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FOUNDED AS THE UKIYO-E SOCIETY OF AMERICA



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WELCOME NEW MEMBERS!

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

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ON THE COVER

The Third Princess and a Cat (detail), from the "New Herbs I" (Wakana I) chapter The Tale of Genji (Genji monogatari), 18th century. Attributed to Matsuno Chikanobu. Courtesy of the Metropolitan Museum of Art.

THE PASSING OF A GREAT JAPANOLOGIST

By Susan L. Peters, Editor



Donald Keene

Donald Keene died at age 96 in Tokyo on February 24th of this year. He had decided to become a Japanese citizen in the aftermath of the 2011 Fukushima nuclear disaster that followed a deadly earthquake and tsunami — a gesture of solidarity with the nation that had become his home in every sense. Shortly before

moving permanently to Tokyo, he was interviewed at Columbia to a full house (which included many JASA members). I myself was in the audience and will never forget this gentle and literate man.

At age 18 he found a copy of Arthur Waley's translation of *The Tale of Genji*, and in his 2008 memoir *Chronicles Of My Life, An American In The Heart Of Japan*, he wrote that the novel evoked a "distant and magical world." This set him on the path that would define his life's work.

There are too many books and articles that he wrote to list here. One that I read and can highly recommend is *Emperor Of Japan: Meiji And His World*. It's a long book and is a credit to Dr. Keene's excellent writing that I read it in its entirety. The Donald Keene Center website writes that

"... the greatest monument to his scholarship is his enormous multivolume history of Japanese literature, written over nearly two decades: World Within Walls: Japanese Literature of the Pre-modern Era, 1600-1867 (1976); Dawn to the West: Japanese Literature of the Modern Era (1984), and Seeds in the Heart: Japanese Literature from Earliest Times to the Late Sixteenth Century (1993). That such detailed and comprehensive works were written by a single person is still hard to believe."

The Donald Keene Center of Japanese Culture was created in 1986 at Columbia University, where Prof. Keene had spent much of his career. A review of his life and review can be found there online at: https://keenecenter.org/Donald_Keene.html

After hearing the news of Donald Keene's death, JASA member John Carpenter and Curator of

Japanese Art at the Metropolitan Museum of Art, shared his personal memories of Professor Keene on the Japan Art History Forum (JAHF) listserv, which John has allowed me to share here:

"Yes, sad news indeed to hear of the passing of Donald Keene, though what an amazing and productive career he had – active right up until his mid-90s. On a personal note, I owe so much to Donald since he was the Columbia professor who interviewed me (while in Tokyo) when I applied to get into the East Asian Languages and Cultures graduate program way back in 1987, and I was fortunate to be able to attend his graduate seminars on translating Noh and Chikamatsu. Donald was of course best known for his translations and studies of Japanese literature, but many of his books shed light on visual and material culture, especially Yoshimasa and the Silver Pavilion (2003) and, one of my favorites, Frog in the Well: Portraits of Japan by Watanabe Kazan 1793–1841 (2006). Colleagues might not be aware that Donald was one of the early collectors in the West of calligraphy and paintings by Otagaki Rengetsu (examples of which he gave to The Met), Meiji prints (most of which he gave to the NYPL), and Japanese ceramics. The obituary in the Japan Times notes that Donald "became fascinated with Japanese literature at age 18 after he read an English translation of The Tale of Genji." And I fondly recall last March, when he and his adopted son Seiki (the shamisen player Tsurusawa Asazo V) stopped by The Met to join me for lunch during what turned out to be Donald's last visit to New York: when they arrived I was still in the storage room showing Tale of Genji screens and albums to a group of researchers visiting from Japan, all of whom seemed astounded that the esteemed expert of Japanese literature would show up unexpectedly to join their viewing session and share spontaneous comments on the paintings and poetry inscriptions. He will be greatly missed but always remembered for his eloquent writings."

GALLERIES ON THE MOVE!



The Ronin Gallery (New York City) is in the process of moving to 32 W. 40th Street, near Bryant Park. The old gallery is open by appointment only; you can email ronin@roningallery.com or call 212-688-0188 to arrange a private viewing. In addition, the gallery's website is up and running. Look for the new gallery opening July 10th – it should be wonderful!

Meanwhile, The Oriental Treasure Box in San Diego moved to its new space early this year, now located at 8250 Vickers Street, Suite C. The new telephone number is 858-277-1111.

And look for a new gallery space for Erik Thomsen Japanese Art at 9 E. 63rd Street, NYC, in time for the September Asia Week. More information will be in the JASA Calendar later this year.

— THE MARY AND CHENEY COWLES GIFT OF JAPANESE ART —

(The following information was received via a press release in a longer form.)

The Metropolitan Museum of Art, the Freer|Sackler, and the Portland Art Museum have announced that the institutions are to receive superlative works of Japanese painting, calligraphy, and ceramics from Seattle-based collectors Mary and Cheney Cowles. The three gifts together total over 550 works and represent an extraordinary contribution to the understanding and enjoyment of Japanese art. Over 600 works from the 8th century to the present day will be disbursed in the coming five years.

Cheney Cowles has been collecting East Asian art in earnest for over four decades. His interest was first kindled while attending law school in the late 1960s, when his aunt, Phoebe McCoy, who was a docent at the Avery Brundage Collection in Golden Gate Park, now part of the Asian Art Museum of San Francisco, introduced him to Asian art collections there. In 1975, Mr. Cowles opened the Crane Gallery in Seattle, specializing in Asian antiques, which he owned and managed until his retirement in 2016. Mary Cowles became an active supporter of the couple's collecting activities after their marriage in 1977. The Cowles Collection gradually expanded in scope to include modern and contemporary Japanese paintings and calligraphies. Mr. and Mrs. Cowles have together

also contributed to various exhibition and educational initiatives related to Asian art.

The Metropolitan Museum of Art will eventually receive over 200 Japanese paintings and calligraphies, carefully chosen to complement works already in The Met collection. Highlights include an exceedingly rare calligraphy by Musō Soseki (1275–1351)—one of the few surviving recognized works by this early Zen monk-calligrapher—boldly inscribed with the philosophical phrase *"Abiding nowhere, achieve an enlightened mind,"* and ink paintings dating to the 14th to 17th century—such as Ink Landscape, by Sōami, and White Heron, by Tawaraya Sōtatsu. In the years to come, donations of two rare and important works by the 16th-century ink painter Sesson that were known and published earlier in the 20th century, but were long hidden, will nicely complement The Met's holdings of this influential artist. Calligraphy by Ikkyū Sōjun, along with other works created in the context of Zen monastic communities, will be the first such examples in The Met's collection. The Met is planning an exhibition for 2023 that will be accompanied by a scholarly catalogue, commemorating a selection of works that will have entered the collection.

The Smithsonian's Freer|Sackler is receiving



Ronin|Globus

Artist-in-Residence: Yoshihito Kawase

Ronin Gallery and Globus Washitsu are pleased to announce that Yoshihito Kawase is the winner of the 2019 Ronin|Globus Artist-in-Residence Program. As artist-in-residence, he will be the featured artist in Ronin Gallery's summer exhibition, Contemporary Talents of Japan (July 9– July 26 and Aug 20– Aug 29). In addition, he will receive a three-week residency at Brooklyn Botanic Garden, a one month stay at Globus Washitsu in central Manhattan, a tatami mat studio space, a stipend, and transportation between Tokyo and NYC. Masahiko Minami was named first runner up, and several of his works will also be featured in the exhibition Contemporary Talents of Japan. Other finalists included Kotaro Isobe, Mitsuki Noguchi, and Fumio Shiozawa.

Painting by Yoshito Kawase. Photo courtesy of Ronin Gallery.

more than 250 works of painting and calligraphy over five years. The first gift installment of 39 works (received in 2018)—a concentration of major literati paintings and significant early 20th-century works in the Nihonga style, both largely absent from the Freer's Japanese holdings—is a microcosm of the larger gift. The Freer Gallery's collection is nearing its centennial anniversary in 2023, and this gift marks an unprecedented milestone, paying homage to both the Cowles's taste as collectors and the legacy of Charles Lang Freer. Of special significance is the large number of works by the artist Tomioka Tessai (1836–1924), whom Freer met in Japan. Tessai defied the facile equation of modernization and Westernization and portrayed a Japan then-emerging on the international stage through a Chinese lens. The Freer|Sackler looks forward to exhibiting a selection of the finest Tessai paintings from the Cowles collection, notable for their bold and often humorous traits, in spring and early summer 2020.

Portland Art Museum (PAM) announced that it had received 22 works in late 2018, the first in a planned series over five years that will total 100 works. These join 32 paintings, calligraphies, and ceramics donated to the Museum in the past decade. The artworks in the 2018 gift were among those on view recently in

PAM's special exhibition (closed January 13) "Poetic Imagination in Japanese Art: Selections from the Collection of Mary and Cheney Cowles", curated by Maribeth Graybill. Last year's gift to PAM included many of the most striking works in that exhibition, spanning from the most ancient of the calligraphies, the eighth-century Nigatsudō Burnt Sutra, to an avant-garde modern work of expressionist calligraphy, Inoue Yuichi's Shout (1961). Other highlights include a hanging scroll depicting a competition between poets, dating to the 13th or 14th century; Thatched Retreat on Cold Mountain, a 1770s painting by the renowned poet Yosa Buson; the calligraphy Filial Piety, by Hakuin Ekaku (1685–1768), the most famous Zen master of Edo-period Japan; and a playful 1867 ink painting by the Buddhist nun Ōtagaki Rengetsu (1791–1875), Samurai Footman and Poem, the first work of Japanese painting that Cheney Cowles purchased. This year PAM will publish a fully illustrated catalogue in conjunction with PAM's recent special exhibition presenting new research by an international group of leading scholars. Click here for more information on the Cowles gifts to PAM, and here to browse an image gallery: <http://portlandartmuseum.us/mwebcgi/mweb.exe?request=link;key=52101;page=901900101;page=901910101>.

MEMBER

Ukiyo-e Paintings and Prints in Chicago

By Wilson Grabill



REPORTS



Sebastian Izzard leads JASA members at the Art Institute of Chicago in the Weston exhibit of Bijin scroll paintings.

JASA members were treated to a feast of beauty – and “beauties” (bijin) – during a visit to Chicago November 15-17, 2018. The centerpiece of the trip was an exhibition of Chicago-area resident Roger Weston’s fabulous collection of paintings and screens, mostly of courtesans and other “beauties,” which he carefully collected over several decades. The exhibition made its US debut at the Art Institute of Chicago November 4, 2018 – Jan 27, 2019, following a highly successful tour in Japan.

“Painting the Floating World: Ukiyo-e Masterpieces from the Weston Collection” featured over 15 works spanning the 17th through 19th centuries and presented chronologically. The breathtaking beauty and detail of the paintings, as well as the sheer quantity of extraordinary works on display, made it necessary to see the show several times to fully appreciate its

depth and scope. In many cases, the mountings were exquisite works of art on their own, with lavish embroidery and delicate painting providing additional story-telling as well as ornamentation.

There were simply too many extraordinary works of art in the show to single out one or several for special mention. (There is a well-researched and sumptuously illustrated catalog of the show available.) However, a number of pieces have interesting back stories. “Ryukyuan People Dancing and Playing Musical Instruments” is a rare depiction of life on the islands southwest of Japan that are now known as Okinawa. The painting had been in the collection of a Japanese aristocrat in the 19th century and was sold at auction in Tokyo in 1936, after which it disappeared. Weston was able to purchase it after it resurfaced just a few years ago.

DONATION TO THE UNIVERSITY OF PENNSYLVANIA LIBRARIES

Arthur Tress has donated his collection of Japanese illustrated books to the University of Pennsylvania Libraries. The collection includes just over 1400 titles + sheet prints and a woodblock. An inventory list of the collection has been made and those records have now been uploaded to the Franklin library catalogue, searchable here: tinyurl.com/y4axuacf



Sebastian Izzard and George Mann talk about prints in the Mann collection.

Of course, there were many ugly aspects of life in the pleasure districts, where the beauties depicted in the paintings usually lived. Presenters at a symposium held in conjunction with the exhibition – “Interpretations of Beauty in Ukiyo-e” – considered what beauty meant and signified during the period when ukiyo-e was at its zenith, including for the courtesans and prostitutes whose lives were glamorized in paintings and prints but were in fact far from beautiful.

Our time at the Art Institute also included an in-depth walkthrough of the exhibition with renowned New York art dealer and JASA Board member Sebastian Izzard, who advises Weston. Izzard is a recognized authority on ukiyo-e, and he provided fascinating perspective on many of the works on display. In addition, Janice Katz, the Roger L. Weston Associate Curator of Japanese Art at the Art Institute, led our group through a companion exhibition at the museum, “Two Floating Worlds: Japanese Prints and Paintings,” and also took us into storage to look at several very rare and important ukiyo-e and other prints in the museum’s permanent collection, including three iterations of Hokusai’s “Great Wave” (now on display at the museum until June 23). The Art Institute has one of the largest and most important collections of Japanese art in the United States.

Finally, we were very privileged to have the opportunity to visit three important print collections during this trip...





By Lisa Petzov

During the last couple days of the trip, the group had the great pleasure of viewing three spectacular private collections. George Mann welcomed us into his home and showed us examples of early commercial prints of the 17th and early 18th centuries, as well as remarkable examples of prints by Utamaro, Sharaku, Hiroshige and others. We also visited the home of Chip Mottier, who lives in a Ludwig Mies van der Rohe building surrounded by art from Japan's *sosaku hanga* (creative print) movement of the 20th century, including Onchi Koshiro, Yamamoto Kanae, Yamaguchi Gen, Shiko Munakata, Koshiro Onchi and Junichiro Sekino. Highlights were a Munakata print from his famed *Judai Deshi* series; Onchi's masterpiece, *Portrait of the Poet Hagiwara Sakutarō*; and an early Sekino design of his wife. Harlow Higinbotham also gave a gracious welcome and let us explore pieces from his superior collection of Japanese prints, the core of which are many rare Suzuki Harunobu works, and including many *egoyomi* prints. For many, the highlight was the beautifully printed *Fox Wedding* series by Tachibana Minko.



Janice Katz talks about prints to JASA members in the back room of the Art Institute of Chicago.

JASA GOES TO PORTLAND

BY WILSON GRABILL

Poetry, painting and calligraphy have always been deeply intertwined in East Asia, but in Japan the nature and meaning of these relationships have evolved over time, responding to larger cultural changes. A recent exhibition at the Portland (Oregon) Museum of Art, “Poetic Imagination in Japanese Art” focused on a wide variety of visual arts from the 8th through the 20th centuries that are closely tied to the poetic tradition in Japan, drawing on the remarkable collection of Mary and Cheney Cowles. Attracting visitors from around the world, the show featured more than 100 works, many of which were on display to the public for the first time.

On Dec 7-8, 2018, JASA members traveled to Portland to see the exhibition and to participate in an international symposium on the topic of poetic imagination in Japanese art. Presenters discussed fascinating issues related to the works of art on

display such as the role of poetry contests, the world of brush and ink, “yamato-e” and ink painting perspectives, and other topics. The exhibition and symposium were organized by Maribeth Graybill, Ph.D., The Arlene and Harold Schnitzer Curator of Asian Art at the Portland Art Museum.

While at the Portland Art Museum, JASA members also had the opportunity to tour an exhibition of modern Japanese prints with Research Associate for Japanese Art Irwin Lavenberg. “Three Masters of Abstraction” showcased nearly 50 prints by Hagiwara Hideo, Ida Shoichi and Takahashi Rikio, post-war artists who all embraced abstraction as means for expressing fundamentally Japanese themes. Ida Shoichi in particular took abstraction to radically new levels while harkening back to aesthetic values expressed in the Japanese tea ceremony and in Mingei art.

AND FROM PHILADELPHIA...

BY CYNTHIA ALTMAN

On May 3rd, JASA members travelled to Philadelphia to visit the Philadelphia Museum of Art, and the special collections library at the University of Pennsylvania. At the museum, Dr. Felice Fischer, Curator of Japanese Art and Senior Curator of East Asian Art, introduced “Philadelphia Collects Meiji” (through August 11), organized to coincide with the 150th anniversary of the beginning of the Meiji era. Ceramics, scrolls and screens given by four early collectors of Japanese art -- Hector Tyndale, Ernest Fenollosa (given by his daughter, who had settled in Philadelphia), Mary Harris Morris, and Samuel S. White 3rd,

offer fascinating stories of early collectors’ engagement with Japan, each coming from a different perspective.

The museum was founded in 1876, also the year of the Philadelphia Centennial Exhibition, which gave Americans their first look at the arts of Japan, and three of the four collectors were inspired by their visits. Tyndale, appointed a judge for the Ceramics section at the exhibition because of his family’s business, purchased Japanese ceramics and donated them to the museum. Fenollosa visited the exhibition, was inspired to go to Japan to teach, and is remembered as the first American art historian of

Japanese painting. He supported contemporary ink painters, some of which his daughter gave to the Museum. Mary Harris Morris, a Quaker, visited the exhibition, and became involved with Japan establishing a mission and school there. White travelled to Japan for business, and returned often, purchasing paintings that he gave to the museum.

Shelley Langdale, Associate Curator of Prints and Drawings, led us through “Spirit and Spectacle” (through August 18) the just opened exhibition she organized of the prints of Tsukioka Yoshitoshi (1839-1892), the last great master of traditional woodblock, whose work employed brilliant new



A feast of prints at the Kislak Center. Photo courtesy of Cynthia Altman.

aniline pigments and who ushered printmaking into the rapidly changing and modernizing century. From his work of the 1860s after his apprenticeship with Kuniyoshi, through his engagement with the newspaper industry, including his explosive and gruesome depictions of battles, and the fires that spread through the cities (the exhibition also included fire-man's coat and hood) to his late celebrated series, *One Hundred Aspects of the Moon*. The museum holds the largest collection of his work outside of Japan.

The afternoon was spent at the University of Pennsylvania's

Kislak Center for Special collections, rare books and manuscripts (including Benjamin Franklin's desk). Julie Nelson Davis, professor of art history, has built a collection of prints and illustrated books, with the intention that they be used for teaching. The library has very recently been given the remarkably extensive collection of Arthur Tress, over 1400 titles from the late 17th century through the 1930s, the best of which rival the Pulverer Collection at the Freer, the Spencer Collection at the NYPL and the Vershbow Collection at the MMA; in many cases, Tress collected

more than one example, and the comparisons will be illuminating teaching tools. Three long tables each held numerous books and prints, including Shusui's *Tales of Ise* (1767), Hokkei's *Tokiwa no Taki* (1833), Hokusai's *One Hundred Views of Mt. Fuji*, and Ryūsui's *Treasures the Sea* (1774). A small manuscript diary from 1844-1850 illustrated the black ships of Biddle, a Philadelphia trader. Two of Julie's graduate students spoke of their research on several items in the collection. An exhibition focusing on the collection is in the works for the spring of 2021.

FOLLOW-UP TO YOSHITOSHI

BY SHELLEY LANGDALE

The following information was supplied by Shelley after her talk at a JASA presentation in February in NYC. The audience was small as the weather was uncooperative (ice, snow and cold!) and it was then that she suggested a JASA trip to Philadelphia, hence Cynthia Altman's report.

Tsukioka Yoshitoshi (1839-1892) was the last great master of the traditional Japanese color woodcut and one of the most popular artists in Japan in his time. He came of age as an artist during Japan's dramatic cultural transformation in the 1860s after it opened to the West, following two hundred years of isolation. Just as his country struggled to reconcile its reverence for tradition with adaptation to the realities of the modern world, Yoshitoshi navigated a range of subjects in his prints. These included established ukiyo-e woodcut themes: actors and play narratives, the exploits of samurai warriors, and other topics focused on kabuki theater, teahouses, and brothels—culled from the pleasure-filled ukiyo (literally “floating world”) entertainment culture of Edo Japan. Additionally, Yoshitoshi captured contemporary uprisings, contributed images of

current events for a burgeoning newspaper industry, and expanded the standard repertoire of “pictures of beautiful women”—typically images of geisha—to include court ladies, historic heroines, waitresses, and even businessmen's wives dressed in Western fashions. He excelled on all fronts, from poetic images of landscape and female beauty, to historic narratives, evocative ghost stories, and the horrors of the battlefield.

Yoshitoshi's masterful use of intense colors, made possible by newly available inks from the West, and his dynamic approach to figure drawing imbues his subjects with an emotional expressiveness and realism that distinguishes much of his work. His talent invigorated the Japanese woodcut print at a time when the newly introduced media of photography and lithography offered increasing competition. Yoshitoshi's imaginative designs may be seen as forerunners of Japanese manga (comics) and the development of anime in the 20th century and continue to inspire artists today.

The exhibition follows the arc of Yoshitoshi's evolution as a print designer: from his early practice, following his apprenticeship with the great ukiyo-e master,

Utagawa Kuniyoshi (1797-1861), to the development of his own artistic voice. In light of recent scholarship, the exhibition departs from past emphasis on the influence of Yoshitoshi's personal struggles on his depictions to consider the broader context in which the artist worked: the effect of the market, publishers' roles in choice of subjects, and other factors that contributed to his artistic practice. The Museum owns nearly 1200 woodcuts by Yoshitoshi – the largest collection of the artist's prints outside of Japan; more than eighty examples will be shown in the exhibition. Highlights include a rare early triptych of a fireman's parade from 1858 and another recording a devastating fire in Tokyo from 1876; an annotated proof impression of his celebrated Fujiwara no Yasumasa playing the flute by moonlight, 1883; as well as an extensive suite of single-sheet woodcuts selected from the Museum's complete collection of his best-known series, One Hundred Aspects of the Moon (1885-1892) which features an array of often fanciful human and animal subjects in moonlit settings culled from Japanese and Chinese history, literature, theatre, and folklore.

— Kykuit Welcomes Us Again —

JAPANESE GARDEN AND TEA CEREMONY AT KYKUIT IN THE RAIN

By Donna Bionda

October 15th was a very moody and rainy day when our JASA group visited the Japanese Gardens at Kykuit.

Tea Master Yoshihiro Terazona from Urasenke Tea School demonstrated, as he did for us last year, the significance of the tea ceremony and spoke of its history. He said that it is very important to prepare ourselves mentally, to develop the art of paying attention. He encouraged us to use our “haiku eyes” to observe both the subtle and the grand wonders that are continuously in front of us, but which we often overlook in our hectic lives. We appreciate his suggestions to use our 5 senses and focus on the moment.

And once again, Cynthia Bronson Altman, Curator and JASA Board Member, led us on a walking tour of the tea house garden and the dry landscape garden, carefully choosing safe paths for us through the wet grounds. Included was the special treat of an inside look around the original 1909 tea house!

But more than the rain made this year’s tour very different. Cynthia is retiring!

There is a way that all JASA members will be able to continue to explore and enjoy Kykuit with Cynthia as our guide. On the Rockefeller Brothers Foundation (rbf) website is an article by Cynthia originally printed in *ORIENTATIONS* (May 2006) titled “The Japanese Gardens at Pocantico”. Available on Amazon are *The Rockefeller Family Gardens: An American Legacy* (2017), and *Kykuit: The House and Gardens of the Rockefeller Family* (2005). Cynthia also contributed a chapter on the Rockefeller Family’s collecting in *A Passion for Asia: The Rockefeller Legacy*, Asia Society 2006.



Photo courtesy of Donna Bionda.

NEW BOOK OF INTEREST

(News from the Editor)

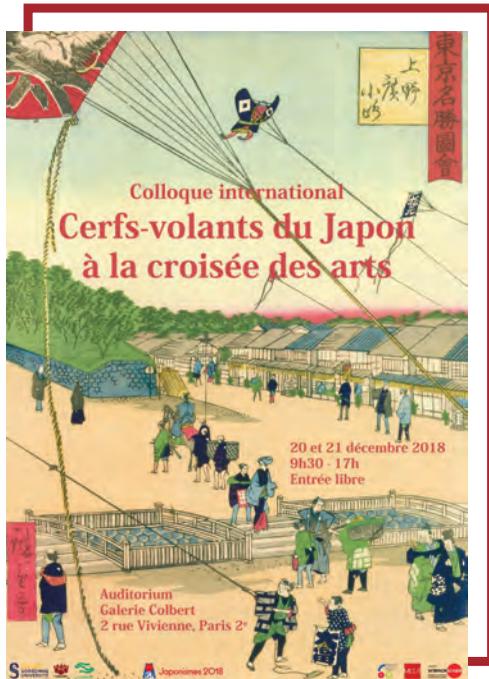
Inside the Head of the Collector: Neuropsychological Forces at Play, by Shirley Mueller, M.D.

I haven’t read this book but the information was sent to me recently and it grabbed my attention. Actually, I find the title somewhat scary since I’m not sure I want to know WHY I am a collector and what forces are at play! The author is a collector and scholar of Chinese export porcelain and was guest curator for the exhibit “Elegance from the East: New Insights into Old Porcelain” at the Indianapolis Museum of Art (now Newfields) in 2017. The book will be released August 20.

LET'S GO FLY A KITE!

CERFS-VOLANTS DU JAPON

BY DAVID M. KAHN, JASA BOARD MEMBER



On December 20 and 21, 2018, what was probably the first ever academic conference to focus on Japanese kites was held in Paris at the Institut national d'histoire de l'art, Galerie Colbert. It was organized by Cecile Laly under the auspices of the Centre de Recherche sur l'Extrême-Orient de Paris-Sorbonne (CREOPS). Laly first became interested in Japanese kites after discovering a small collection of them in storage at the Musée du quai Branly, where she held an internship after receiving her doctorate from the Sorbonne. She eventually became intrigued by the kites, and the annual kite festival, of Shirone. Little by little she learned that others were doing research on various aspects of Japanese kites, which prompted her to organize the Paris conference.

“Cerfs-volants du Japon à la croisée des arts,” or “Japanese Kites at the Crossroads of Arts,” featured 14 speakers who explored a wide variety of topics, some of which will be touched on here. The speakers included academics from universities in France, Italy, Switzerland, and Japan as well as independent

scholars and collectors from the UK, US, and Austria.

Brigitte Koyama-Richard from Tokyo's Musashi University spoke about the presence of Japanese kites, and their significance, in ukiyo-e prints. Virtually all of the prints she included in her presentation are represented in the collection of Scott Skinner, an American, who was also in attendance. A selection of his more than 300 ukiyo-e featuring kites was published in 2004 in the beautiful book *Japanese Kite Prints*. Skinner's collecting has expanded in recent years to include large numbers of woodblock prints known as tako zukushi. These were specifically published to serve as models for kite makers. The prints, often designed by well-known artists such as Kuniyoshi, typically include multiple images of warriors and mythical heroes that then ended up being replicated on kites in Edo and throughout Japan.

Stefano Turina, from the University of Turin, and others, spoke about a memorable undertaking launched in 1987: the Art Kite Project. The brainchild of Paul Eubel, who ran the Goethe Institute in Osaka, it involved the construction of a variety of large, traditional Japanese kites that were left blank and then painted by famous artists from all over the world including Robert Rauschenberg, Niki de Saint Phalle, and Frank Stella. The resulting collection toured internationally for many years to great acclaim. The kites still exist, but are currently confined to storage following Eubel's death and uncertainty over who holds title. In passing, Turina also mentioned that the Civico Museo d'Arte Orientale in his hometown owns a group of eight kites that were acquired from a curio shop in Trieste in 1890. This created a bit of a stir. The eight are, in fact, extraordinarily rare Shinbo kites from Jōetsu in Niigata Prefecture. Beautifully painted and unusually complex, they are in the shape of people and animals. They are likely the only kites of their type to exist outside of Japan. A member of the faculty of the Université Grenoble-Alpes, Oliver



Benjamin Hemmerle, a specialist in visual culture and mass-produced items, explored the presence of Japanese kites on 19th and 20th century trade cards, broadsides, postcards, stereoviews, stamps, travel posters, and other printed media.

Claudia Marra, from the Nagasaki University of Foreign Studies, discussed the iconography of Nagasaki's hata kites. Their diamond-shaped form is derived from the kites of South Asia, examples of which arrived in Nagasaki on Dutch trading vessels. Some 130 different hata designs have been recorded, each of which has specific symbolic significance. It has been suggested that some designs were sent aloft by Christians during the Edo period to signal the scheduling of secret gatherings.

The conference enabled a number of participants to float new theories. Svitlana Shiells, an independent scholar based in Vienna, proposed that Marc Chagall was heavily influenced by the imagery of Japanese kites flying in ukiyo-e prints. Yasuko Miyazaki, from Hiroshima Shudo University, suggested that the virtual collapse of the commercial market for hand-painted Japanese kites towards the close of the 20th century was due largely to the fact that the Ministry of Education dropped kite flying for boys from the official school curriculum. David M. Kahn,

a long-time collector and the author of this piece, observed that the complex imagery of Edo and Meiji period kites became greatly simplified in the course of the 20th century – and that many once common subjects vanished altogether in modern times. He also demonstrated how traditional kite imagery representing samurai in combat was adopted in the Meiji and early Showa periods to glorify modern soldiers engaging enemies in the Sino-Japanese, Russo-Japanese, and World War II conflicts.

During the conference, intriguing reference was made to so-called “luxury kites,” which would have been painted by professional artists rather than kite makers and created for display rather than flying. More research on this topic would be fascinating. There was also discussion about the need to examine not only the relationship between ukiyo-e prints and kite imagery, but also the Kabuki theater and kite imagery. Generally speaking, deeper exploration of the artistic qualities of early Japanese kites would also be a valuable exercise.

Conference organizer Laly is looking into the possibility of publishing a book based on the conference papers. Whether or not a book materializes, the conference certainly provided a welcome opportunity for a valuable exchange of ideas regarding an underappreciated facet of Japanese art.

A REPORT FROM PARIS

Radu Leca is a post-doctoral researcher at Heidelberg University and sent the following statement in late February after posting it on JAHF where I happened to read it. He is not a JASA member but was kind enough to allow me to publish his wonderful report.

Japon – Japonismes. Objets inspirés, 1867-2018 at the Musée des Arts Décoratifs takes a very wide stance on what constitutes Japonisme, which can be liberating although of course vague, and essentially provides a pretext for recapitulating the privileged position of the museum itself in shaping the narrative of Japonisme. Objects were placed in room-sized sections behind glass walls, mostly inaccessible to close viewing. In such a setup, hermeneutics gains priority, and indeed there were multiple tours winding its way through the three floors of the exhibition: the first was slow and numerous, focusing on delicious details of excellency in skill and of merits of French industry. The second was brisk and comprised of design students – a curator was providing them with concise overviews of the larger themes for which these objects are instructive – for example, a 2-minute run-through of the entire arc of Art Nouveaux under its various names. These two tours are representative of the main approaches in scholarship on Japonisme: one, mainstream, relies on familiar references and triumphant descriptions of successful adaptation of foreign motifs, with an almost exclusive focus on France and Western Europe. The second, more synthetic and specialized, places Japoniste objects within the larger narratives of design and cultural history. Other approaches should be possible, but are not encouraged in the exhibition: faraway objects, sparse captioning, dimmed lighting. The latter especially made it a struggle to use my monocle, which I nevertheless had to do extensively – it made me wonder what insights would other visitors obtain without this optical artifice.

The limits of the term Japonisme are tested in Foujita, *œuvres d'une vie* (1886-1968) at the Maison de la Culture du Japon à Paris, a version of the show that toured Japan last year. It is a surprisingly astute retrospective of the entire arc of Tsuguharu Foujita's work, attempting a holistic appreciation of his aesthetic searches in response to his biography.

The gallery of milky white nudes is magisterial, demonstrating the heights to which Foujita's art rose in developing a distinctive technique of reducing lines to their bare minimum, delighting in their unbroken curves. This technique was not far from Calder's wire portraits, a resonance implicitly acknowledged by a contemporary news reel showing Foujita and Calder as representatives of cutting-edge Parisian art sharing the muse Kiki. Another highlight is the corridor dedicated to Foujita's American travels, revealing a robust and bold exploration of different techniques and themes. In a sense, this was a willful leap by Foujita into the persona of a traveling painter, absorbing influences and experiences that supplied a freshness to his stylistic searches.

Of equal pertinence are two large paintings of scenes from the Pacific War, never before seen in France. They are accomplished works in their own right, succeeding in applying Foujita's talent in the portrayal of the body to a sombre palette that contrasts with the baroque composition of twisting bodies. The structure is modular, almost each human figure forming a different narrative unit, like an assembly of vignettes of extreme human suffering and stretching of the limits of despair. In this sense they are challenging the propagandistic message which their title announces: the pathos formulae overflow

their function as illustration of the war effort and become studies of the definition of humanity itself in the most strenuous of circumstances. In that sense they belong to the same family as *The Raft of the Medusa*. These paintings, however, lie at the heart of the controversy that surrounded Foujita over his ethical responsibility of collaborating with the military, which has affected the evaluation of this particular section of Foujita's oeuvre. It is therefore particularly heartening to see that a lengthy conversation on these war paintings between Laurence Bertrand Dorléac, Michael Lucken and Yōko Hayashi has been included in the French-language catalogue, which is overall wonderfully produced, although a larger format would have done more justice to the size of most paintings included.

It was when examining one of these war paintings with my monocle that I was interrupted by a security guard which had never before seen such an instrument, and then by the security warden who forbade me to use it, forcing me to march to the entrance desk and to explain that a monocle is used for a different purpose than to take photographs. It made me think of the politics of vision that underlies our perception of Foujita's work. In this case his achievements are framed into the celebration of his connection to France, apotheosized in the last room dedicated to the final stage of his artistic production. Indeed, with such an artist, the term Japonisme is insufficient to describe neither the degree to which he fused Japanese and European visualities nor the overall melange of influences that shaped his work.

Foujita was a transnational painter, and as such his work can not be circumscribed to either the French or the Japanese narrative, which has been the case so far. What we are missing, for example, is the South American perspective, not just more works from that period but an understanding of Foujita's relationship to aesthetic trajectories within South America at the time. And research on Foujita in English is still scarce compared to that in French and Japanese, and would be helped by an English-language exhibition – Foujita's New York period, for example, deserves an exploration of its own.

Discussion of such transnational art always risks being circumscribed to a single narrative. One solution is to edit collective treatments of a common topic, such as the forthcoming Encyclopaedia of Japonisme in the Austro-Hungarian Monarchy. Another is to venture into varied ways of doing research that adapts to the materials under study, such as Christine Guth did for example in *Longfellow's Tattoos*. The two exhibitions in Paris show that the idea of Japanese art is always under discussion and rallied to shifting agendas.

NATIONAL MUSEUM OF SCOTLAND HAS NEW PERMANENT GALLERY

(NEWS PROVIDED BY DR. ROSINA BUCKLAND)

The new gallery is Exploring East Asia. This is one of three new galleries that form the final stage of the National Museum of Scotland's 15-year, £80-million transformation.

The gallery contains dedicated displays on China, Japan and Korea, exploring the distinct traditions of each, and at several points, both physical and digital, brings the three cultures together, examining shared aspects of technology, materials and thematic content. In addition to a regularly changing display of woodblock prints, for the first time ever the Museum now presents examples of Japanese painting, including the remarkable handscroll painting by Furuyama Moromasa (on loan from Edinburgh City Council).

— (Editor's note: Dr. Rosina Buckland is now the new Curator of Art and Culture at the Royal Ontario Museum in Toronto, Canada.)

LEARNING A NEW SKILL

(NEWS FROM THE EDITOR)

If you've purchased a Japanese ceramic and it came with the artist's signed box (a tomobako), you know that it also came with ties that once undone, require knowledge to re-tie them the Japanese way. Fortunately Joan Mirviss' gallery has posted a video showing how to do so. Go to:

<http://www.mirviss.com/video/tomobako>.

And remember, practice makes perfect.

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
Royal Celebrations: Japanese Prints and Postcards
Through September 15, 2019

Cambridge, Massachusetts

Harvard Art Museums
32 Quincy Street
www.harvardartmuseums.org
Prince Shōtoku: The Secrets Within Japan on Paper
Through August 11, 2019

Chicago, Illinois

Art Institute of Chicago
111 South Michigan Avenue
Tel: 312-443-3600; www.artic.edu
Connoisseurship of Japanese Prints.
Until June 23, 2019
Yokohama-e: Ninetenth Century Prints of Americans in Japan.
June 29 – September 15, 2019

Cleveland, Ohio

Cleveland Museum of Art
11150 East Boulevard
Tel: 216-421-7340;
www.clevelandart.org
Shinto: Discovery of the Divine in Japanese Art
Through June 30, 2019

Dallas, Texas

Crow Museum of Asian Art at the University of Texas, Dallas
2010 Flora Street
Tel: 214-979-6440;
www.crowcollection.org
Hands and Earth: Contemporary Japanese Ceramic
Through January 5, 2020
Features 35 artists, including ceramics by seven Living National Treasures. From the collection of Carol and Jeffrey Horvitz.

Delray Beach, Florida

Morikami Museum and Japanese Gardens
4000 Morikami Park Road

Tel: 561-495-0233;
www.morikami.org
Falling Water, Soaring Kites
Through August 11, 2019

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street
Tel: 808-532-8741;
www.honoluluuseum.org
Blue Prints: the Early Influence of Modern Chemistry Upon Woodblock Printmaking
Through July 14, 2019
Something Borrowed, Something Blue: Monochromatic Prints in 20th-Century Japan
July 20 – September 15, 2019

Indianapolis, Indiana

Newfields / Indianapolis Museum of Art
4000 Michigan Road
Tel: 317-923-1331;
www.imamuseum.org
Making Faces: the Remarkable Masks of Master Bidou Yamaguchi
September 7, 2019 – February 3, 2020
Fashion Redefined: Miyake, Kawakubo, Yamamoto
Through January 5, 2020
Nihontō: The Samurai Sword and 47 Rōnin
Through November 17, 2019

Kansas City, Missouri

Nelson-Atkins Museum
4525 Oak Street
Tel: 816-751-1278;
www.nelson-atkins.org
Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection
Through July 28, 2019

Lake Charles, Louisiana

Historic City Hall Arts and Cultural Center
1001 Ryan Street
<http://www.cityoflakecharles.com/department/division.php?structureid=75>
Nature, Tradition, and Innovation: Contemporary Japanese Ceramics
Nov. 17, 2018 – February 9, 2019

Los Angeles, California

Los Angeles County Museum of Art
Pavilion of Japanese Art
5905 Wilshire Blvd.
Tel: 323-857-6000; www.lacma.org
Every Living Thing: Animals in Japanese Art
September 22 – December 8, 2019

Minneapolis, Minnesota

Minneapolis Institute of Art
2400 Third Avenue South
new.artsmia.org
Living Clay: Artists Respond to Nature
Through December 8, 2019
Highlights the work of more than a dozen living Japanese women clay artists whose primarily nonfunctional works represent diverse evocations of or responses to the natural world.

Newark, New Jersey

Newark Museum
49 Washington Street
www.newarkmuseum.org
Kimono Re-Fashioned: 1870s – Now!
October 13, 2018 – January 6, 2019
Beyond Zen: Japanese Buddhist Baroque
Opening September, 2019

New York, New York

Asia Society
725 Park Avenue
Tel: 212-288-6400;
www.asiasociety.org/new-york
No Japanese art exhibits scheduled at this time.
Japan Society
333 East 47th Street
www.japansociety.org
No Japanese art exhibits scheduled at this time.

Metropolitan Museum of Art

1000 Fifth Avenue @82nd Street
Tel: 212-535-7710;
www.metmuseum.org
Kyoto: Capital of Artistic Imagination
July 24, 2019 – January 26, 2020

Pasadena, California

USC Pacific Asia Museum
Tsuruya Kōkei: Modern Kabuki Prints Revised & Revisited.
Through July 14, 2019
The complete collection of the artist's actor prints from 1984-1993.

Philadelphia, Pennsylvania

Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
Tel: 215-763-8100;
www.philamuseum.org
Yoshitoshi: Spirit and Spectacle
Through August 18, 2019

Portland, Oregon

Portland Art Museum
1219 SW Park Avenue
www.portlandartmuseum.com
No Japanese art exhibit scheduled at this time.

San Antonio, Texas

San Antonio Museum of Art
200 W. Jones
The Magic of Clay and Fire: Japanese Contemporary Ceramics
Through April 19, 2020
Ceramics from the private collections of Allen Bennett, Susan L. and CJ Peters, and Carol and Jeffrey Horvitz.

San Diego, California

International Mingei Museum
1439 El Prado, Balboa Park
Tel: 619-239-0003; www.mingei.org
Closed for renovation until 2020.

San Diego Museum of Art

1450 El Prado, Balboa Park
Tel: 619-696-1921; www.sdmart.org
The Beauty of Japan: from Ancient to Modern Aesthetics
The first rotation of Japanese art in the newly renovated Gallery 8. Rotations will occur twice yearly.

San Francisco, California

Asian Art Museum
200 Larkin Street
Tel: 415-581-3500;
www.asianart.org
Tattoos in Japanese Prints
Through August 18, 2019

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

Dallas, Texas

Crow Museum of Asian Art at the University of Texas, Dallas
2010 Flora Street
Tel: 214-979-6440;
www.crowcollection.org

Hands and Earth: Contemporary Japanese Ceramic

Through January 5, 2020
Features 35 artists, including ceramics by seven Living National Treasures. Free from the collection of Carol and Jeffrey Horvitz.

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
Painting the Classics
Through November 17, 2019

National Gallery of Art
Located between 3rd and 9th Streets along Constitution Avenue NW

The Life of Animals in Japanese Art June 2 – August 18, 2019.

A selection of some 300 works, drawn from Japanese and American public and private collections, includes seven that are designated as Important Cultural Property by the Japanese government. The artists represented range from Sesson Shūkei, Itō Jakuchū, Soga Shōhaku, Katsushika Hokusai, Utagawa Kuniyoshi, to Okamoto Tarō, Kusama Yayoi, Issey Miyake, Nara Yoshitomo, and Murakami Takashi. Covering 18,000 square feet in the East Building Concourse, the exhibition is organized into thematic sections that explore the various roles animals have played in the art of Japan. A fully illustrated catalog is published in association with Princeton University Press.

EUROPE

London, England

British Museum
Great Russell Street
www.britishmuseum.org

Manga

Through Aug 26, 2019.

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> and click on Museums. 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>

National Museum of Modern Art
Okazaki Enshoji-cho, Sakyo-ku,
Kyoto 606-8344
info@ma7.momak.go.jp; <http://www.momak.go.jp/English/>

Tokyo

Idemitsu Museum of Art,
Marunouchi
9th Floor, Teigeki Bldg., 3-1-1,
Marunouchi, Chiyoda-ku
<http://www.idemitsu.com/museum/index.html>

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
General information in English:
www.musee-tomo.or.jp/info_english.html

Kamoda Sohoji

Through July 21, 2019

Ōta Memorial Museum of Art

1-10-10 Jingumae, Shibuya-ku
Tel: 03-3403-0880; www.ukiyoe-ota-muse.jp/index-E.html
Utagawa Hiroshige
September 1 – 24; September 29 – October 28, 2018

Suntory Museum of Art

Tokyo Midtown Gardenside 9-7-4-Akasa Minato-ku
Tokyo 107-8643
For a list of future exhibits, go to: <http://www.suntory.com/sma/exhibition/future.html>

In the Country of Fans, Japan

November 28 – January 20, 2019

Tokyo National Museum

13-9 Ueno Park, Taito-ku
Tokyo 110-8712; 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

Gallery Exhibitions

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
Open Monday – Saturday, 11a.m. – 6p.m.

Ethereal Clay.

June 13 – July 21, 2019
A solo exhibit of some 50 works by clay artist Shin Fujihara from the early 1980s to the late 2000s.

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor
Tel: 212-799-4021; www.mirviss.com

Kishi Eiko and Ogata Kamio
September 10 – October 25, 2019
Kaneta Masanao and Nishihata Tadashi
November 5 – December 20, 2019

Onishi Gallery

521 West 26th Street
Tel: 212-695-8035; www.onishigallery.com

Ronin Gallery

Gallery is moving; online or call for appointment.
New gallery will open mid-July.

Scholten Japanese Art

145 West 58th Street, Suite 6D
www.scholten-japanese-art.com ;
Tel: 212-585-0474

Erik Thomsen Gallery

23 East 67th Street
Tel: 212-288-2588
Modern Japanese Screens.
Through June 28.

Koichi Yanagi Oriental Fine Arts

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

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 November 1, 2019.

JASA EVENTS

All members should be receiving the JASA Calendar via email. If you have questions, please contact Cheryl Gall, membership coordinator by email: jasa@japaneseartsoc.org, or by phone: 781-862-8558.

Japanese Art Society of America Newsletter
P.O. Box 394
Lexington, MA 02420



Takagaki Atsushi (b. 1946), *Equilibrium*, 2013, scarlet celadon-glazed stoneware, 20 3/4 x 15 x 10 5/8 in. Photography by Richard Goodbody. Image courtesy of Joan B Mirviss LTD.
From the collection of Carol and Jeffrey Horvitz.

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MEMBER SHIP					
General Dues	\$7,020	\$22,555	\$6,460	\$11,235	\$47,270
Chrysanthemum (\$1,000)	\$1,000	-	-	-	\$1,000
Benefactors	\$1,000	\$4,000	\$2,000	\$4,500	\$11,500
TRIPS/VISITS	\$665	\$11,170	\$7,750	\$5,200	\$24,785
PROGRAMS DONATIONS	\$200	\$1,695	\$660	\$310	\$2,865
ANNUAL FUND	\$1,700	-	-	\$3,505	\$5,205
50TH ANNIVERSARY FUND	\$4,000	-	-	\$5,000	\$9,000
INTEREST: Savings Account BofA	\$10	\$10	\$10	\$25	\$55
JASA INCOME TOTAL	\$15,595	\$39,430	\$16,880	\$29,775	\$101,680
JASA EXPENSES					
ADMINISTRATION	\$(7,070)	\$(7,980)	\$(4,260)	\$(7,440)	\$(26,750)
PROGRAMS EXPENSES	\$(5,455)	\$(57)	-	\$(2,252)	\$(7,763)
TRIPS/VISITS	\$(98)	\$(398)	\$(2,291)	\$(16,034)	\$(18,820)
NEWSLETTER	\$(1,854)	\$(920)	-	\$(2,346)	\$(5,120)
CHINO KAORI PRIZE	-	-	\$(1,000)	-	\$(1,000)
MEMBERSHIP BROCHURE	-	-	-	-	-
OFFICE SUPPLIES, ADMINISTRATIVE	\$(914)	\$(524)	\$(219)	\$(1,495)	\$(3,152)
GENERAL POSTAGE/MAILING	\$(866)	\$(207)	\$(784)	\$(747)	\$(2,603)
PO BOX, STORAGE	\$(1,477)	\$(112)	-	-	\$(1,589)
BANK FEES: CREDIT CARD, PAY PAL, SERVICE	\$(818)	\$(1,022)	\$(914)	\$(408)	\$(3,161)
WEBSITE/ONLINE MARKETING/ADV	\$(1,588)	\$(35)	\$(300)	\$(1,050)	\$(2,973)
TAX PREPARATION	-	\$(1,936)	-	-	\$(1,936)
JASA EXPENSES TOTAL	\$(20,138)	\$(13,191)	\$(9,767)	\$(31,772)	\$(74,868)
JASA INCOME MINUS EXPENSES	\$4,543	\$26,239	\$7,113	\$1,997	\$26,812
IMPRESSIONS INCOME					
Book/Catalogue Sales/Imp 1-38/Ellsworth	\$3,318	\$979	\$325	\$157	\$4,779
IMPRESSIONS					
Ads #38	-	-	-	-	-
Imp #39 Ads, Sales and Donations	\$23,613	\$17,384	\$1,657	\$506	\$43,160
Imp #40 Ads, Sales and Donations	\$2,000	\$4,423	\$19,000	\$61,884	\$87,307
Imp #41 Ads, Sales and Donations	-	-	-	\$2,000	\$2,000
Jstor	-	-	-	-	-
IMPRESSIONS INCOME TOTAL	\$28,931	\$22,787	\$20,982	\$64,547	\$137,247
IMPRESSIONS EXPENSES					
Expenses Ellsworth	\$(1,400)	-	-	-	\$(1,400)
Expenses Imp 1-38	-	\$(342)	-	-	\$(342)
Expenses #39	\$(36,925)	\$(13,428)	\$(19,351.27)	-	\$(69,704)
Expenses #40	\$(26,322)	\$(12,114)	\$(13,529.57)	\$(23,028)	\$(74,993)
Expenses #41	-	-	-	\$(1,674)	\$(1,674)
Advertising	\$(1,250)	-	-	-	\$(1,250)
Shipping/Copy Fees	\$(605)	\$(1,054)	\$(22)	\$(238)	\$(1,919)
IMPRESSIONS EXPENSES TOTAL	\$(66,502)	\$(26,938)	\$(32,903)	\$(24,940)	\$(151,282)
IMPRESSIONS INCOME MINUS EXPENSES	\$(37,570)	\$(4,151)	\$(11,921)	\$(39,607)	\$(14,035)
CASH ON HAND IN BOFA CHECKING ACCOUNT	\$17,718	\$40,331	\$34,701	\$68,327	
CASH ON HAND IN BOFA SAVINGS ACCOUNT	\$124,239	\$124,248	\$124,257	\$124,281	
CASH ON HAND IN 50TH ANNIVERSARY FUND	\$9,001	\$9,001	\$9,002	\$14,003	