

# JAPANESE ART SOCIETY OF AMERICA



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## LETTER FROM THE PRESIDENT

Dear Fellow JASA Member:

Happy spring! It was great seeing many of you in New York last March for our lecture and annual meeting. Profuse thanks are due to our board member John Carpenter, who delivered a fascinating and insightful lecture on male youths in early Edo art, which was the perfect introduction to the exhibition on “wakashu” in the Japan Society galleries. We were thrilled to partner with Japan Society on the lecture – as well as benefit from their spacious auditorium – and look forward to working with them on future art-related programming.

I want to sincerely thank our members in the December cycle who completed the survey that was part of their membership renewal packet. Those of you in the June cycle will receive your renewal materials and survey shortly, and I hope you will take the time to complete the survey (and renew your membership!). I plan to discuss the findings with the board this fall, and then with the entire membership next spring – along with ideas to implement some of the suggestions on how we can improve JASA for our members.

We have had a busy winter and spring for lectures and trips, thanks to the outstanding work of the Program Committee, under the very able leadership of board members Victoria Melendez and Allison Tolman. The rest of the year looks full of exciting programs as well, and we hope to see you at one (or more) of them. Your ideas for programming are always welcome, as are your support and participation as a volunteer. Thank you for your ongoing support of JASA and our mission to expand the appreciation and understanding of Japanese art and culture.

Sincerely,  
Wilson Grabill, President

## 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](mailto:peterssusa@gmail.com). Mailing address: Susan L. Peters, Editor; 28 N. Dansby Drive, Galveston Island, TX 77551

The next deadline for newsletter material is October 30, 2017.

## ON THE COVER

“Unlined Summer Kimono (Hito-e) with Carp, Water Lilies, and Morning Glories. Meiji period, ca. 1876. Resist-dyed, painted, and embroidered silk gauze with plain-wave patterning. Gift of Naoki Nomura, 2006.

The donor’s grandmother, one of four generations of female textile artists, wore this summer kimono during her thirteenth year, around 1876, for her jūsan-mairi (literally, “thirteenth temple visit”) to Arashiyama Hōrinji, a temple in Saga, Kyoto, to receive blessings as she entered adolescence. Photo courtesy of the Metropolitan Museum of Art, NYC.”

## WELCOME NEW MEMBERS!

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

Mr. Rylan Buchholz, New York, NY  
Cory Campbell, New York, NY  
Ms. Gina J. Choi, Princeton, NJ  
Ms. Sonia Coman, New York, NY  
Miss Virginia Shawan Drost, Koenigstein im Taunus, GERMANY  
Mr. Veljko Dujin, Boynton Beach, FL  
Ms. Anastasia Elwing, Cincinnati, OH  
Kristan Hauge, Kyoto JAPAN  
Ms. Claudia P. Iannuccilli, East Greenwich, RI  
Ms. Margaret Jones, Seattle, WA  
Mr. Patrick McClure, New York, NY  
Dr. Matthew McKelway, New York, NY  
Ms. Lia Monti, Brooklyn, NY  
Ms. Jill O'Brien, Berkeley, CA  
Ms. Beth Olesky, Bronxville, NY  
Ms. Marlene Reiss, New York, NY  
Ms. Katharina Rode, Bremen, GERMANY  
Ms. Naomi Sakai, Los Angeles, CA  
Ms. Karen Selby, Ashland, OR  
Ms. Svitlana Shiells, McLean, VA  
Mr. Joel Thielen, Berkeley, CA  
Ms. Katherine Whatley, New York, NY  
Mr. Henry Whiting, Bliss, ID  
Ms. Joan Wright, Somerville, MA

## FLASH OF LIGHT, FOG OF WAR

Synopsis supplied by the speaker  
**Bradley Bailey**

On February 7, Bradley Bailey, Associate Curator of Asian Art at the Ackland Art Museum at the University of North Carolina at Chapel Hill, presented a preview to JASA members of his upcoming exhibition of war prints, or *sensō-e*. Opening this Fall, the exhibition will be organized around the varied lighting effects specific to the genre. Dr. Bailey shared with members both the new technical innovations of Meiji printers and their artistic precedents, encompassing traditional *ukiyo-e* as well as European prints.

*Sensō-e* designers, such as Kobayashi Kiyochika, Ogata Gekko, and many others, were forced to adapt their artistic training to new technologies and phenomena related to modern warfare, as those featuring candle light, fireworks, and decorative clouds, helped them rise to the challenge, effectively and dramatically re-working traditional techniques to accommodate the tumultuous and changing world around them. The exhibition, which shares the same title as the talk, "Flash of Light, Fog of War," will be accompanied by a catalogue and is scheduled to open in October of this year, with potential to travel to other venues. More information can be found later this summer at the museum's website [Ackland.org](http://Ackland.org)

## HOT OFF THE PRESS!

The editor received the following announcement just as we were going to press. Congratulations to JASA member John Vollmer, editor, and the people who wrote for and worked on this exceptional project of Meiji textiles! The forward to *Re-envisioning Japan* was written by the JASA Board.

*Re-envisioning Japan: Meiji Fine Art Textiles* (5 Continent Editions: Milan) has been nominated for the 2016 R.L. Shep Ethnic Textile Book Award.

The prestigious annual R.L. Shep Ethnic Textile Book Award recognizes outstanding scholarship in the field of ethnic textiles. The award was established in 2000 to promote the field of ethnic textile studies and is administered by the Textile Society of America (TSA). TSA provides an international forum for the exchange and dissemination of information about textiles worldwide. Established in 1987, its 700 members include museum curators, teachers, historians, artists, students, dealers, and collectors.

The juried award is open to English-language books (including multi-lingual books in which all essential information appears in English) on the topic of ethnic textiles. The prize-winning book will best present original scholarly research in an engaging and accessible manner. This year's distinguished jury is chaired by Dr. Michele A. Hardy and includes Dr. Eulanda A. Sanders and Dr. Sarah Fee. The winning book will be announced in the fall of 2017.

Michael Buddeberg's review of *Re-envisioning Japan: Meiji Fine Art Textiles* for *Hali Magazine* (Spring 2017, issue 191, pp. 107 – 109) notes:

It is a great achievement of the editor by means of private collections built up in the late 20th century, to present this almost forgotten textile art of the Meiji period, honouring it by displaying its beauty and technical perfection.

In addition the essays, which extend beyond the topic of fine art textiles, tell the more general story of Japan's opening to the western world, of how the western image of that country was initially marked by clichés and misconceptions and of how the efforts of both Japanese and western enthusiasts, most of them dealers, helped Japanese wares, art and crafts to attain great renown and success.

Other reviews are scheduled to appear in *Arts of Asia*, a fine art publication with the largest circulation of any Asian art magazine globally and with distribution in 90 countries; *The Burlington Magazine*, the world's leading monthly publication devoted to the fine and decorative arts; *Asian Textiles: Journal of the Oxford Asian Textile Group*; and *Textiles Asia Journal*.



## — MEMBER REPORTS —

# John La Farge and the American Discovery of Japan

By Amy Poster, former JASA Vice President

The JASA Annual Lecture and Party at the Marymount School, NYC, got underway on December 12 with a welcome by JASA President, Wilson Grabill. We introduced Guest Speaker Henry B. Adams, the Ruth Coulter Heede Professor of Art History, Case Western Reserve University, who spoke on John La Farge (1835-1910) and Japan.

This leading American artist, who had been collecting ukiyo-e actively in the early 1860s, took a career-emboldening trip to Japan in 1886. The lecture focused on La Farge's work prior to that journey and his panel paintings, prints, book illustrations, and other works from that era that show a distinct relationship to the kacho (bird and flower prints) of Hiroshige and famed designs of Hokusai.

Professor Adams has a unique perspective on this artist. He is a descendant of Henry Adams (1838-1918), who was La Farge's good friend and traveling companion on their 1886 trip. Many of you will recall Christine Guth's essay on La Farge and other American artists who sought new inspiration from Asia for their work (Crosscurrents: Masterpieces of East Asian Art from New York Private Collections, Japan Society, NY, 1999). Anyone who visits the famous Church of the Ascension in New York City may recognize that the large mural that adorns the altar of the Church was completed when La Farge returned from his trip.

Professor Adams' talk explored the artist's works from 1861, such as a group of studies of Flowers on Trays, which conveyed Japanese influence with the choice of a tea tray, and asserted that Hokusai's Manga and other works influenced La Farge's compositions for his book illustrations

and drawings in the 1860s. From that era on, La Farge created decorative elements for the household, often based on Hiroshige's fish studies or other kacho. His stained glass of 1878 for the Newport, RI Sherman House also shows the subject of Peony in Wind, based on a kimono design.

The main body of Adams' presentation was devoted to four traits of Japanese art that influenced western artists. La Farge recounted these traits in his own chapter, entitled "Japanese Art," published in Raphael Pumpelly's 1868 book *Across America and Asia*. These included:

1. Bird's eye view, and high horizon, which Adams analyzed as the application of horizontal compositional bands
2. Effects of nature through caricature
3. Asymmetrical arrangement
4. Brilliant colors of Japanese prints

Later, La Farge and other American artists turned to the impact of Philosophical aspect of Japanese culture for inspiration:

1. Fascination with Meditation
2. Zen philosophy
3. Meditative aspect, through the state of nirvana La Farge was close to several renowned specialists, including William Sturgis Bigelow, Edward S. Morse, Ernest Fennelosa, Arthur Wesley Dow, and Okakura Kakuzo, who dedicated his *Book of Tea* to La Farge. La Farge also published *An Artist's Letters from Japan* (New York, 1897).

Adams' lecture is largely based on his ongoing research on the artist. You may wish to refer to his 1985 article on this topic, "John La Farge's Discovery of Japanese art: A New Perspective on Japonisme," *The Art Bulletin*, September, 1985, pp. 449-485.

## TRANSCENDING REALITY: The Woodcuts of Kosaka Gajin

By Allison Tolman,  
JASA Treasurer

When the intense firebombing of Tokyo destroyed his home and studio, artist Kosaka Gajin moved with his family to Sendai, where his wife was from. He suffered a lengthy illness due to the privations of the war and didn't resume making prints until 1948.

Far removed from Tokyo, his work didn't come to the attention of Oliver Statler, author of *Modern Japanese Prints: A Tradition Reborn* and his monochromatic woodblocks, printed on thin, unsized paper are virtually unknown.

The exhibition "Transcending Reality: Woodcuts of Kosaka Gajin" (February 9-May 7, 2017) has corrected this. A dramatic display of 52 pieces, some variations of a particular impression, displayed Kosaka's compelling style of capturing a landscape; thick, blurry lines reinforce the feeling that one is looking at a painting. He was more interested in conveying his perception of a landscape as opposed to the reality of the scene.

There is no definitive scholarship on the size of the editions but Kosaka's family avers the editions to have been small since the artist achieved no great fame during his lifetime.

Thanks to benefactor Caroline Porter, who bequeathed her collection of 20th century Japanese prints to the Cincinnati Art Museum, we have the opportunity to learn about many under-appreciated Japanese printmakers of this time period. The Cincinnati Art Museum has the largest holdings of 20th and 21st century Japanese prints, over 2750 at last count.

Former Cincinnati Art Museum Print Curator Mary Baskett had begun to compile information on Kosaka and current Curator Kristin Spangenberg completed the task and produced a most informative booklet with a comprehensive checklist of works exhibited, and this can be obtained by contacting the museum.

# A REPORT ON ASIA WEEK, MARCH 2017

By Susan L. Peters, Editor

For family reasons, my trip to NYC for Asia Week exhibits and events was only for two days and, as usual, there was a lot of ground to cover. I've always encouraged everyone attending the spring Asia Week to wear comfortable shoes, but in this case, I needed running shoes! Thus, my focus was on all things Japanese and even then I failed to visit every gallery that I wished to. However, every gallery I was able to visit did not fail and indeed, I flew home in a golden glow of gorgeous Japanese art and visits with many JASA friends and acquaintances.

Ippodo Gallery, as usual in the apartment of Shoko Aono, held a stunning exhibit titled "Surface Folds" with new work by Yukiya Izumita. By the time I arrived, it looked like almost half the pieces had sold, much to the delight of the artist who was in attendance. Izumita works with clay, paper, and various minerals, and fires in a wood burning kiln. The resulting works often have an appearance of origami that can look both fragile and monumental.

Oriental Treasure Box (San Diego) and Orientations Gallery (Susan Tosk) held a splendid exhibit at the Nippon Club titled "Signs of Reign: A Showering of Splendid Japanese Art," and it was indeed splendid. There were pieces from the Meiji period to contemporary ceramics, all beautifully lit and displayed. And once again, Orientations Gallery sponsored a lecture by Hollis Goodall, Curator of Japanese Art at the Los Angeles County Museum of Art. While unable to attend this year, I've heard Hollis

in the past and she always give a scholarly lecture peppered with her own wit and insights.

Onishi Gallery again had an excellent exhibit of contemporary Japanese ceramics, glass, and metal art, and Dai Ichi Arts had a beautiful, wide-ranging selection of ceramics in the exhibit "The West in the East." Both had very little duplication of artists so one saw a huge variety of art objects. Carole Davenport, Koichi Yanagi, Hiroshi Yanagi, and Bachmann Eckenstein offered exhibits that were wide-ranging in time period and materials, including paintings, ceramics, and lacquer. The Japanese Art Dealers Association (JADA), again in the gorgeous Ukrainian Institute of America, held exhibits for one weekend from dealers Erik Thomsen, Sebastian Izzard, Leighton Longhi, and Mika Gallery, in addition to having exhibits in their NY gallery locations.

Japanese prints were shown at Scholten Gallery (Yoshitoshi), The Art of Japan, Sebastian Izzard, Egenolf Japanese Prints, and Ronin Gallery. The selection ranged in price and time period – "something for everyone" as the saying goes. Since so many prints are now only being offered by online and not in brick-and-mortar galleries (so many seem to have disappeared), it was a pleasure to stand in front of a real print, on real paper! And I understand that the Bonham's auction of Japanese prints was highly successful. Perhaps new print collectors are developing their collections and more established collectors are

increasing their holdings.

The Joan B. Mirviss Gallery had a special exhibition of contemporary ceramics and paintings celebrating her 40th anniversary in the field. Every work was beautifully lit and staged, and just about every piece was sold. I'm sure that in addition to adding to their collections, many of Joan's clients visited the gallery to congratulate her on her long career and wish her more years in the gallery.

JASA's annual meeting, held on Sunday March 12, featured the lecture "Amusements in a Samurai Mansion: Male Youths as Actors, Escorts or Outcasts in Early Edo Arts," a talk co-sponsored with the Japan Society, by John T. Carpenter, the Mary Griggs Burke Curator of Japanese Art at the Metropolitan Museum of Art in New York. Dr. Carpenter has published widely on Japanese art, especially in the areas of calligraphy, painting and woodblock prints and has long been a favorite speaker at past JASA programs. The exhibition of the same title was in the Japan Society galleries and hearing the lecture gave added insights into what we viewed after the meeting came to a close.

President Wilson Grabill called a brief business meeting to order, introducing JASA officers, our Membership Coordinator Christy Laidlaw, Julia Meech (Editor of *Impressions*) and myself as Editor of the newsletter. He thanks the Program Committee, and announced that results of the members' surveys would be brought forward at a later date, and said to look in the newsletter (this issue) for JASA's annual financial report. The meeting was brought to a close and audience members raced off to eat and visit exhibits!

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## CINCINNATI ART MUSEUM CELEBRATES TRANSFORMATIVE WEISMAN GIFT OF JAPANESE PRINTS

The Cincinnati Art Museum has acquired an extraordinary collection of 800 rare 17th –20th century Japanese prints from the late Joel Weisman and his wife Bernice Weisman. Announced at a museum donor event on Jan. 11, the Weisman gift is one of the largest permanent collection additions in the museum's history. The Weisman acquisition further strengthens the museum's Japanese holdings and represents a broad spectrum of artists across the history of Japanese printmaking. The collection includes colorful Edo and Osaka ukiyo-e woodcuts, shin hanga (new prints) and sōsaku hanga (creative prints). Thematically, the prints represent fine examples of bijinga or beautiful women, theatrical prints of actors, literature and legend, landscape, bird

prints and surimono (privately printed prints).

The Weismans began collecting Japanese prints in 1956. Over a lifetime, the couple established a comprehensive collection as a promised bequest to the Cincinnati Art Museum. Joel, who passed away in April 2016, focused on collecting to showcase the historical development of the prints. Bernice, a 30-year museum volunteer, explored the tradition of cats in 17th –20th century Japanese printmaking.

In addition to their collection, the Weismans gave their extensive reference library, auction, and dealers catalogues to the Mary R. Schiff Library to facilitate research on Japanese prints and art.

# RE-CREATING UKIYO-E: THE LIFE AND CRAFT OF TACHIHARA INUKI

With thanks to Henry D. Smith II, Professor Emeritus of Japanese History at Columbia University, for providing this summary of his talk



Ichikawa Kamejiro as Konpei Sarushima

On April 5, I spoke to an enthusiastic group of JASA members on “Re-Creating Ukiyo-e: The Life and Craft of Tachihara Inuki,” expanding on my article of the same title in the recent issue of *Impressions*.

Tachihara Inuki (1951-2015) began his life as Katsuhara Shin’ya, growing up in Yokkaichi, a former post town along the Tokaido highway that still showed its Edo roots in a flourishing community of traditional artisans. Among them was his maternal grandfather with whom he briefly lived, and in whose tatami-making shop he grew to admire and envy the rapidity and precision of skilled craftsmen. His first love, however, was baseball, his aptitude for which earned him preferred admission to a neighboring high school. It was there that he developed a second love, for American jazz. Katsuhara bought a second-hand saxophone, and became skillful enough to begin a first career in the early ‘70s performing in jazz clubs in Tokyo.

This ended after four years, however, when he heard a live performance by the American saxophonist and composer Anthony Braxton, and realized that he himself could never reach such a level of perfection.

It was at this juncture of discouragement and frustration that Katsuhara first saw a real color woodblock print in the collection of his older brother. He decided, with a self-confidence that would be sorely tested but ultimately justified, that he could create prints like this on his own, from start to finish. Over the next twelve years from 1976 at the age of twenty-five, until 1988 when he collapsed from exhaustion and depression, he would produce sixty-two careful reproductions of nineteenth-century ukiyo-e, mostly by Kuniyoshi but reaching back as far as Utamaro. He preferred to call them “re-creations” (saigen), which were aimed not at duplicating surviving originals, but at creating works that were as much as possible exactly like what Edo citizens would have seen when they were first issued.

Togarashi: Red Peppers  
All photos courtesy of Dr. Henry Smith.

As a fine example of this pivotal period in the artist's career, I brought my own copy of Katsuhara's re-creation of the Kuniyoshi triptych showing Oniwaka-maru (the young Benkei, who would go on to become the famed sidekick of Yoshitsune) battling a monster carp. The print was acquired on my first meeting with Katsuhara in Yokkaichi in April 1997, and was the only full triptych he produced in these early years.

After a period of recuperation, Katsuhara began to recover in the early '90s, and from 1993, he started work on his own original prints. This would remain his major effort until his death, although from time to time he agreed to produce re-creations of Edo ukiyo-e for special editions. In his subsequent "creative" (sōsaku) prints, Katsuhara alternated between single-sheet artistic works and illustrations for major book projects.

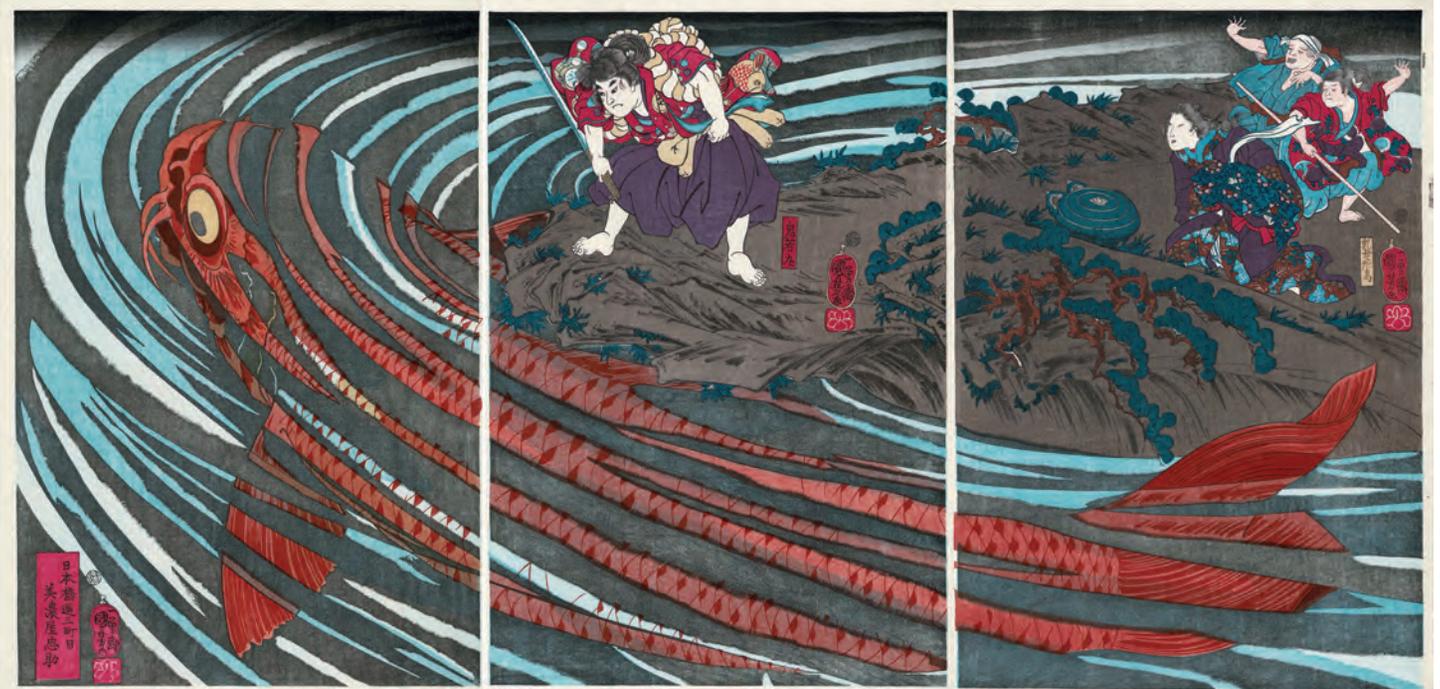
Even then, he remained unsatisfied, and decided in 1999 to make another abrupt shift by changing his name to Tachihara Inuki, the name by which he will be known to history. His work after the name change proved to be some of his most varied and interesting. One early example that I brought for show-and-tell was "Red Peppers" (Tōgarashi) of 2001, revealing a careful realism that served as a counterpoise to his more lyrical and fantastical book illustrations.

Later, Tachihara re-visited his earlier efforts to re-create Edo ukiyo-e with a new attempt to apply an Edo style to the kabuki theater of the 21st century, in a series of portraits of the actor Ichikawa Kamejirō II (b. 1975, since advanced to Ennosuke IV). One of the most compelling of these depicted Kamejirō in the leading female role in *Konpei Sarushimarō* (2011).

To end my talk, I thanked the audience for their attention, and encouraged them to follow what will doubtless be a growing reputation of an artist who was too little known in his own lifetime.



Benkei Battling a Monster Carp



We are fortunate to have 2 members write up their experience and perceptions of the JASA trip to Connecticut in December!

## A JASA EXCURSION TO THREE JAPANESE EXHIBITIONS

By Amy Poster, Former JASA Vice President

Three Connecticut museums and the JAPANx3 project provided our JASA group on December 10 with a diverse look at different areas of Japanese art. Our special appreciation goes to Program Committee Co-Chairman Allison Tolman who arranged a splendid day trip to visit three notable exhibitions of Japanese art in Connecticut for JASA members and members of the Print Club of New York.

Our first stop was the University of St. Joseph in West Hartford Gallery to see the special exhibition “Hanga Now: Contemporary Japanese Printmakers.” Gallery Director Ann Sievers greeted us and gave us a brief introduction to the Japanese works in the permanent collection, many donated by priests formerly associated with the University. The prints selected for the exhibition came from both the permanent collection and objects loaned, and provided a wide array of contemporary Japanese prints, which inspired our group to learn more about them.

The second stop was to the Art Museum of Fairfield University. We note appreciation to Linda Wolk-Simon, Museum Director, and to JASA member Carol Horvitz, who joined us to view the exhibition “Crafting the Elements: Ceramic Art of Modern Japan from the Collection of Carol and Jeffrey Horvitz.” We were delighted to see the selections in the exhibition and to witness the Horvitz’ two very generous donations to the Museum, especially Michikawa Shozo’s sculptural form. As always, it was so nice that Joan Mirviss could join us. Her presentation on the works displayed was captivating and informative, and it was a nice balance to have Professor Kovac’s perspective of student involvement and responses. A handsome illustrated brochure accompanies the show.

The final stop, hosted by Karen Fredericks, Curator, Greenwich, CT Historical Society, welcomed our JASA members at



Curator Karen L. Frederick, Greenwich Historical Society, with prints in the exhibition.  
Photo courtesy of Dorothy Cochran.



Ceramic expert Joan Mirviss offers insight into Japanese ceramics.  
Photo courtesy of Dorothy Cochran.

the exhibition at the Bush-Holley Historic Site. The exhibition “An Eye to the East: The Inspiration of Japan” is a revelation, and we were delighted that so many of our members showed such interest in the subject.

This exhibition presented a varied group of objects associated with early 20th century residents of the Cos Cob summer art colony, such as artists Childe Hassam, John Henry Twachtman, and J. Alden Weir, and introduced their artistic con-

nections to Japan through the research of American painting historian Susan Larkin. Also, studies by Genjiro Yeto, a Japanese artist at the colony, were featured. It was lovely to see some of the loans of ukiyo-e prints that were bequeathed to the Art Museum of the University of Saint Joseph by Reverend John Kelley that we had previously heard about from Ann in her Museum, which started our day trip.

A very informative day gave us a chance to see these three exhibitions.

# A DAY OF JAPANESE ART IN CONNECTICUT

by Dorothy Cochran

On a blustery cold Saturday morning in December a group of enthusiastic members of the Print Club of New York and the Japanese Art Society of America boarded a beautiful white bus to head north to Connecticut to view JAPANX3. Allison Tolman, our knowledgeable leader and guide, explained how three institutions collaborated on presenting different aspects of Japanese art in different parts of the state, emphasizing the strength of their interest and history in this area. There was much excitement in the group of participants to learn and experience how that vision would be shared in the exhibitions.

Our first stop was to the University of Saint Joseph in West Hartford where Ann H. Sievers, Director and Curator of the Art Museum welcomed us to the “Hanga Now, Contemporary Japanese Printmakers” exhibition on display. This beautifully designed and expansive survey of contemporary prints highlighted the individual printmakers who are successors to the early 20th century *sosaku hanga* (creative print) movement inspired by the Western approach to original prints in which the artist executes every stage of production from designing the image, to preparation and inking of the matrix, and to the final printing of the limited edition. This movement diverged from the traditional process of *ukiyo-e* prints and *shin-hanga* (new print) works of the 20th century, which involved collaboration among separate designers, block carvers, printers and publishers.

Our group engaged the stunning works and marveled at the technical virtuosity of the prints, ranging in approaches from abstract to representational while employing the of traditional Japanese themes of nature, the four seasons and the passage of time. A wide range of techniques were highlighted such as color woodcuts, etchings, mezzotints, lithographs and screenprints, demonstrating the artists’ diversity, creativity and sensitivity to materials.

While it was hard to leave this magnificent exhibition of prints, we did enjoy our bento box lunch upstairs and the camaraderie and conversation of like-minded people before boarding the bus for our next adventure.

Next stop was to marvel at the contemporary ceramic works in “Crafting the Elements: Ceramic Art of Modern Japan” from the Collection of Carol and Jeffrey Horvitz, one of the most distinguished private collections in America. More than thirty works focusing on innovation and creative interpretation of this traditional art form by contemporary artists was on display at the Fairfield University Art Museum. Here an impressive team of those responsible for the museum and exhibition welcomed us, including Dr. Linda Wolk-Simon, Director and Chief Curator.

Joan Mirviss, renowned New York art dealer, gave us a detailed tour of the exhibition, speaking of the traditions in Japanese ceramic art from a long succession of family craftsmen and how new traditions are being established often based on regional geographies and individual focus. She expertly described the history, materials, irregularities and exquisite beauty of the vessels and forms on display. The exhibition was a presentation of both functional and non-functional examples of this venerated Japanese art form created from the fusion of earth, fire and water.

Once again we headed south on Interstate 95 to the Greenwich Historical Society that was featuring “An Eye to the East: The Inspiration of Japan.” The Curator and Exhibitions Coordinator, Karen L. Frederick graciously invited us to view the works displayed which included paintings, prints, photographs, carvings, ceramics and textiles. In this intimate setting they illustrated the influence that Japanese art and culture had on American artists in the late 19th and 20th centuries specifically on this Cos Cob art colony. Artists John Henry Twachtman, J. Alden Weir, and Childe Hassam, who were from Cos Cob, made frequent trips to Paris shortly after Japan opened to the West. They embraced the fascination that Europeans had of Japanese Art and brought those enthusiasms back to Connecticut with items they collected including Hiroshige prints and *Ehon* by Ogata Gekko and Katsushika Taito II. A lovely selection of their own prints and paintings plus other items of the times were also featured. The visit to the Bush-Holley House next door was postponed for another visit, as we needed to journey back to Manhattan after a full day’s schedule.

As the sky greeted us with an artistic display of clouds, departing sunlight and changing atmospheric charm, we headed back with happy hearts and a better understanding of the enduring influence that Japanese art has had on our culture.

Thank you to all who made these visits possible, especially for the curators who shared their time and expertise with us. We give special thanks to Allison Tolman who kept our group moving along to each new venue and was always ready with an answer to our questions and queries. It was truly a great day!

## NATURE, TRADITION, AND INNOVATION: CONTEMPORARY JAPANESE CERAMICS

by Susan L. Peters

A beautiful selection of ceramics from the collection of JASA Member Gordon Brodfuehrer has been touring the U.S. I 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, I suspect you will love the colors, textures, and shapes of these works.

Below is the schedule through spring of 2018:

Leigh Yawkey Woodson Art Museum, Wasau, WI  
June 3 – August 27, 2017

Carnegie Arts Center, Turlock, CA  
September 16 – December 31, 2017

Morikami Museum and Japanese Gardens, Delray Beach, FL  
Feb. 15 – May 22, 2018



Selections from the Korff/Van Wagner Collection. Photos courtesy of Susan L. Peters

## JASA VISITS TWO BROOKLYN CERAMIC COLLECTORS

By Susan L. Peters, editor

After seeing a JASA member/ceramic collector sitting in a bathtub in an article in the NYTimes, how could we not plan a visit? Fortunately Victoria Melendez and Allison Tolman, two of JASA's program and trip organizers, took on the challenge, added an additional collector to our day, and came to a mutually acceptable date. So on April 30th 20 JASA members boarded a bus and headed to Brooklyn. Given space considerations, 10 people were dropped off at one house and 10 at the other, and later we traded places. I was in the first group that was deposited at the home of Steve Korff and Marcia Van Wagner, and I can safely say that our collective jaws dropped when we walked in and saw this terrific collection of some 400 tea bowls, sake cups, vases, platters, and sculptural pieces. Ceramics are on tables, the floor, shelves, tucked into corners or out in the open. While I recognized many artists, I was also introduced to some whose work I had never seen before. How Steve and Marcia raised two boys in

these surroundings is a miracle of surviving ceramics (and boys). Steve discussed how he became interested in Japanese ceramics, his intense study of this field, and how his wife acknowledges he has "collecting DNA" and just can't help himself. It was, and is, amazing.

Unlike Steve and Marcia, Leslie and Alan Beller actually lived in Japan for a number of years and came to know gallerist Joan Mirviss and her husband Bob Levine decades ago when Bob worked at the same firm as Alan in Japan. Under Joan's tutelage, and their own developing "eye," they began collecting Japanese ceramics. Their home has many original late Victorian details, along with furniture of the period, but the Bellers also enjoy and have purchased contemporary art. All the works seem to live in an odd harmony rather than fighting each other. Alan discussed some of the work, and Joan Mirviss was on hand to inform us about the various techniques that these artists used in creating



**Above and left:** selections from the Korff/Van Wagner Collection.



their work. The ceramics are more “placed” and solitary than at the Korff home, giving the collection an entirely different vibe.

Returning to Manhattan on the bus gave me time to absorb some of the afternoon’s offerings. One thing that struck me was that both homeowners had retained as much of the original woodwork, windows, and “feel” of their homes as they could, and yet these homes lived comfortably with art that was often 100 years or more newer than the home. A giant red ceramic pumpkin by Katsumata Chieko didn’t seem to mind standing on a Victorian side table – but then why would it?



**Above:** image from the Beller Collection.

**—CONTINUED ON PAGE 12**

## Selections from the Beller Collection



# A FRIEND REMEMBERED

by Kurt Gitter, M.D., JASA Board Member

In January 2016 we lost Sylvan Barnet, a pivotal figure in the Japanese art community. One of my dearest friends and most dedicated Japanese art lover I ever knew, Sylvan Barnet and his lifetime partner Bill Burto left an undeniable mark on their shared passions: literature and Japanese art.

After growing up in New York City in a traditional Jewish home, Sylvan attended the Erasmus High School in Brooklyn, New York University for his bachelor's, and earned his PhD from Harvard before becoming a renowned English professor at Tufts University. A published Shakespeare scholar and professor, Sylvan wrote and edited many introductory writing and literary textbooks for college students, perhaps the most influential being the Signet Classics Shakespeare. This dedication to introducing students to literature reflects not only his lifelong love of teaching but also his desire to share his passions with others. Even after his retirement Sylvan never stopped editing and publishing, and he brought the same passion and focus to the collection of Japanese art.

Beginning in the mid 1960s Sylvan and Bill began collecting Japanese art. Although their knowledge and interests ranged from pottery to photography, the true center of their collection was Zen painting of the Muromachi period commonly seen in calligraphy and sutras. It was through their royalties from their many publications that Sylvan and Bill were able to collect their treasures. Sylvan and Bill both loved their annual trips to Japan and visits to their primary dealers: Mitsuro Tajima, Takashi Yanagi, Iwao Setsu and Soshiro Yabumoto.

Sylvan was so committed to Japanese art and his collection that even in the last months of his life he asked me to inquire in

Japan after possible objects for his collection. Although I was unsuccessful, I later heard from Sylvan that he had in fact purchased an object from Tokyo in the last month of his life.

I truly treasured Sylvan's friendship. We spoke regularly and I always visited the comfortable home he, Bill and their friend Professor Mort Berman shared in Cambridge each time I was in the Boston area. In 2015 Sylvan was diagnosed with a brain malignancy, and he spent the next year of treatment confined to his home but still maintaining a knowledgeable grasp on all the happenings of the Japanese art world.

Last year [2015?] Sylvan conferred with me over an eye problem he was having. Someone had recommended vitrectomy surgery for his retinal problem. As this was my specialty, I arranged for Sylvan to see the chief ophthalmologist at Tufts, a well-known and accomplished retinal surgeon. His examination there revealed that Sylvan had physically lost one of the lenses in his glasses, which, rather than a significant retinal disorder, was the real cause of his visual decline. Amazing!!

Sylvan's life was marked with sincere dedication, whether that was to teaching his students or to expanding his collection. This is perhaps best represented by his and Bill's decision to share their collection with the public by deeding it to the Harvard Art Museums, the Museum of Fine Arts, Boston, the Metropolitan Museum and the Freer Gallery in D.C.

Less than a week before his death at age 89 in January 2016 I had a long talk with Sylvan and he informed me that he was then bedridden and getting weaker. He told me that he was at peace, prepared, and "ready to go." Sylvan will be missed terribly. May he rest in peace.

# A VIEWING IN THE HILLS

By Mary Richie Smith

What more appealing place to experience a major overview of the historic landscape of Japanese woodblocks than in a museum whose design by Tadao Ando and setting are themselves an exquisite melding of architecture and landscape – the Clark Art Institute in Williamstown, Massachusetts.

On view was the exhibition (which closed April 2) titled “Japanese Impressions: Color Woodblock Prints from the Rodbell Family Collection,” celebrating a 2014 gift of 63 prints to the Clark made by Adele Rodbell. The exhibit displayed 73 prints, 48 from the Rodbell Collection, and the rest loans from private collections or prints from the Clark’s own holdings.

The visitor entered the museum with a reflecting pool and a meadow and a high wooded hill in the eye and in the mind. So much of the work on view is a fine study of nature and nature’s compositions. The works are displayed in such a way – widely spaced in expansive rooms – that one can really feel and see what the artist felt and saw and focus with his focus.

The works are clustered in groups of three generations of print makers. First come those of the Ukiyo-e tradition – Katsushika Hokusai and Utagawa Hiroshige – who worked with wood carvers, printers, and publishers to make highly colored prints formed

by many separate blocks. Sometimes landscapes were shown, as well as gardens, temples, and people including kabuki actors and beautiful women. There were many examples from Hiroshige’s “One Hundred Famous Views of Edo,” which influenced, among others, van Gogh and Whistler.

As the 20th century evolved, the Shin Hanga (new print) movement came along, wherein traditional techniques were used but the aesthetics were strongly influenced by a western sense of realism and perspective. One of the best known of the artists in this movement was Hasui Kawase, who particularly liked bridge motifs. The Rodbell family was drawn to his work by its excellence, of course, but also the bridge theme, as they were themselves by their collecting acting as a cultural bridge.

Next came the Sosaku Hanga movement, wherein the artist did his own drawing, carving, and printing. The artists of this modern movement, notably Kiyoshi Saito, tended to show more simplified and abstract designs.

The Rodbells did not neglect the related Mingei movement; there were fine examples of beautifully glazed ceramics by Shoji Hamada.

Hasui Kawase, Kaminiohashi Bridge.  
Photo courtesy of the Clark Art Institute.





# INVENTING UTAMARO: A JAPANESE MASTERPIECE REDISCOVERED

by Wilson Grabill, JASA President

Every work of art contains some element of mystery, but three enormous paintings by Kitagawa Utamaro (1753-1806) – on display at the Sackler Gallery in Washington through July 9 – have scholars and Japanese art lovers alike pondering all sorts of fascinating questions: why and when were these paintings done? Why did they all end up in Paris in the late 1800s? Why did one of the paintings – “Snow at Futagawa” – drop out of sight completely for nearly 70 years, only to be “discovered” by its current owner, the Okada Museum in Hakone, Japan, in 2014? Are the paintings really by Utamaro?

Fortunately, you don’t need answers to any of these questions to appreciate the beauty and majesty of these extraordinary works of art, which depict the famous pleasure districts of Edo in three distinct settings: snow, moonlight and blossoming cherry trees. The different styles of the paintings suggest they were

done over a multi-year period, perhaps from the late 1780s to the early 1800s. To see just one of them is a special treat; to see all three together – which hasn’t happened since they were likely displayed at Joganji Temple in Japan in 1879 – is a once-in-a-lifetime opportunity.

In addition to the Okada Museum, the paintings are owned by the Wadsworth Atheneum Museum of Art in Hartford, CT (“Cherry Blossoms at Yoshiwara”) and the Freer Gallery of Art (“Moon at Shinagawa”), which is connected to the Sackler. Under the terms of Charles Lang Freer’s will, works from his bequest cannot leave the Freer/Sackler complex, making the Sackler the sole venue to see all three paintings together.

On May 13, JASA members were fortunate to be taken through the exhibition by the Freer/Sackler’s Senior Curator of Japanese Art James Ulak, Ph.D., and exhibition co-curator Julie



**Three Paintings:** “Cherry Blossoms at Yoshiwara,” “Moon at Shinagawa,” and “Snow at Futagawa.” These paintings haven’t been displayed together since 1879.

Nelson Davis, Ph.D., professor of art history at the University of Pennsylvania and senior research fellow at the Freer/Sackler. With so much unknown about Utamaro and the circumstances surrounding the three paintings, the curators – and the exhibition itself – focused on the context of the paintings’ introduction into Western culture well after Utamaro had died. This was part of the broader “japonisme” movement that was sweeping France especially but also other Western countries in the late 19th and early 20th centuries.

The concept of “japonisme” – also called “japanomania” – was further explored in a lively discussion following the tour with Dr. Gabriel Weisberg of the University of Minnesota, a noted expert in the subject, along with Drs. Ulak and Davis. According to the discussants, it is clear that Utamaro was “marketed” (or “invented”, as the title of the exhibition states) in the West, in

Paris especially, thanks to astute dealers such as Siegfried Bing and Hayashi Tadamasa, who helped to peddle an irresistible image of exoticism and fantasy that was associated with Utamaro’s floating world images. This is an area where much additional research and scholarship needs to be done to fully understand the various cultural forces pulling Japan and the West together – a trend that continues today.

**USEFUL LINKS:**

The exhibition: <http://www.asia.si.edu/exhibitions/current/utamaro/default.php>

**VIDEO OF DISCUSSION ON JAPONISME:**

<https://www.youtube.com/watch?v=lh68WliTBXI>

Journal of Japonisme: <http://www.brill.com/joj>

# A FIRST TRIP TO JAPAN

by Lisa Pevtzow

Behind a storefront on Teramachi-dori, one of Kyoto's most famous streets, is a treasure trove of the print-maker's art. In a concrete-clad kura – a Japanese storehouse — are more than 100,000 woodblocks stacked floor to ceiling. The blocks are owned by Unsodo, a Kyoto publishing house that produced some of the most glorious woodblock books ever printed.

In November, on my first visit to Japan, I had the incredible and incredibly rare privilege to be given a tour of Unsodo's kura. I was accompanied by Hokusai scholar Ellis Tinios, an academic from Leeds England; Scott Johnson, the world expert on zuan; and Kenji Honzawa, a Kyoto craftsman and my host, and Kyoko, his wife.

Unsodo was founded by Yamada Naosaburo in 1891. It is still owned and run by his great-grandson. Unsodo published illustrated books by some of the most famous Kyoto artists of the day, but specialized in design books for the crafts trades. Called zuan, they were reference works for textile designers, kimono makers and their high-end customers. The best of them cross the boundary between art and craft. They are masterpieces of the printers and block-cutters art. A single print could require well over a dozen different blocks, each a different color. The printer used techniques such as embossing, overprinting, metallic powders and thickly applied pigments, and even printing in lacquer, to achieve texture, depth and painterly effects.

As a lover of Unsodo's books, its kura took my breath away. Unsodo's kura is dark and dusty, and ranges over two compact floors. Rope, which once bound the blocks into sets, decayed over time, and fragments litter the floor. Some wooden labels, which became separated from their blocks, are stacked in piles. Sets of blocks are wrapped in Japanese newspaper – dating from the last time they were used – and bound with twine. Some of them have prints at the top showing what the blocks belong to. As we walked in, our eyes had to adjust to the dim light. We were stunned to see blocks from Kamisaka Sekka's 1909/1910 masterpiece Momoyogusa.

Unsodo's Hayamitsu Teruko spent well over an hour showing us both floors of the kura. She showed us printing records, dating to late Meiji. She pointed out the blocks to Unsodo classics, as well as famous books in Japanese history, taking some down for us to inspect, including the blocks to Hokusai Manga. Unsodo acquired the blocks and publishing rights to many earlier books, as other publishers went out



Blocks for Kamisaka Sekka's Momoyogusa.



Hayamitsu-san in Unsodo's Kura.

Photos courtesy of Lisa Pevtzow

of the business, she said. She showed us key blocks and blocks that were devoted to special printing effects, like mica. It was overwhelming and exciting to see blocks for books I have, as well as books I was later to see in bookshops.

Hayamitsu-san explained the history of Unsodo and printing in Kyoto. During World War II, she said, everyone thought the city would be bombed – and it very nearly was. Unsodo asked its carvers and printers and designers to take the blocks and safeguard them. No records were kept of who took what. Although most of them were returned after the war, not all were. Unsodo still reprints many of its classics, and has become involved in projects to document printing in the city.

Other special treats were visits to Ritsumeikan University's Art Research Center, where I looked at katagami (Japanese stencils) with Keiko Suzuki, deputy director of the center, and the Yakimono Gallery. There, Robert Yellin taught me much about Japanese ceramics at his beautiful new gallery in an old Japanese house along the Philosopher's Walk near the Ginkakuji

# KUNIYOSHI AND KUNISADA: A CLOSER LOOK

(Synopsis given by Joan Wright Bettina Burr of her talk)

On the snowy evening of March 14, Joan Wright Bettina Burr, Conservator, Museum of Fine Arts Boston, presented her work with the museum's collection of Japanese woodblock prints highlighting the collection's holdings of Kuniyoshi and Kunisada prints. A group of close to 80 hardy individuals braved the inclement weather and Manhattan's notorious slush to attend the lecture held at Bonham's Auction House.

Prior to 2010, the MFA's print collection was incompletely catalogued and difficult to access. For the most part, prints from the early 18th century to the first quarter of the 19th century were accessioned and catalogued while prints by later artists were not fully documented or properly housed. The introduction of electronic databases for managing museum collections, digital photography and high-quality image scanning made possible a five-year project to accession, catalogue, count, image, and re-house the museum's Japanese woodblock print collection. The result of this project is that the collection is now widely accessible as a resource to the general public and scholars through publications, exhibitions and the museum's website <http://www.mfa.org/>

Since Kuniyoshi and Kunisada were among the artists whose works most needed attention, they were not accessible before the print project's completion in 2010. Of the 52,000 prints in the collection, there are 10,304 sheets by Kunisada and 3,794 sheets by Kuniyoshi. Within this group, there are a number of impressions of a single image. One of the wonderful features of the collection is the ability to study multiple impressions of a single image. Comparing prints according to quality of impression, color preservation, structural integrity, overall condition, and whether or not the print was an early or later edition, helps museum staff determine which prints will be selected for conservation treatment, exhibition and publication.

Over the past ten years, the conservation department has been working on the formulation, printing, and analysis of the traditional colorants and pigments used for traditional woodblock printing. The colors used for printing are comprised of organic and inorganic dyes and pigments from plant and minerals sources. Recent work has focused on the study of red colorants, safflower red (benibana), sappanwood (suo), vermilion (shu), red lead (tan) and Bengal ochre (bengara). A recent discovery is the use of madder root as a possible substitute for the organic reds derived from safflower petals and sappanwood bark. Madder may have been less expensive than the other organic reds and its use would have helped to keep publishing costs down so prints could remain affordable.

Following a review of the traditional process used to create woodblock prints, details of a variety of special effects created during printing were shown. Several types of graduated tone (bokashi) from a simple line of color use to frame an image to more complex transitions of tone to emulate the movement of waves were examined to illustrate the printer's skill. The use of special pigments such as Prussian blue, mica, brass, tin and darkened red lead was discussed as was the use of coarse grained wood. These materials were seen to add richness and dimension to an image. Perhaps the most stunning effects shown were embossing (kimedashi) or three dimensional textures produced when moist paper is pressed into deeply carved areas of the block and burnishing (shōmenzuri, tsuyazuri) which was executed at the end of the printing when the paper was dry. With burnishing, the print's surface is rubbed with a hard, smooth object such as a teacup so a carved pattern from the block below will emerge as a shiny pattern on the paper's surface. Both of these effects require careful viewing since they are easy to miss.

This closer look at techniques celebrated the importance of artisan block-cutters and printers and their role as interpreters of an artist's design. Even though woodblock prints were intended as a mass-produced commodity, each impression was seen to have unique qualities.

The evening concluded with an informal viewing of some of the prints to be auctioned. Participants were able to put into practice what they learned and discover for themselves some of the brilliant printing effects that were shown in the lecture.

## NOODLING AROUND THE INTERNET

To celebrate the centennial of Japanese film animation, the National Film Center of Japan has created the following website that JASA members may find of interest: <http://animation.filmarchives.jp/en/index.html>

You can watch a host of short animated films—with English subtitles.

Now Available Online: The Japan Guide from The National Archives of the Netherlands

The North American Coordinating Council on Japanese Library Resources (NCC) is pleased to announce a new link to the updated Japan Guide of the National Archives of the Netherlands' (NAN) on NCC's Research Access Guides to Japanese Collections at <http://guides.nccjapan.org/NAN>.

The Dutch were the only Western country with a foothold in Japan for over 200 years during the Tokugawa Period, and over the course of that time they amassed a wealth of documents, artifacts, and personal accounts. Now through its massive digital efforts NAN has made its unique resources on Japan available for research through the Japan Guide, hosted by the Archives Portal Europe. The Japan Guide is fully searchable and affords access to all of the NAN's Japan-related materials via one simple interface. The guide is divided by period, beginning with the Dutch East India Company, spanning World War II, and continuing up to the year 2000.

The NAN and NCC expect that this resource will prove invaluable for researchers of all disciplines interested in the connection between Japan and the Netherlands over the course the last 400 years.

Visit the Archive Portal Europe at [https://www.archivesportaleurope.net/ead-display/-/ead/pl/aicode/NL-HaNA/type/sg/id/HG\\_148525500](https://www.archivesportaleurope.net/ead-display/-/ead/pl/aicode/NL-HaNA/type/sg/id/HG_148525500)

# 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  
Showdown: Kuniyosha vs. Kunisada  
August 11 – December 10, 2017

### Chicago, Illinois

Art Institute of Chicago  
111 South Michigan Avenue  
Tel: 312-443-3600; www.artic.edu  
By the Light of the Moon:  
Nocturnal Japanese Prints  
July 29 – October 8, 2017

### Delray Beach, Florida

Morikami Museum and Japanese  
Gardens  
4000 Morikami Park Road  
Tel: 561-495-0233;  
www.morikami.org  
Deco Japan: Shaping Art and  
Culture, 1920 - 1945  
February 24 – May 21, 2017  
Building a Legacy: Gifts from the  
Mary Griggs Burke Collection  
June 9 – September 17, 2017

### Honolulu, Hawaii

Honolulu Academy of Arts  
900 South Beretania Street  
Tel: 808-532-8741;  
www.honolulumuseum.org  
Mizusashi: Japanese Water Jars  
from the Carol and Jeffrey Horvitz  
Collection  
February 2 – June 11, 2017

### Houston, Texas

Asia Society, Texas  
1370 Southmore Blvd.  
Tel: 713.496.9901;  
www.asiasociety.org/texas  
Modern Twist: Contemporary  
Japanese Bamboo Art  
From the MIA, Clark Collection  
January 28 – July 30, 2017

### Indianapolis, Indiana

Indianapolis Museum of Art  
4000 Michigan Road  
Tel: 317-923-1331;  
www.imamuseum.org  
Mastering Materials: Rare Objects  
from the IMA's Asian Collection  
Through June 4, 2017

### Los Angeles, California

Los Angeles County Museum of Art  
Pavilion of Japanese Art  
5905 Wilshire Blvd.  
Tel: 323-857-6000;  
www.lacma.org  
Polished to Perfection: Japanese  
Cloisonne from the Collection of  
Donald K. Gerber and Sueann E.  
Sherry

May 28, 2017 – February 4, 2018  
New Orleans, Louisiana  
One Collins Diboll Circle, City Park  
Tel: 504-658-4100; www.noma.org  
Regina Scully/Japanese Landscape:  
Inner Journeys  
Through October 8, 2017  
Contemporary Japanese Ceramics  
from the Gitter/Yelen Collection  
Opening November 17, 2017

### New York, New York

Asia Society  
725 Park Avenue  
Tel: 212-288-6400;  
www.asiasociety.org/new-york  
Masterpieces from the Asia Society  
Museum Collection  
December 20, 2016 – January 7, 2018

Japan Society  
333 East 47th Street  
www.japansociety.org  
A Third Gender: Beautiful Youths  
in Japanese Prints  
Through June 11, 2017

Metropolitan Museum of Art  
1000 Fifth Avenue @82nd Street  
Tel: 212-535-7710;  
www.metmuseum.org  
Japanese Bamboo:  
The Abbey Collection  
June 13, 2017 – February 4, 2018

### Philadelphia, Pennsylvania

Philadelphia Museum of Art  
2600 Benjamin Franklin Parkway  
Tel: 215-763-8100;  
www.philamuseum.org  
Designing Japan  
Through summer, 2017

### San Diego, California

International Mingei Museum  
1439 El Prado, Balboa Park  
Tel: 619-239-0003;  
www.mingei.org  
Kanban: Traditional Shop Signs  
of Japan  
Through October 8, 2017

San Diego Museum of Art  
1450 El Prado, Balboa Park  
Tel: 619-696-1921; www.sdmart.org  
Modern Japan: Prints from the  
Taisho Era and Beyond  
Through August 13, 2017

### San Francisco, California

Asian Art Museum  
200 Larkin Street  
Tel: 415-581-3500;  
www.asianart.org  
The Sculptural Turn: Contemporary  
Japanese Ceramics from the  
Kempner and Stein Collection.  
Through November 26, 2017  
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  
Inventing Utamaro: A Japanese  
Masterpiece Re-Discovered  
Through July 9, 2017  
NOTE: the Freer and Sackler galleries  
will be closed for renovations  
July 10 and re-opening in October.

## EUROPE

### Dublin, Ireland

Chester Beatty Library  
The Art of Friendship:  
Japanese Surimono Prints  
Through August 22, 2017  
In the Gardens of Dublin Castle  
<http://www.cbl.ie/index.aspx>

### London, England

The British Museum  
Great Russell Street  
www.britishmuseum.org  
Hokusai: Beyond the Great Wave  
May 25 – August 13, 2017  
(closed July 3-6)

## 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.

“This is Kyosai!  
The Israel Goldman Collection”  
The exhibition “This is Kyosai!”  
is currently at the Kochi (Japan)  
Museum of Art until June 4, 2017.  
It will then travel to Kyoto the  
Museum Eki (in the Kyoto Station)  
from June 10 to July 23, and then on  
to the Ishikawa Prefectural Museum  
of Art in Kanazawa beginning  
July 29 through August 27, 2017.  
The exhibition displays over 180  
paintings, prints, and illustrated  
books by Kawanabe Kyosai  
(1831-1889) from the Goldman  
Collection. Check out YouTube to  
see a delightful video made for the  
exhibition: <https://www.youtube.com/watch?v=31VuDq0c>. (There  
may be an ad to get through first)

## KYOTO

Kyoto National Museum

527 Chayacho, Higashiyama Ward  
<http://www.kyohaku.go.jp/eng/index.html>  
National Treasures: Masterpieces  
of Japan  
October 3 – November 26, 2017

National Museum of Modern Art  
Okazaki Enshoji-cho, Sakyo-ku,  
Kyoto 606-8344  
<http://info@ma7.momak.go.jp>; <http://www.momak.go.jp/English/>  
Mastery of Art: Van Cleef and Arpels  
— High Jewelry and Japanese Crafts  
Through August 6, 2017

## TOKYO

Idemitsu Museum of Art,  
Marunouchi  
9th Floor, Teigeki Bldg., 3-1-1,  
Marunouchi, Chiyoda-ku,  
<http://www.idemitsu.com/museum/index.html>  
The Art of Edo Rimpa  
September 16 – November 5, 2017  
See website for a more detailed  
schedule

Musée Tomo  
The Kikuchi Collection (modern  
Japanese ceramics)  
4-1-35 Toranomon, Minato-ku  
(Nishikubo Building, behind the  
Hotel Ōkura)  
In Japanese only:  
[www.musee-tomo.or.jp](http://www.musee-tomo.or.jp)  
General information in English:  
[www.musee-tomo.or.jp/info\\_english.html](http://www.musee-tomo.or.jp/info_english.html)

Ōta Memorial Museum of Art  
1-10-10 Jingumae, Shibuya-ku  
Tel: 03-3403-0880; [www.ukiyoe-ota-muse.jp/index-E.html](http://www.ukiyoe-ota-muse.jp/index-E.html)  
Check website for monthly  
exhibitions

Suntory Museum of Art  
Tokyo Midtown Gardenside 9-7-4-  
Akasaka Minato-ku; Tokyo 107-8643  
For a list of future exhibits, go to:  
<http://www.suntory.com/sma/exhibition/future.html>  
Celebrating a Decade in Roppongi  
a series of exhibits through 2017

Tokyo National Museum  
13-9 Ueno Park, Taito-ku  
Tokyo 110-8712; [www.tnm.jp](http://www.tnm.jp)

Yamatane Museum  
KS bldg.1F, 2 Sambancho Chiyodaku  
Tokyo  
102-0075Tel +81+3-5777-8600  
[www.yamatane-museum.or.jp/english/index.html](http://www.yamatane-museum.or.jp/english/index.html)  
Kawabata Ryushi: Nihonga Goes  
Beyond the Bounds  
June 24 – August 20, 2017

JASA INCOME/EXPENSES 2016

	A	B	C	D	E	F	G	H	I	J	K
1	<b>INCOME- 2016</b>		<u>1/1-3/31</u>		<u>4/1-6/30</u>		<u>7/1-9/30</u>		<u>10/1-12/31</u>		<b>YEAR TO DATE</b>
2	Interest Savings Account		\$ 6		\$ 4		\$ 5		\$ 12		\$ 27
3	Membership General Dues		\$ 16,130		\$ 1,800		\$ 17,130		\$ 8,800		\$ 43,860
4	Benefactors (\$500)		\$ 2,000		\$ 500		\$ 4,500		\$ 2,000		\$ 9,000
5	Patrons (\$250)		\$ 4,000		\$ 500		\$ 3,750		\$ 1,500		\$ 9,750
6	Gifts		\$ 150		\$ 25		\$ 525		\$ -		\$ 700
7	Trips/Visits		\$ 1,280		\$ 1,700		\$ 420		\$ 2,145		\$ 5,545
8	Programs Donations		\$ -		\$ 500		\$ 540		\$ 955		\$ 1,995
9	<b>INCOME TOTAL</b>		<b>\$ 23,566</b>		<b>\$ 5,029</b>		<b>\$ 26,870</b>		<b>\$ 15,412</b>		<b>\$ 70,877</b>
10	<b>EXPENSES - 2016</b>										
11	Administration Expenses		\$ 11,100		\$ 9,260		\$ 7,700		\$ 9,660		\$ 37,720
12	Office Supplies		\$ 508		\$ 263		\$ 176		\$ 534		\$ 1,481
13	General Postage/Mailing		\$ 777		\$ 212		\$ 328		\$ 87		\$ 1,403
14	Newsletter Printing/Mailing		\$ 2,878		\$ 2,537		\$ -		\$ 2,186		\$ 7,601
15	Programs Expenses		\$ 6,067		\$ 1,571		\$ -		\$ 2,304		\$ 9,942
16	Trips/Visits		\$ 1,376		\$ 1,133		\$ -		\$ 2,710		\$ 5,218
17	Chino Kaori Prize		\$ -		\$ -		\$ 1,000		\$ -		\$ 1,000
18	Bank Fees (Check printing)		\$ 30		\$ 0		\$ -		\$ -		\$ 30
19	Credit Card and Pay Pal Fees		\$ 701		\$ 417		\$ 729		\$ 325		\$ 2,172
20	Website/Online Marketing		\$ 613		\$ -		\$ -		\$ 1,025		\$ 1,638
21	Storage & Tax Prep & P.O. Box Fee		\$ 1,470		\$ -		\$ 2,115		\$ 106		\$ 3,691
22	<b>EXPENSES TOTAL</b>		<b>\$ 25,520</b>		<b>\$ 15,393</b>		<b>\$ 12,048</b>		<b>\$ 18,937</b>		<b>\$ 71,898</b>
23	<b>INCOME MINUS EXPENSES</b>										<b>\$ (1,020)</b>
24	<b>IMPRESSIONS INCOME:</b>										
25	Book/Catalog Sales		\$ 5,403		\$ 1,125		\$ 440		\$ 1,359		\$ 8,327
26	Impressions Ads #37 & #38		\$ 17,525		\$ 27,230		\$ 1,750		\$ -		\$ 46,505
27	Gifts #37 and #38		\$ 500		\$ -		\$ 51,950		\$ 38,000		\$ 90,450
28	<b>IMPRESSIONS INCOME TOTAL</b>		<b>\$ 23,428</b>		<b>\$ 28,355</b>		<b>\$ 54,140</b>		<b>\$ 39,359</b>		<b>\$ 145,282</b>
29	<b>IMPRESSIONS EXPENSES:</b>										
30	Impressions #37 Expenses		\$ 22,931		\$ 510		\$ 2,000		\$ -		\$ 25,441
31	Expenses Packard		\$ -		\$ 510		\$ -		\$ -		\$ 510
32	Postage/Mailing/copy fees		\$ 7,965		\$ 568		\$ 208		\$ 108		\$ 8,850
33	Expenses #38 & Ellsworth & #39		\$ 32,530		\$ 13,827		\$ 21,381		\$ 8,330		\$ 76,069
34	<b>IMPRESSIONS EXPENSES TOTAL</b>		<b>\$ 63,426</b>		<b>\$ 15,416</b>		<b>\$ 23,589</b>		<b>\$ 8,438</b>		<b>\$ 110,870</b>
35	<b>IMPRESSIONS INCOME MINUS EXPENSES</b>										<b>\$ 34,413</b>
36	<b>12/31/2016 CASH ON HAND</b>										<b>\$ 76,894</b>
37	<b>12/31/2016 SAVINGS ACCOUNT Imp surplus, Verbeck surplus, Rummel Estate, Burke Fnd(\$100,000 Restricted)</b>										<b>\$ 164,203</b>

## GALLERY EXHIBITS

### NEW YORK

Dai Ichi Arts, Ltd.

Beatrice Chang

18 East 64th Street, Suite 1F

New York, New York 10065

Tel: 212-230-1680/ 917-435-9473;

www.daiichiarts.com

Check website for future exhibitions

Ippodo Gallery New York

12 East 86th street, # 507

(between 5th & Madison

Avenues )

Tel: 212. 967. 4899;

www.ippodogallery.com

Bamboo Exposed: Mastery in

Modernity of Hafu Matsumoto

Opening Reception: June 8.

Exhibit: June 8 – 30, 2017

Hours: Open by appointment

7 days a week

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor

Tel: 212-799-4021;

www.mirviss.com

Masterpieces of Japanese

Bamboo Art

June 14 – July 6, 217

Onishi Gallery

521 West 26th

www.onishigallery.com

Check the website for future

exhibits

Ronin Gallery

425 Madison Avenue,

3rd Fl (southeast corner of

49th Street)

Tel: 212-688-0188;

www.ronin-gallery.com

Check the website for changing online exhibitions.

Koichi Yanagi Oriental Fine Arts

17 East 71st Street, 4th Floor

Tel: 212-744-5577

Kai Tsujimura: Japanese

Ceramic Artist

June 2 – June 21, 2017

Japanese Art Society of

America Newsletter

PO Box 394

Lexington, MA 02420

Torii Kotondo (1900-1976), Signboard for Hashi Benki, ink and color on paper, ca. 1941-45, 58 1/4 by 37 in., 148 by 94 cm.  
Photo courtesy of Scholten Japanese Art.

