and elaborate lacing. The Portuguese inspired new helmet styles. During the less militaristic Edo daimyo ordered sets of armor more for display than for combat. By the Genroku era native armor attained its highest artistic level, requiring a wide range of skills: elaborate metal work, weaving, dyeing, lacquer, leather, painting.

In the course of his restorations Mr. Mancabelli used deer leather for lacing, dog skin to hold scales together, sea lion skin for decorative covering, bear fur, water buffalo parts and doeskin — tricky to penetrate with a needle. Among his many tools was a chisel the size of a pin head. Braided silk lacings came in various styles and colors, especially turquoise, coral and orange. No less important were talismans, some of fantastic design, and family crests. Cast iron helmets were made to appear multi-plated. His first took three years to finish. Into subsequent helmets he worked amalgams of copper, silver, gold and brass. It was a trick not to kill yourself with mercury, he noted.

After years of intensive devotion, Andrew Mancabelli became a shokunin, a master craftsman in a highly honored and competitive field. He contrasted his achievement to modern "hobbyism," which relies on cheap materials and dubious skill. Most important for our speaker was to achieve dokoritsu, the sort of independence and freedom that comes from years of practice, and from the pride of making things that last. Such is inochi, or life force. On the side now, he makes modern jewelry inspired by ancient designs.

IN MEMORIAM

By Susan L. Peters, editor

In April of 2017, JASA members had the pleasure of visiting the home of ceramic collectors Leslie and Alan Beller. It is with great sadness that I report the death of **Leslie Beller** on October 30 of that year. Leslie was an extraordinary person, actively involved with a number of non-profit and civic initiatives. To name only two of her many activities, she was a member of the Board of Trustees of the Prospect Park Alliance from 1993 until her death, and also a member of the Board of Trustees of the Brooklyn Museum from 2002 until her death. To quote the NYTimes obituary, "She was dedicated to the achievements of the institutions which she served and uninterested in accolades--perhaps one reason they sometimes came her way." Leslie's graciousness, energy, terrific smile, and love of Japanese art were apparent during our visit and we offer our condolences to her family.

—CONTINUED ON PAGE 20

LANGDON WARNER: IMPASSIONED ADVOCATE OF JAPANESE ART AND CULTURE

On September 19, Patricia J. Graham gave a fascinating talk on Langdon Warner. Here is an abstract of her lecture in case you could not attend.

Langdon Warner significantly helped shape and sustain the American public's understanding of East Asia and especially of Japan, from the 1920s through the early post World War Two period through his training of several generations of museum curators and professors, his books, his eloquent, impassioned lectures at Harvard (where he taught the first-ever university class on East Asian art) and for the public, and his advising museums, including Cleveland and the Nelson-Atkins, on collection development. He was also viewed as a voice of compassion and reason who sought to foster mutual understanding between the U.S. and Japan, both before and after World War II, through his involvement in planning three important international loan exhibitions between 1910 and 1953. Now, however, Warner's reputation is negated by the assessment of some Chinese specialists who regard him as a plunderer. My talk is based on archival research conducted at various institutions in the U.S. and in Japan, and is ongoing.

After graduating from Harvard in 1903 he studied under Okakura Kakuzō in Japan, where he developed close relationships with Japanese art world luminaires who influenced his views on Japanese art including sculptor Niirō Chōnosuke, photographer Ogawa Seiy, Mingei movement founder Yanagi Sōetsu, art historian Yashiro Yukio, and many others. After working at the MFA Boston, in China as an archeologist under Freer, as director of the Philadelphia Museum of Art, he returned to Harvard as curator and lecturer. He was a World War Two Monuments Man who authored lists of Japanese monuments to save from bombings, and as a result, the Japanese hail him, erroneously, as savior of their cultural treasures. Assessing Warner's career and legacy raise issues about the historiography of museology, changes in collectors'; taste during the 20th century, and how cultural biases affect perceptions of a person's scholarly accomplishments.

A Mini JASA Reunion

By Mary Tolman



Pictured from left to right:
Christy Laidlaw, Allison Tolman, Cheryl Gall

Some of my daughter Allison's JASA "hats" have included President for eight years and presently Advertising Manager and Treasurer. Another "hat" is her profession as an art dealer of contemporary Japanese prints, which recently found her in Wellesley, MA to meet with clients.

It occurred to her that it was the perfect time for a meeting of two pillars of JASA — outgoing Membership Coordinator Christy Laidlaw of Harwich Port, MA and her successor, Cheryl Gall of Lexington, MA. The photo by this article celebrates their get-together and puts faces to names for our far-flung members.

Christy held this position for ten years, and her tireless service has been instrumental in ensuring the smooth running of our organization. She will continue to manage the distribution of Impressions. Cheryl has taken up the challenges of this job, and the cooperation between her and Christy has resulted in a seamless transition.

Cheryl not only processes new and renewing memberships, but also responds to present and potential member inquiries, oversees the database and keeps our financial spreadsheet current, manages the attendance lists and reminders for all of our lectures and trips, sends out the Events Calendar, and in general keeps JASA organized.

New York Print Club's 2017 Presentation Artist

SARAH BRAYER

By Dorothy Cochran, print artist



While the stormy weather raged outside, members of the New York Print Club filled the room at the National Arts Club in Gramercy Park, New York City on Tuesday evening, October 24 for the presentation of this year's commissioned print artist, Sarah Brayer. A Kyoto-based American artist, she is internationally known for her poured washi paper works, aquatint and woodblock prints. In 2013 she was recognized by Japan's Ministry of Culture with its Bunkacho Chokan Hyosho ("Commissioner of Culture Award") for dissemination of Japanese culture abroad through her Echizen washi. Her works can be found in the collections of the British Museum, the Freer/Sackler Gallery of the Smithsonian Institution, the Smith College Museum of Art, the Herbert F. Johnson Museum of Art at Cornell University, the Newark Public Library and the American Embassy in Tokyo.

There was clearly excitement and anticipation in the air as Sarah warmly greeted attendees in the reception prior to her illustrated talk on her practice, her life and inspiration in Japan and the technical processes involved in the creation of *Crescent Glow*, the print commissioned for members. Sarah spoke of her early love of printmaking and papermaking while in college and later in New York. She worked with master printer Kathy Caraccio who sat smiling in the audience, nodding at the memories of their collaborations in 1984 on several etching projects.

Sarah talked of her love affair with washi and her work with women printmakers while living in Japan in 1986 creating

large-scale temple papers reflecting nature and her Japanese environment. She clearly explained the different types of plant fibers used in handmade paper such as Kozo, how the branches are stripped, boiled, washed by hand and pulled apart. These current processes are not much different than those practiced in the Edo period long ago.

She briefly talked of her works such as *Moonlight in Night Sky* as a prelude to the currently produced work for this commission. A highlight of her talk was a short video clip of her and assistants producing the colored paper pulp that would be used in the print, which sat on an easel before us. She talked us through the production of the 250 prints, detailing each state of layering that produced the beautiful *Crescent Glow*. There were watercolor separations of the layers of paper pulp, a silk screened pale moon circle and finally a stencil of a crescent shape moon created with "phosphorescent paper" to adhere onto the final 250 prints by hand. To see this glowing better, the lights were turned off and the crescent moon shone in the dark to the murmurs of surprise in the audience. It was fascinating to see not only the Japanese way of producing an edition of works, but also thrilling to see the final curating of the works laid out as Sarah readied them for signing.

The applause was loud and heart felt for a wonderful journey through the magical world of printmaking and papermaking. I thank her as an artist/printmaker and lover of prints for her knowledgeable and thoughtful presentation and am honored to own her work.

HOKUSAI,

BEYOND THE GREAT WAVE AT THE BRITISH MUSEUM

by Richard Pinkowitz

“The Great Wave” by Hokusai.

We all know the image! Hokusai captured the wave in mid break, ominous and powerful. The energy of the sea bursting with the wave at its peak. Tentacles stretching the wave’s power. Power emphasized by the monotone; Prussian blue. The viewer is compelled to focus on the wave and sense the urgency of the situation. Yet, if you can draw your eye away from the wave, Hokusai has embedded a far greater story. Likewise, the curators, Tim Clark of the British Museum and Asano Shugo, Director of the Yamato Bunkakan Museum, Nara and the Abeno Haruku Museum of Osaka, have assembled an equally compelling story of the evolution of the image and the artist, Katsushika Hokusai. The Great Wave is such an iconic image that the show had wide appeal. The show began in May at the British Museum and closed August 6th and then moved to Osaka on August 6th for two months.

The formal title of the image, Under the Wave at Kanagawa from the series 36 views of Mount Fuji, truly confounds the initial impression of the image. The series is not about the wave or the sea, but Mount Fuji, a symbol of Japan, towering and unmovable, but as Hokusai artfully creates through the series, Mt. Fuji changes. In the Great Wave, Mt. Fuji is dwarfed by the wave and the power of the sea. Two of nature’s powers conflict yet the mountain is unmoved. The wave dominates, but the mountain, Fuji, remains the center of the picture. In the foreground are two boats, fishermen, rowing vigorously against the sea. One boat is nearing the peak of the wave and will probably ride the break. The second vessel, men paddling vigorously under the curl of the wave, are likely to be swamped. Mt Fuji, a Japanese symbol of power and immortality, is dominated by the force of the sea

yet still retains the center of the image. He has composed an image of tremendous energy and force, yet within there is a controlled calm.

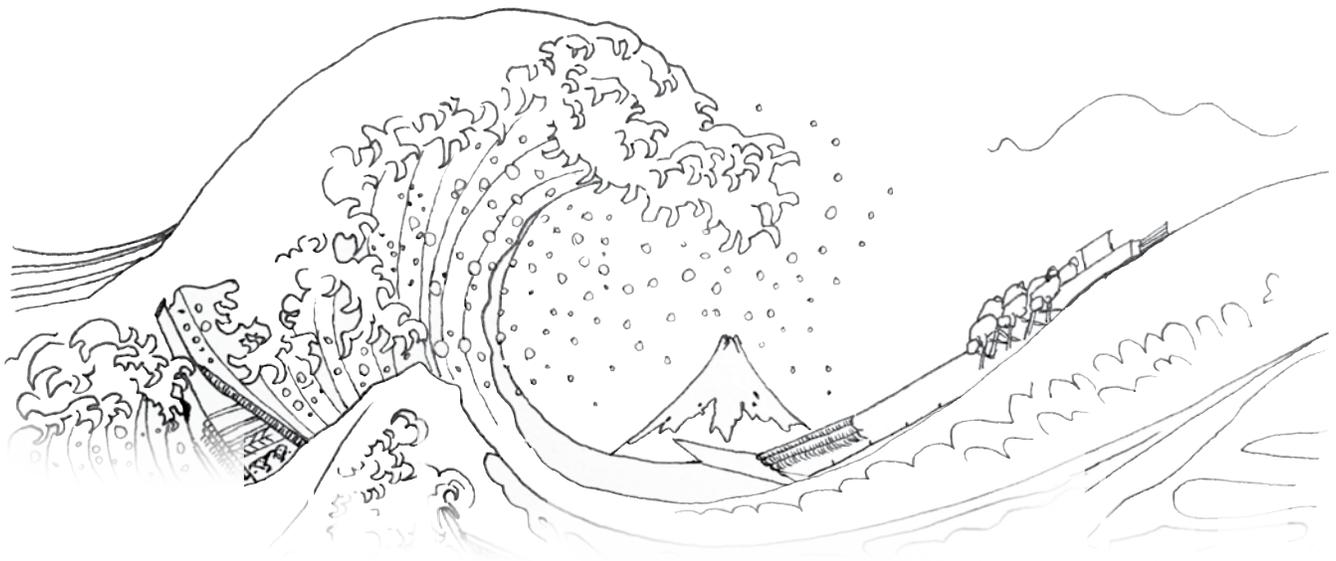
Hokusai in his art and his life was able to channel and focus forces. His oft quoted life aspiration, “So I hope by the time I am eighty six I have improved still and by the age of ninety can grasp the essential nature of things all the better so that at one hundred my art shall reach a divine understanding. And at one hundred and ten every line and dot I draw shall be as if alive.” While a successful artist his entire life, it is in his later years, after seventy that he approached his goals.

Hokusai’s self-artistic vision began at six, when “I had a penchant for copying the form of things...” To achieve this vision, Hokusai realized he must reinvent himself. While he is popularly known as Hokusai, in fact he changed his name over 31 times during his artistic life. He was born in 1760 and grew up in the Honjo district, east of Edo Castle, a neighborhood of artisans, craftspeople and other working classes. In his mid-teens he was apprenticed to a woodblock cutter, woodblock being the medium to produce large number of prints which could be sold to the masses for the price of a bowl of noodles. This expertise in block cutting heightened the skill of having his artistic output transferred to blocks. In his later teens he was apprenticed to Katsukawa Shunsho, a leading ukiyo-e artist, ukiyo-e being the Japanese art of “the pleasure quarters,” images of actors and courtesans. He produced actor prints, in the manner of Shunsho’s school, but soon found this very limiting and unsatisfying and he began to study other schools and styles. For this he was expelled, but this allowed him to begin to forge his own style.

The show spends little time on Hoku-

sai’s earlier years. What is shown with the limited images are the breadth and growth of an artist. From his earliest years in Shunsho’s studio are two period woodblocks; Kabuki Actor Kikunojo III from 1779 and Myokendo Worship Hall from 1785-1787, both signed Shunro ga, his name as a pupil of Shunsho. Both show a mastery of composition and detail. On the background screen of the Actor Kikonojo III we see an image, the start of the evolving waves theme. In 1811, now using the name Hokusai Taito, he produced a wonderful, but static scroll of ink and gold leaf image of the Monk Nichiren. The Monk Nichiren was the founder of the Nichiren Buddhism sect, which was significant in Japan and to which Hokusai had dedicated himself.

We see Hokusai expanding and developing his style in images of the 1807 – 1810 with Shell fish Gathering at Low Tide, which will be shown in Osaka as Hokusai attempts a landscape, a Chinese tradition, but not yet seen much in Japanese woodblocks. Another Chinese tradition, warrior stories are seen in two Hokusai works from 1807 and then 1811. In his forties, Hokusai played a leading role in development of “yomihon” or printed books to read. They were serially printed adventure stories or adapted Chinese stories. Strange Tales of the Bow Moon is the story of warrior hero Tame-tomo, an extraordinarily strong samurai. The series eventually ran to twenty nine volumes. In this woodblock page of the first volume, three men are futilely straining to draw Tame-tomo’s bow. Their energy fully focused on drawing the bow, Hokusai captures both the stress of their commitment to draw the bow with a balance of Tame-tomo’s calm. To celebrate the completion the series, the publisher, Hirabayashi Shogoro commissioned a



scroll of the image Warrior hero Tame-tomo and Inhabitants of Onoshima Island. Hokusai captures the energy the inhabitants are expending futilely trying to draw Tametomo's bow. It is quite an outstanding hanging scroll in ink, gold leaf on silk, an intricate image, wonderful detail and great composition. The author of the books, Takizawa Bakin added a Chinese style poem on the left corner of the scroll.

The Great Wave in the 36 views of Mt. Fuji represents a dichotomy of Japan. Japan is a mountainous country in its center and most of the population lives on the coast. The coast is at the mercy of the ocean, its storms and waves. It is also a seafaring nation, taking much sustenance from the sea. It is not surprising that Hokusai, who had an artistic vision of the forces of nature would find the sea captivating. The show displays some earlier works leading to his Great Wave. The Actor Image, of 1779 when he was 19 has an angry wave breaking over rocks in a background screen.

In Spring View, Enoshima from 1797 travelers are on the beach, speaking to children, possibly asking directions. Artistically this is not a very inspiring piece. However, Hokusai has portrayed Mt. Fuji in the background and on the left is a significant wave breaking on the shore. In a woodblock from 1804-1807 Fast Skiffs navigating large waves, three skiffs are attempting to deliver fish to market. Our focus is on one skiff, with men paddling hard as the skiff is under the soon to break wave. In Honmoku of Kanagawa from 1807-1809 two cargo boats under sail are navigating around a giant wave. Hokusai

has effectively placed one vessel in a deep trough under the dominant wave. In this image, Hokusai has also shown his experimentation with European Style perspective. And his sketchbooks and prints are filled with angry sea images, such as Whirlpools at Awa, from Hokusai's sketches, and Fuji From the Sea, from One Hundred Views of Mt. Fuji.

Hokusai in his art captured the energy of his subjects, the energy of nature and was able to manage the sense that the potential energy could be released momentarily. Likewise, Hokusai also seemed to manage and focus the energy of his life. Partially this may have been due to his Buddhist beliefs. He was a follower of Nichiren Buddhist and the show features a number of Hokusai's images of the Monk Nichiren.

In the Osaka show, but also in the catalog, is a preparatory drawing Monk Nichiren writing on the Waves, undated and unsigned, but attributed to Hokusai. Monk Nichiren is crossing the stormy Sea of Japan on his way to exile. In the storm tossed boat fellow passengers are huddled in fear but Nichiren, brush pen in hand is hanging over the side of the boat writing on the waters and the waves are calmed. Monk Nichiren manages the dramatic forces of the world.

In 1847, Hokusai is eighty-eight, he created the fantastic scroll of Monk Nichiren and the Seven Headed Dragon Deity. Monk Nichiren is preaching at the summit of Mt. Minobo. Above Nichiren, claws ominously close, is the Seven Headed Dragon his head to the

left and the dragon's tail below, surrounding Monk Nichiren. Monk Nichiren's disciples are cowering in fear. Monk Nichiren remains poised, calm and reading the sutra. There is a strong wind and his robes the rug below him flow freely, yet his face is of extreme composure and calm. He is beyond fear of the Seven Headed Dragon. Fear can be conquered.

The show closes with two painted scrolls on paper from 1849 in the Asian method, Hokusai's ninetieth year; Tiger in Rain and Dragon in Rain, two hanging scrolls signed Kyuju roin Manji hitsu, Brush of Manji, old man of ninety. The two scrolls were designed as opposed screens, the Dragon representing the heavens and the Tiger representing the earth. There is great simplicity in the designs and wonderful techniques in the implementation. Both are powerful, neither is menacing. Their energy of their potential, earth and heavens, is captured.

Hokusai hoped that "... at one hundred and ten every line and dot I draw shall be as if alive." Some feel that he achieved this goal at ninety, just before his death.

This show is a great collaboration of worldwide Hokusai collections and scholarship. Major contributions from the Met in New York, Boston Museum of Fine Arts, private collections from Japan and bring greater meaning to the exhibit than the "Great Wave" image. The support of Mitsubishi Corp probably contributed more than financial muscle to bring this show together. Even if you haven't seen it at the British Museum or cannot go to Osaka, the catalog, quite hefty, is worth the price.



Akihito Maeta and Ryota Aoki

JASA Goes to New Orleans

by Susan L. Peters

The warm weather of mid-November is a great time to visit New Orleans, but what made it special for the JASA group who came to the Big Easy was the terrific exhibit at the New Orleans Museum of Art titled *New Forms, New Voices: Japanese Ceramics from the Gitter-Yelen Collection*. Our event began with a lecture by former JASA Board member Joe Earle, followed by time to see and study the exhibit. The museum did an excellent job of displaying the ceramics to advantage, giving them space “to breathe” and the viewer space to focus. Works from Ogawa Machiko, Ryuichi Kakurezaki, Takuo Nakamura, and Sachiko Fujino, among many others, were on display, and the cover and back cover of the catalog was of a gorgeous space-defying work by young artist Satoshi Kino.

We then had the opportunity to spend a day with Alice and Kurt at their beautiful home and study center to see even more ceramics and a glorious selection of Japanese paintings. We were lucky to have several museum Asian art experts who were called upon by Kurt to discuss several of the paintings he had chosen to display. Emily Sano (San Antonio Museum of Art), Bradley Bailey (Houston Museum of Fine Arts), and Amy Poster (Emerita, Brooklyn Art Museum) were “on their game” and offered insights that enriched our understanding of the paintings.

In addition to visual delights, we were also able to enjoy New Orleans cuisine and the gracious hospitality and lunch from Kurt and Alice at their home. This was a terrific opportunity to see a great collection and we are extremely grateful to Kurt and Alice for allowing us to visit.



Kino Satoshi two works dance together



Kazuo Takiguchi
Japanese, b. 1963
Untitled, 2008
Glazed stoneware

Kazuo Takiguchi

IN MEMORIAM

It is with deep sadness that we note the passing of scholar, author, dealer, and beloved friend, **Dr. Frederick B. Baekeland**, on Christmas day at age 89. Fred was one of the most respected figures in the country for decades in the field of Japanese art.

Fred's life-long passion with Asian art began as a collector, primarily focusing on Chinese and Japanese painting. It was at the Art Institute of Chicago that Fred first encountered Japanese ceramics of Kitaôji Rosanjin, when he was in town to attend a 1966 conference on sleep disorders, his area of specialization as a physician. Immediately smitten, his collection soon included Japanese contemporary ceramics. In 1969, already a serious student of the Japanese language, he and his new bride, Joan, honeymooned in Japan. He then decided to pursue an advanced degree in Japanese art history; after completing the required undergraduate courses at Columbia, Fred enrolled in the graduate program at NYU, studying under Alexander Soper, remarkably, while still working full time as a psychiatrist. By 1975, he abandoned his medical career, as he and Joan became full-time dealers in Japanese art, traveling to Japan regularly and to museums around this country.

Just a short time later, Fred was invited by the Everson Museum of Art, to organize a contemporary Japanese ceramics exhibition. "Twenty-six Contemporary Potters" traveled to four mid-Atlantic museums from 1978-79. His next project was for the Herbert F. Johnson Museum at Cornell University. Working with curator Martie Young, they organized the ground-breaking "Imperial Japan: The Art of the Meiji Era (1868-1912)," with loans in eight media from over forty US sources and accompanied by a detailed, scholarly catalogue authored by Fred. From 1980-81, this show traveled to three additional American museums.

A decade later, Fred worked with Robert Moes, curator at the Brooklyn Museum, on another ambitious show and publication on modern and contemporary Japanese clay art, this time sponsored by Japan Society. Here the focus was on function as well as sculpture, and both traditional and innovative approaches were explored in depth. Fred and Joan introduced many of the now-leading masters in this exciting field to American museums. This 1993 exhibition, "Modern Japanese Ceramics in American Collections," travelled from Japan Society to museums in New Orleans and Honolulu. The invaluable and thoughtful essays by a team of writers and the useful tables of institutional collections and collecting patterns at the end of the catalogue remain relevant tools even today. It was a



Dr. Frederick B. Baekeland

groundbreaking effort that inspired many future collectors and museum curators.

In addition to these important exhibitions and publications, through their business, Toyobi Far Eastern Art, Fred, together with Joan, his wife and partner in the business, as well as an active long-time board member of JASA, placed countless Important Japanese paintings, ceramics and works in other media at museums and key private collections across this country and abroad. By Joan Mirviss.

Professor David Boyer Waterhouse, an eminent world scholar of Japanese and Asian art and culture, passed away on November 16, 2017. His work reached an audience across three continents, cultivated by regular lectures as well as a long list of publications, including more than ten book projects. After publishing his first book in 1964 on the development of woodblock prints in Japan titled *Harunobu and His Age: The Development of Colour Printing in Japan*, he came from England to Canada where, in 1966, he joined the Department of East Asian Studies at The University of Toronto.

In June 2017, the Japanese government recognized Professor Waterhouse's lifelong contributions to Japan studies and the promotion of understanding of Japanese culture in Canada by conferring on him the Order of the Rising Sun, Gold Rays with Neck Ribbon, the highest level of honor granted by the Government of Japan to a scholar.

Although Professor Waterhouse's work extended to a diverse array of eras and places, he always had a special fascination with Japanese woodblock prints (*ukiyo-e*), especially those of Suzuki Harunobu. Professor Waterhouse started his publishing career in 1964 working on this 18th-

century artist and he maintained this interest throughout his career, culminating in his sumptuously produced, exhaustive two-volume work entitled *The Harunobu Decade: a Catalogue of Woodcuts by Suzuki Harunobu and His Followers* in the Museum of Fine Arts, Boston. (Hotei Publishing, 2013), collaborating with his son, Yoshiaki, a graphic designer in New York, on the exquisite prints and layouts. He is survived by his wife Naoko Matsubara, a highly regarded artist who was awarded the Japanese Foreign Minister's Commendation for her lifelong dedication to the woodcut print, and children and grandchildren.

Samuel J. Lurie, born in 1930, was an outstanding attorney and, with his wife, an outstanding collector of contemporary Japanese ceramics. In 2006 he co-authored with Beatrice Chang the beautiful book *FIRED WITH PASSION*, a wonderful celebration of contemporary Japanese ceramics. He is survived by his wife, Gabrielle, with whom he traveled widely, often visiting the artists they collected. Sam died in March, 2017, after a long illness.



David Waterhouse (3rd from left) with family

As the newsletter was going to press, we learned that JASA member **Henri Jo Booth**, known to friends as “Bootsie,” died while traveling in Italy. Bootsie enjoyed a number of JASA trips and loved Japanese art and I always enjoyed catching up with her and her travels.
By Susan L. Peters, Editor.

A SELECTION OF MUSEUM EXHIBITIONS and GALLERY EXHIBITS

USA

Boston, Massachusetts
Museum of Fine Arts
465 Huntington Avenue
Tel: 617-369-3222; www.mfa.org
Black and White:
Japanese Modern Art
Through June 3, 2018
Takashi Murakami: Lineage of Eccentrics
Through April 1, 2018
Japanese Prints:
The Psychedelic Seventies
Through August 12, 2018

Chicago, Illinois
Art Institute of Chicago
111 South Michigan Avenue
Tel: 312-443-3600; www.artic.edu
Modern Japanese Portraits
April 14 – July 1, 2018

Delray Beach, Florida
Morikami Museum and Japanese Gardens
4000 Morikami Park Road
Tel: 561-495-0233; www.morikami.org
Nature, Tradition, and Innovation: Contemporary Japanese Ceramics
February 15 – May 22, 2018

Eugene, Oregon
Jordan Schnitzer Museum,
University of Oregon
1430 Johnson Lane
Tel: 541-346-3027 ; <http://jsma.uoregon.edu/location-and-hours>
The Long Nineteenth Century in Japanese Prints
Through July 1, 2018

Honolulu, Hawaii
Honolulu Academy of Arts
900 South Beretania Street
Tel: 808-532-8741; www.honolulumuseum.org
Rescuing Kabuki in Modern Japan: The Portraiture of Toyohara Kunichika
March 1 – April 22, 2018
The Ripple Effect:
Water on Kimono
May 3 – September 30, 2018
Realism and the Natural Sciences in Japanese Woodblock Prints
April 26 – May 22, 2018

Indianapolis, Indiana
Indianapolis Museum of Art
4000 Michigan Road
Tel: 317-923-1331; www.imamuseum.org
Hiroshige: Famous Views in the 60-Odd Provinces
Through April 1, 2018

Los Angeles, California
Los Angeles County Museum of Art Pavilion of Japanese Art
5905 Wilshire Blvd.
Tel: 323-857-6000; www.lacma.org
The Pavilion will be closed for 3 years while LACMA builds and renovates its campus. Future Japanese exhibits will be moved to another part of LACMA and we will post as information becomes available.

New Orleans, Louisiana
One Collins Diboll Circle, City Park
Tel: 504-658-4100; www.noma.org
Contemporary Japanese Ceramics from the Gitter/Yelen Collection
Through May 13, 2018

New York, New York
Japan Society
333 East 47th Street
www.japansociety.org
A Giant Leap: The Transformation of Hasegawa Tōhaku
March 9 – May 6, 2018

Metropolitan Museum of Art
1000 Fifth Avenue @82nd Street
Tel: 212-535-7710; www.metmuseum.org
The Poetry of Nature:
Edo Paintings from the Fishbein-Bender Collection
Through January 21, 2019

Portland, Oregon
Portland Art Museum
Poetic Inspiration in Japanese Art: Selections from the Collection of Mary and Cheney Cowles
October 13, 2018 through January 13, 2019.

San Francisco, California
Asian Art Museum
200 Larkin Street
Tel: 415-581-3500; www.asianart.org
When Pictures Speak:
The Written Word in Japanese Art
Through August 19, 2018

The Seattle Asian Art Museum is now closed until 2019 for renovation and expansion.

Washington, DC
Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution
Independence Avenue at 12th Street S.W.
Tel: 202-357-2700; www.asia.si.edu
Imperfectly Beautiful: Inventing Japanese Ceramic Style
Ancient and Alive:
Japan's Native Gods
No end date given at this time.
The Power of Words in an Age in Crisis
Ongoing

MUSEUM EXHIBITIONS and GALLERY EXHIBITS (cont.)

JAPAN

Museums in Japan tend to have exhibitions for 4 to 6 weeks. Additional museums and information can be found at: <http://www.japan-guide.com/e/e2428.html>.

Please use the following web addresses for current exhibit information of these listed museums.

Kyoto

Kyoto National Museum

527 Chayacho, Higashiyama Ward
<http://www.kyohaku.go.jp/eng/index.html>

Treasures of a Wealthy Merchant Family: The Hiromi Collection
February 3 – March 18, 2018
Hina Matsuri and Japanese Dolls
February 20 – March 18, 2018
The Genius of Ikeno Taiga: Carefree Traveler, Legendary Painter
April 7 – May 20, 2018

Museum of Kyoto

Sanjo-Takakura, Nakagyo-ku,
Kyoto 604-8183
<http://www.bunpaku.or.jp/en/GionFestival>
Through April 1, 2018

National Museum of Modern Art

Okazaki Enshoji-cho, Sakyo-ku,
Kyoto 606-8344
info@ma7.momak.go.jp;
<http://www.momak.go.jp/English/MakingandDesigningMeijiArtsandCrafts>
March 20 – May 20, 2018

Tokyo

Idemitsu Museum of Art,
Marunouchi
9th Floor, Teigeki Bldg., 3-1-1,
Marunouchi, Chiyoda-ku,
<http://www.idemitsu-museum.or.jp/en/Iro-e:JapanCute!>
Through March 25.
Song Ceramics:
Utensils of Sublime Beauty
April 21 – June 10, 2018

Musée Tomo

The Kikuchi Collection (modern Japanese ceramics)
4-1-35 Toranomom, Minato-ku (Nishikubo Building, behind the Hotel Okura)
In Japanese only:
www.musee-tomo.or.jp
General information in English:
www.musee-tomo.or.jp/info_english.html



Sylvie guarding recently arrived Japanese ceramics at the Mirviss Gallery.
Photo supplied by Joan B. Mirviss

Nezu Museum

6-5-1 Minami-Aoyama Minato-ku
Kōrin and Kenzan: Brother Artists,
Resonating Aesthetics
April 14 – May 13, 2018

Ōta Memorial Museum of Art

1-10-10 Jingumae, Shibuya-ku
<http://www.ukiyoe-ota-muse.jp/eng>
Check website for monthly exhibitions

Suntory Museum of Art

Tokyo Midtown Gardenside
9-7-4- Akasaka Minato-ku
Tokyo 107-8643
Kan'ei Elegance:
Edo-Period Court Culture and Enshū, Ninsei, and Tan'yū
Through April 8, 2018
The Ryukyu Kingdom: A Treasure Chest of Beauty
July 18 – September 2, 2018

Tokyo National Museum

13-9 Ueno Park, Taito-ku
Tokyo 110-8712; www.tnm.jp
Echoes of A Masterpiece: The Lineage of Beauty in Japanese Art
April 13 – May 27, 2018

Yamatane Museum

KS bldg.1F, 2 Sambancho
Chiyodaku Tokyo
102-0075Tel +81+3-5777-8600
www.yamatane-museum.or.jp/english/index.html
Sakura, Sakura, Sakura
March 10 – May 6, 2018

ASIA WEEK: MARCH 15 – 24, 2018

As usual, there will be numerous delights to tempt the viewer and the collector of Japanese art. Put on your comfy shoes, bring the checkbook, and do your happy dance in New York City!

You'll be able to learn more when in NY and you pick up the guides that list every dealer and location. You can also go to: <http://www.asiaweekny.com/content/plan-your-visit> and download the Calendar of Events, the map, and other information.

GALLERY EXHIBITIONS: NEW YORK ASIA WEEK

Carole Davenport Japanese Art

Tambaran Gallery
5 East 82nd Street, #2
646-249-8500
www.caroledavenport.com
"Fast Forward, Looking Back"
March 15 - 24, 2018

Dai Ichi Arts, Ltd.

18 East 64th Street, Suite 1F
Tel: 212-230-1680/ 917-435-9473;
www.daiichiarts.com
Jar and Jars
March 15 – 24

Ippodo Gallery New York

12 East 86th street, # 507 (between 5th & Madison Avenues)
Tel: 212. 967. 4899; www.ippodogallery.com
Contemporary Japanese Tea Ceremony — Tea Bowls: Art of the Five Senses
March 15 – April 7, 2018

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor
Tel: 212-799-4021;
www.mirviss.com
Depth of Time:
The Clay Art of Iguchi Daisuke
Three Giants: Kamoda Shoji, Matsui Kosei, and Wada Morihiro
March 12 – April 20

Onishi Gallery

521 West 26th
Tel: 212-695-8035;
www.onishigallery.com
Rising Dragon: Tokuda Yasokichi IV
Japanese Ceramics and Metalwork

GALLERY EXHIBITS

Ronin Gallery

425 Madison Avenue, 3rd Fl
(southeast corner of 49th Street)
Tel: 212-688-0188;
www.ronin-gallery.com
Kuniyoshi: The Masterpieces
March 14 – April 28, 2018

Scholten Japanese Art

145 W. 58th Street, Suite 6D
Tel: 212-585-0474;
www.scholten-japanese-art.com
MIRROR MIRROR: Reflecting Beauty
in Japanese Prints and Paintings
March 15 – 24, 2018

Hiroshi Yanagi Oriental Art

Arader Galleries, 2nd floor
1016 Madison Avenue (between
78th and 79th Streets)
212-628-7625
Exhibitions: Print Artist
Tachihara Inuki
Selections of Japanese Art

Koichi Yanagi Oriental Fine Arts

17 East 71st Street, 4th Floor
Tel: 212-744-5577
Kokon Biennial 2018

The Art of Japan

The Mark Hotel
17 East 77th Street,
Conference Room 215
Prints and paintings
March 16 – 19, 2018 11a.m. – 5p.m.
206-859-9940 or 206-369-2139

Japanese Art Society of
America Newsletter
PO Box 394
Lexington, MA 02420

Ito Shinsui (1898-1972)
Woman Wearing an
Under-Sash, 1921

Woodblock print,
17 1/8 by 10 1/4 in.,
43.6 by 26 cm

Photo courtesy of
Scholten Japanese Art



Dupart Fund and Far Eastern Art Council
Photo courtesy of Los Angeles County Museum of Art

Herons and Willow Oda Kaisen (1785 - 1862) Hanging scroll; ink on paper
Image: 67 x 52 in. (170.18 x 132.08 cm); Mount: 97 1/2 x 59 in. (247.65 x 149.86 cm)

