

JAPANESE ART SOCIETY OF AMERICA



FEATURES

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LETTER FROM THE PRESIDENT

Dear Fellow JASA Members

The COVID-19 crisis has upended life for all of us, and the first thing I want to do is express my sincere hope that you are safe and well. I know there have been painful losses within the extended JASA family, and my thoughts are with everyone who has suffered during this terrible pandemic.

The crisis has hit all cultural organizations hard, and JASA is no exception. Nevertheless, we continue to work diligently to deliver value to you, our members, knowing that Japanese art can be a source of great comfort and respite during these fraught times.

I'm especially proud of our Program Committee – Victoria Melendez, Amy Poster and Allison Tolman – who quickly swung into action to make on-line resources available to our members, including special lectures, tours and other activities. I hope you have been able to access the on-line series of lectures on Painting Edo, the magnificent exhibition of Edo paintings gifted by Robert and Betsy Feinberg to the Harvard Art Museums. In addition, several of our valued Impressions advertisers are hosting on-line activities that we are pleased to bring to your attention as well.

And speaking of Impressions, work continues at full speed on issue 42, which will include fascinating articles on Japanese storage boxes (tomobako), prints from the Dirks collection, and other tantalizing topics. Of course, the issue also will include plenty of gorgeous illustrations that make reading our journal such a pleasure. As always, we profusely thank our donors and advertisers for making this quality publication possible, as well as the outstanding editorial and production team led by Julia Meech. We expect issue 42 to be available in early 2021 to members who have paid their membership dues – so please don't forget to renew when you receive your notices later this year!

We are also extremely grateful to our newsletter editor, Susan Peters, who has once again put out a masterful publication, this time under trying conditions due to the COVID crisis. You'll find some fascinating articles in this issue, including a report by JASA Board member David Kahn of a special exhibition of Japanese folk art (mingei) organized last year in a small museum near Lugano, Switzerland. The 2019 JASA Financial Report is also included in this newsletter.

Thank you, as always, for your continued support of JASA, which makes it possible for us to do so much to bring the joys and pleasures of Japanese art to a wide and appreciative audience. We hope you will continue to support our volunteer-run organization in the months and years ahead. Now more than ever, we need the arts – and JASA – in our lives.

Warm regards.
Wilson Grabill

ON THE COVER



Nō Costume with Design of Snow-Covered Willows and Swallowtail Butterflies.
Momoyama period (1573--1615), late 1500's
Silk: plain-weave; embroidery; gold and silver leaf.
Kasuga Jinja, Seki, Gifu Prefecture; Important Cultural Property
Photo courtesy of the Cleveland Museum of Art

WELCOME NEW MEMBERS!

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

Ms. Talia Andrei, Sleepy Hollow NY
Ms. Susan Archer, Groton CT
Mr. Daria Askari, New York NY
Ms. Beverly Berman, Concord MA
Ms. Lucy Birmingham, Studio City CA
Ms. Martha Blackwelder, New York NY
Mr. Stanley Boorman, Carmel NY
Mr. Dorrان Boyle, Claremont CA
Ms. Kit Brooks, Washington DC
Ms. Sawako Chang, Forest Hills NY
Mr. James Descrosiers, Jamaica Plain MA
Ms. Georgia Dorey, New York NY
Ms. Nicole Fabricand-Person, Philadelphia PA
Ms. Stephanie Feingold, White Plains NY
Ms. Barbara File, Mount Kisco NY
Mr. On Tsun, Fung, Long Island City NY
Ms. Meredith Haddock, Nashville TN
Mr. Ryan Hart, New York NY
Mr. Steve Koppich, Aameda CA
Ms. Susan W. Kornhaber, Tucson AZ
Mr. Gary Levine, New York NY
Prof. Melissa McCormick, Cambridge MA
Mr. Max Moerman, New York NY
Ms. Shunyo Morgan, Chappaqua, NY
Mr. Richard Myers, Doylestown PA
Ms. Ellen N. Phillips, Brooklyn NY
Mr. Gregory Potts, Alameda CA
Ms. Maria Puzyreva, Jersey City NJ
Ms. Julia Rendell, Boston MA
Ms. Rae Rosen, Mission Viejo CA
Mr. Gary E. Rosenberg, Forest Hills NY
Ms. Carol Childers Seferi, New York NY
Dr. Doris Shay, Hilton Head Island, SC
Ms. Kari Shepherdson-Scott, St. Paul MN
Ms. Yayoi Shinoda, Prairie Village, KS
Ms. Ann Sievers, West Hartford CT
Mr. Andrew Solomon, New York NY
Mr. Vlad Vasilescu, Rancho Palos Verdes CA
Mr. Christopher Wancura, New York, NY
Ms. Kimberly Woodward, Stamford CT
Ms. Ruth Jane Zuckerman, New York NY
Mr. Roger Warner, Manchester by the Sea MA

JASA BIDS FAREWELL

Douglas Henry Barr
1951-2020



Doug Barr.
Photo courtesy of Elaine Barr

JASA lost one of its most enthusiastic collectors and supporters of Japanese art with the passing of Doug Barr on March 27th, succumbing to heart failure at the age of 68 after a long and stubborn fight with increasingly complex health issues. Doug, and his beloved wife Elaine, have been long-time members of the Cleveland Print Club as well as JASA, and frequent philanthropic supporters of curators and museums including (but not limited to), The Allen Memorial Art Museum at Oberlin College, The Cleveland Museum of Art, Minneapolis Institute of Art, The Ringling Museum of Art, and The Toledo Museum of Art, as well as serving on multiple local hospital boards. Doug held degrees in photo science and business management that he put to good use as the owner and President of his company, Ohio School Pictures. In addition to collecting Japanese art, Doug collected cars, collected antique watches and clocks (sometimes repairing the clocks himself), and loved long-distance biking. After retiring in 2011 he channeled his seemingly boundless energy into mentoring younger professionals in business, and seeking out projects related to Japanese art. Doug explored a variety of aspects of Japanese art and culture, assembling a collection of Japanese clocks and export porcelain before focusing on 20th century paintings and shin-hanga woodblock prints. The prints and paintings were carefully stored in a gallery he built in his basement that is reminiscent of a modest Tokyo art gallery. A collector to the core—Doug was seeking new acquisitions up until the last week of his life.

By Katherine Martin

(Editor's Note: Those of you who were able to participate in a JASA weekend in Chicago a number of years ago might remember Doug. As we were touring George Mann's home and exploring his print collection, Doug was an exuberant participant! And in 2013, Doug and his wife hosted JASA at their home to share their wonderful collection/s.)

Lea Snider
1925 – 2020

JASA member Lea Snider developed a deep interest in Japanese and Korean art during her time living overseas. After moving to New York in 1979, she became a recognized dealer in, and expert on, Japanese and Korean folk art. She also curated acclaimed exhibitions on Japanese antique shop signs and Korean folk art, with accompanying book publications. In New York, Lea served on the Board of Directors of The Korea Society, which hosted an exhibition in 2014 of her collection of Korean art.

— IN MEMORIAM —

By Susan L. Peters, Editor

Tanaka Ryōhei 1933 October 9, 2019

Many years ago, when I first became interested in Japanese prints and began collecting them, I was introduced by JASA Board member (and former JASA president) Allison Tolman to the work of Tanaka Ryōhei. I was drawn to his rural scenes, the thatched roof farmhouses, and places in Kyoto that expressed a love for Japan and for what I thought of as “the real” Japan. Using a mainly black and white palette, his meticulous copperplate etchings exhibited a unique talent for creating the textures of straw, wood, trees, plants, and stone, as well as sense of “place.” With exquisite detailing, this largely self-taught artist explored the various possibilities of subtlety and atmosphere that the etching medium allowed at the hand of a master. He rarely included color and rarely included a human presence – the landscape spoke for itself. However, the prints where he used color are magnificent and treasured by collectors and museums.

Tanaka was born in 1933 in Takatsuki City, Osaka, and his art career began in 1963. He and his family lived in the house where he was born and raised, near Kyoto. When he married, his bride joined him in the family home. In 1969 he had a studio built next to this home, and it was in this studio that he created and singlehandedly printed every edition of his 770 works, some 100,000 prints, his entire oeuvre. The subject matter of his prints was often drawn from villages in that same Kansai area, and in 1995 he began working on a series of prints showing different locations in Kyoto.

Fortunately for Tanaka’s admirers, Chris Van Otterloo has created a catalog of his work, selecting 130 prints for *Tanaka Ryōhei: Etchings of Rural Japan*, published by Hotei. It is beautifully done, quite affordable, and includes much biographical information along with photos from his private life.

Tanaka created the print (etching and aquatint) on the back cover of this newsletter in 1997, in an edition of 150. It is 21 by 17 cm and titled “Rakushisha,” an image of a hermitage in the district of Arashiyama, west of Kyoto. To quote Van Otterloo, “It was built by the haiku poet and recluse Mukai Kyorai (1651 – 1704), a prominent disciple of the great haiku poet Matsuo Bashō (1644 – 1694). The name Rakushisha means hut of the fallen persimmons. Kyorai gave this name to his dwelling upon waking up after a stormy night to find that most of the persimmons in his garden had fallen from the trees.” The straw hat and raincoat hanging to the right of the door indicate the resident is in.

Art Historian John A. Stevenson

Cynthea Bogel, wife of John Stevenson, has reported his death on March 23. He leaves a superb body of scholarly work, among which are the following and are probably on your book shelves: *Yoshitoshi’s Women*; *Yoshitoshi’s One Hundred Aspects of the Moon*; *Japanese Kite Prints*; and *Masami Teraoka: the Floating World Comes of Age*.

NEW BOOK ON CONTEMPORARY JAPANESE CERAMICS The Allure of Japanese Contemporary Clay

By Susan L. Peters,
Editor

Published
November,
2019, by
Mitsumura
Suiko Shoin of
Kyoto; written
in English and
Japanese.

The need for
this bilingual
book became
clear during
a panel
discussion
held at the

Gardiner Museum in Toronto in spring of 2018 between clay artist Kondō Takahiro and Joan Mirviss. The resulting book explores the historic, artistic, economic, and social factors that have effectuated the booming interest in contemporary Japanese ceramics, most particularly in the United States. Over 60 museums in the U.S. alone, as well as many museums and collectors around the globe, collect this art form.

The publication includes more than one hundred illustrations of artwork and exhibitions in prominent American museums and the homes of private collectors who live with their ceramic collection on a daily basis. Reflecting on the state of the clay art field in Japan, Mirviss then focuses on twelve pioneering artists in the second section of the book, taking into consideration both their heritage and/or academic background as well as their genius for balancing tradition with innovation.

In the U.S., the book can be ordered at present by contacting: director@mirviss.com. It can also be ordered from Amazon.co.jp



INTREPID WARRIORS ATTEND ASIA WEEK 2020

In spite of warnings of COVID-19, a number of members of The Friends of Asian Art from Houston's MFA, made the trip to New York for (what turned out to be) a short Asia Week. Dai Ichi's gallery director Beatrice Chang (far left) was impressed and sent a photo of the tough travel (and avid collectors) attendees. Curator Bradley Bailey points out a piece that caught his eye.



CONGRATULATIONS!

JASA member Helen Rindsberg is the American recipient of the 2019 Kaneko Award.

The award was established in 2017 to commemorate the 100th anniversary of the founding of the America Japan Society of Tokyo (AJST). It is named for its first president, Count Kentaro Kaneko. The Award is given to those who have worked for many years to promote people-to-people exchanges between Japan and the United States, especially people who have worked at the grass roots level. The Japan America Society of Greater Cincinnati nominated Ms. Rindsberg for her work teaching Japanese art history at the university level and serving as President

of the Cincinnati Asian Art Society and Director of the Cincinnati Dayton Taiko Group. For the past fifteen years she has been a docent at the Cincinnati Art Museum where she has trained docents on Japanese art and aesthetics. She and her husband collect Japanese kimonos, hanging scrolls, books and Edo-era wood-block prints. For thirty years they have been "home stay parents" to sixteen Japanese students and three teachers who fondly call them "American Mama and American Papa." They are the proud "grandparents" to 25 of their home stay's children.

For more information go to: <http://helenrindsberg.myiglou.com/kaneko/index/html>

OPENED THEN CLOSED (TEMPORARILY)

The reimagined and reinstalled Seattle Asian Art Museum opened to the public inaugurating a new era for one of the few museums in North America dedicated exclusively to Asian art. With an historic 1933 Art Deco building that has been enhanced by the Seattle-based firm LMN Architects, the museum now features a completely new thematic presentation of the Seattle Art Museum's major collection of Asian art, in an unparalleled visitor-centered installation that makes connections across geography and embraces the complexity of its vast and profound subject.

Other features include a large new gallery for special exhibitions, a dedicated education space to serve thousands of students a year, and an important conservation center for Asian paintings.

And then, like every other museum, SAAM had to close due to COVID-19. As soon as Seattle gets the word, the museum will reopen. Check the museum website regularly for current information: <http://www.seattleartmuseum.org/visit/asian-art-museum>

KYOTO: CAPITAL OF ARTISTIC IMAGINATION

The Metropolitan Museum of Art in New York has posted that the above named, and currently closed, exhibition (which was to close August 2) will be extended. The new exact dates are not known as of yet, and therefore one will need to check the Met website – www.metmuseum.org -- regularly.

JASA EVENTS

We are looking forward to the time when JASA programs can be announced, but at the time of this printing, COVID-19 is keeping JASA and everyone else on hold.

Be safe, be well!

SHINTO: DISCOVERY OF THE DIVINE IN JAPANESE ART

By Emily Sano

This exhibit was on view at the Cleveland Museum of Art from April 9-June 30, 2019, and represented a staggering accomplishment on the part of the museum and its Curator of Japanese Art, Sinéad Vilbar. Prior to the advent of Buddhism in the 6th century, the Japanese believed that a divine spirit called Kami resided within natural objects and phenomena. The exhibition examined religious art that paired the veneration of specific kami with corresponding Buddhist deities. Tremendous effort and time is required to understand how worshippers visualized kami and the special rituals that defined their functions. Ten years in the making, this exhibition grew from a seed planted during Dr. Vilbar's graduate studies at the Princeton University, when the university acquired a Shinto sculpture. In 2009, Dr. Vilbar won a one-month research fellowship at the Nara National Museum to study Shinto art, during which she conceived of the exhibition. Over the years, she and Professor Kevin Carr explored the interrelationship between the kami and Buddhism.

The exhibition catalogue elegantly conveys the knowledge they amassed, and it is essential for anyone interested in classical Japanese art and culture. It's available from Amazon and the museum bookstore. The Nō robe on the cover of this newsletter is from this exhibit.

The exhibition included 108 art works, divided into two rotations to avoid over-exposing the works to light. The topically-arranged galleries guided visitors through the many different ideas behind the production of Shinto arts. The gallery "Entertaining the Gods," displayed Bugaku costumes and masks, and screen paintings of Bugaku performances, as well as horse racing, and archery contests that were festive events at Shinto shrines and Buddhist temples.

A section called "Gods and Great Houses" gave focus to the Kasuga shrine established by the elite Fujiwara family in Nara. The shrine has four deities which all have a Buddhist and Shinto form, reflecting prevailing beliefs. Established after a deity appeared riding on the back of a deer, Kasuga remains a major site for tourists to view its architecture with overhanging roofs, the many bronze lamps, and the herds of deer roaming free on the property. And, the section "Gods Embodied" presents examples of kami given human form in sculptures inspired by the works of Buddhist art. Pairs of Lion Dogs typically stand as guardians at the entrance to Shrines, with portraits of imaginary Shinto kami, such as Hachiman ("God of War"), who appear dressed as a Buddhist monk. The sculpture, "Seated Tenjin, 1259," an Important Cultural Property, masterfully depicts a man who became deified after death to exact revenge on his enemies.

The remaining sections explored unusual Kami, such as "En no Gyoja", the founder of austere practices called Shugendo, and "Zao Gongen" the guardian deity of Mt. Kinpu, paintings of pilgrimages to sacred sites such as Nachi (site of a magnificent waterfall), numerous shrine festivals, and other paintings that combine Shinto Kami and Buddhist deities in mandala forms. The lacquer writing boxes and cosmetic sets, swords, and musical instruments displayed the exceptional craftsmanship and luxurious materials used to honor Japan's native kami.

The exhibition catalogue, available from Amazon and the museum bookstore, elegantly conveys the knowledge the curators amassed, and it is an essential purchase for anyone interested in classical Japanese art and culture. *The image of the Nō robe on the newsletter cover is from this exhibit.*

JASA MEMBER REPORT

Riconsiderando il Mingei, by David M. Kahn

Jeffrey Montgomery's collection of Mingei, Japanese folk art, is well known and has been shown in more than thirty museum exhibitions around the world. The Museo Vincenzo Vela in Ligornetto, just outside Lugano, Switzerland, became the latest museum to host the collection October 13, 2019 – March 8, 2020. The exhibition, *Giapponne: L'Arte nel Quotidiano*, titled in English by the museum as *Crafted Japan*, was accompanied by a fascinating conference, *Riconsiderando il Mingei*, October 25 – 26, 2019.

The conference was developed in collaboration with the Universität Zürich. Professor Doctor Hans Bjarne Thomsen of the university's faculty was the key person responsible for organizing the event. He is the brother of former JASA board member, Erik Thompson. Conference participants hailed from Europe, Japan, China, and the United States. Among the notables were: Tamae Sagi, granddaughter of famed 20th century potter Kawai Kanjiro and curator of the Kawai Kanjiro House museum in Kyoto; Professor Doctor Yoshikuni

Yanagi, a great nephew of the founder of the Nihon Mingeikan in Tokyo, Sōetsu Yanagi, and an expert on Okinawan textiles; as well as Mira Nakashima-Yarnall, daughter of American furniture maker George Nakashima. Numerous graduate students from the Universität Zürich and the Università degli Studi di Milano were also in attendance, all of whom are studying various aspects of Mingei.

Yanagi Sōetsu was the father of not only the Nihon Mingeikan but also what is thought of as the Mingei movement. During the pre-World War II period, he advocated for the appreciation of Japan's traditional crafts, which had been largely ignored up until then by tastemakers. Yanagi argued that the powerful beauty of everyday articles was in large part due to the fact that they were created by anonymous craftspeople following in the footsteps of their ancestors to serve local people's quotidian needs. The items' lack of sophistication, in Yanagi's view, was an essential part of their



charm. Modern critics, including participants at the conference such as Hans Thompson and Dr. Kim Brandt of Columbia University, debunked many of Yanagi's notions. They argue, for example, that the vast majority of craftspeople Yanagi wrote about were not, in fact, anonymous. Yanagi may not have known who they were, but their contemporary neighbors and patrons surely did. In addition, most articles categorized today as Mingei were produced to sell, sometimes in markets a great distance from their makers. If one glances at Mingei treasures in any of the innumerable publications of the *Nihon Mingeikan*, it is also quite evident that the vast majority of items illustrated are quite sophisticated in their use of materials, design motifs, and fabrication techniques.

While many of Yanagi's theories about the origin and production of Mingei may have become dated today, we do owe him a tremendous debt of gratitude for having increased the visibility of Japanese folk crafts – in addition to those of other nations as well. Aside from the intellectual stimulation provided by the conference, the great treat of traveling to Ligornetto was the opportunity to see so many of Jeffrey Montgomery's treasures first hand.

Previously, this writer had only seen a display of his ceramics, "Quiet Beauty, Fifty Centuries of Japanese Folk Ceramics," at the Bard Center in New York way back in 2003. Included in the Museo Vicenza Vela show were over 200 wonderful items. Among them were a number that had never been exhibited previously such as a pair of enormous, 24-foot-wide, painted cotton banners. Their large size had made it difficult to display them in the past and in this case they were mounted in a corridor one at a time in rotation. They are in the style of *nobori* hung by families, along with *koi*-shaped windsocks, in front of homes to celebrate Boy's Day. The

occasion takes place on May 5 each year. The two Montgomery banners are thought to have been commissioned for a Shinto shrine in Kyushu and are dated 1888. The one on display at the time of my visit depicted a battle from the Japanese Civil War tale the *Taiheiki*.

Jeffery Montgomery's discerning eye is reflected in all of the artifacts that were on display in Ligornetto. The ceramics, metalwork, sculpture, masks and other items were clearly chosen with great care. As Montgomery himself points out, many of the items were acquired decades ago and have become great rarities today. Among my favorites was a magnificent Seto *hibachi* decorated with blue and rust-colored vertical stripes and a very large Seto *tokkuri* ornamented with a swirling pattern painted in brown underglaze iron oxide. The *Nihon Mingeikan* has a similar *tokkuri*. The marvelous *tsustugaki futongawa* hung throughout the exhibition were also extraordinary for their bold patterns and amazing state of preservation. Many *futongawa* were originally parts of wedding trousseaux and were tucked away for safekeeping. This ended up making them available for our enjoyment today.

Montgomery is obviously on the prowl for quality items that pop up on the market today. At one point during the conference I was gazing at an image of a *tokkuri* that was coming up for auction in London. Montgomery glanced over at my iPhone and clearly was already familiar with the piece. "Better buy it," he advised. When I protested that it would be very expensive, he responded that after a few days you forget about the cost.

A beautifully illustrated catalog in Italian and English was published in conjunction with the exhibition. Copies may be ordered by contacting the Museo Vicenza Vela at museo.vela@bak.admin.ch.

JASA PROGRAM REPORTS

The Discovery of Style in Sixteenth-century Eastern Japan

On December 9, Dr. Aaron Rio, the Associate Curator of Japanese Art at The Metropolitan Museum of Art, gave a lecture (followed by the Holiday Party!)

This talk explored ink painting in sixteenth-century eastern Japan (Kantō) and the unique constellation of painting styles available to artists in the region through a close examination of works by one particularly prolific artist, Keison (act. mid-16 th c.). Keison's remarkably large and stylistically diverse oeuvre was examined in three groups of works in order to determine the sources of his various styles.

The first group consisted of landscape paintings related to the style of the Southern- Song Chinese painter Xia Gui (act. ca. 1195–1225). Keison's engagement with the Xia Gui style is tied to his presumed study of paintings by the earlier Kantō artist Kenkō Shōkei (act. before 1478–c. 1523), a Zen priest and painter active at the monastery Kenchōji in the city of Kamakura. It was Shōkei who, in the 1480s, had introduced the style of Xia Gui to the Kantō region after an extended stay in Kyoto, where he is known to have associated with a variety of cultural and religious elites and likely gained some level of access to Chinese paintings owned by the Ashikaga shoguns. Shōkei was hugely influential on the subsequent development of ink painting in the Kantō region. Although Keison was likely not a direct

follower of Shōkei and there pronounced differences between their painting styles, it is clear that Keison's understanding of the Xia Gui style was gained through exposure to works by Shōkei.

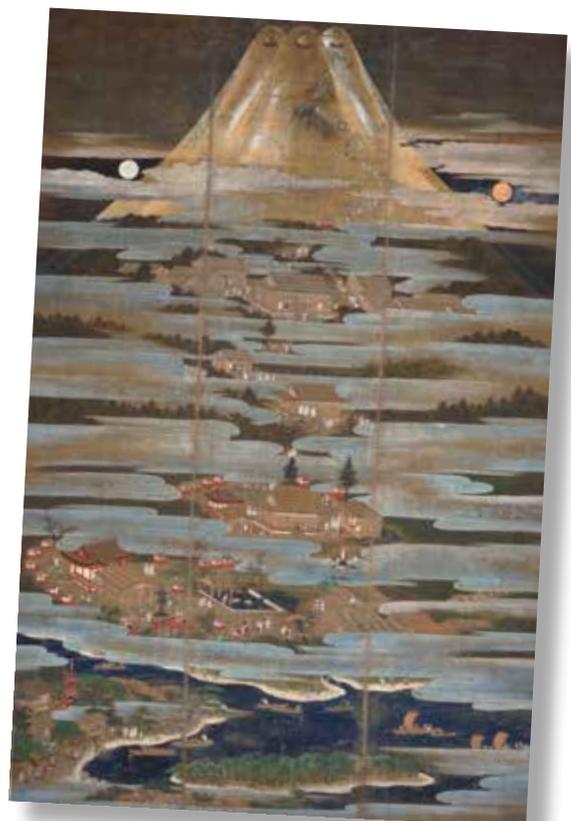
A second group of works consisted primarily of devotional paintings—Zen figure paintings and parts of multi-scroll devotional compositions—that show Keison looking beyond Shōkei to painters active in the city of Kamakura during the early to mid-fifteenth century. Works by anonymous painters active in the painting studios of Kamakura's Zen monasteries and priest-painters like Chūan Kinkō (act. early to mid-15 th c.) provided Keison with an older, local alternative to the Xia Gui style of Shōkei that may have been understood as being more appropriate for religious imagery.

The final group of works revealed Keison's familiarity with painting models originating in the Kano school, especially in the Kano workshop located in the castle town of Odawara, not far from Kamakura. Like Shōkei before them, the Odawara Kano painters introduced to Kantō a variety of new painting subjects and styles then in vogue in Kyoto. The broad impact of Kano painting in Kantō was demonstrated through comparisons of works by Keison with similar works by other Kantō Kano artists, including Maejima Sōyū (act. mid-16 th c.), Sekishō Shōan (act. mid to late 16 th c.), and Shikibu Terutada (act. mid-16 th c.)

SACRED JOURNEYS AND INSTITUTIONAL RIVALRIES IN THE FUJI SANKEI MANDARA

On January 15, Dr. Talia Andrei gave a lecture to JASA members and supplied the following abstract. She is assistant professor of art history and East Asian studies at Wesleyan University.

Sankei mandara (pilgrimage mandalas) are large scale, boldly colored paintings that depict sacred places and the roads leading to them. The genre appeared in late-medieval Japan and served as marketing material for temples and shrines in need of financial support after a century of civil wars left the imperial court and the shogunate no longer able to support them. Itinerant monks and nuns used the paintings in narrative recitation performances to encourage pilgrimage and donations to the represented site. These paintings were neither objective travel guides and roadmaps, nor static, generic representations of sacred sites. Instead, they were highly constructed, manipulated images, imbued with a cosmic, numinous view of the landscape. They were also very earthbound—charged with partisan views of the represented site, articulating historically specific institutional claims and perspectives. Through a close study of two versions of the Fuji sankei mandara, this talk will examine how these seemingly incongruent features exist and intertwine in sankei mandara and by what art and artifice painters have achieved these effects.



ON FEBRUARY 26, SUSAN NAPIER, PH.D., GAVE A LECTURE TO JASA MEMBERS TITLED:

“THE ART OF GHIBLI: MIYAZAKI, TAKAHATA AND THE IMAGERY OF FANTASY.”

She has supplied the following abstract for your information.

How do you make real the unreal? For more than three decades the Studio Ghibli has created unprecedentedly beautiful and believable fantasy worlds, from the spirit haunted forest of My Neighbor Totoro in the 1980's to The Tale of Princess Kaguya's achingly beautiful vision of the Japan of a 1000 years ago. This talk explores some of the most important visual expressions of fantasy in the Ghibli oeuvre and also the approaches that its two major directors, Hayao Miyazaki and Isao Takahata have taken in the creation of fantastic imagery.

Of the two directors, Hayao Miyazaki is by far the most well-known, due to both his productivity (11 major films and he is currently working on another one!) and his global impact which includes an Academy Award in 2003 for his film “Spirited Away.”

“Spirited Away” embodies some of the most unique and exciting aspects of Miyazaki's art—an exceptional, indeed unforgettable, visual imagination that is grounded in appealing and believable characters and a propulsive narrative trajectory. Miyazaki has said that in creating “Spirited Away” he reached deep into his subconscious and his use of a wide ranging color palette and imagery

that varies from the beautiful to the grotesque suggest an archetypal dream world that is unique and immersive.

In contrast, Isao Takahata has far fewer films and a number of them (“Only Yesterday,” “Grave of Fireflies”) are largely realistic. But when Takahata does veer into fantasy the results are as visually unforgettable as those of Miyazaki. In particular, Takahata's final masterpiece, “The Tale of Princess Kaguya” uses highly innovative animation techniques to create what can be described as an animated Japanese screen painting that plunges us into the Japan of a thousand years ago. It manages to be both psychologically believable and still deeply otherworldly. As Takahata himself said of his technique, “Rather than make a closed fantasy world, I wanted to create a work of “omoiyari” (compassion) through which the wind could blow freely between reality and the world of the film.”

This lecture explored the way these two brilliant auteurs used art and animation to create films that cross the border between the real and the unreal in ways that are not only memorable but deeply moving, penetrating both the mind and the heart.

NOODLING AROUND THE INTERNET

While museums and galleries have had to close due to the novel corona virus pandemic, a number have created Internet videos of exhibits or collections. While more become available weekly, here is a selection to enjoy now.

The British Museum has launched a major revamp of its online collection database, allowing over 4 million objects to be seen by people anywhere in the world. This new version of the online database – officially called the British Museum Collection Online - has been unveiled earlier than planned so that people who are currently under lockdown measures due to Covid-19 can enjoy the treasures from one of the world's great collections from the comfort of their own home. Go to: www.britishmuseum.org. There is a button you can click on labeled “Search the Collection.” After clicking, you can type in your search term. Take your time and try many terms – prepare to be amazed!

Explore the history of the **Freer** collection at the Smithsonian's blog “Freer at 100” by going to: <https://asia.si.edu/category/freer-history/>.

The Brooklyn Museum of Art has, after 6 years, opened its redesigned Japanese Art Galleries. For a video of some of the highlights, with Curator Joan Cummins discussing some of the artwork, go to: <https://www.thirteen.org/programs/nyc-arts/nyc-arts-choice-arts-japan-brooklyn-museum/>

The special exhibition “Painting Edo: Japanese Art from the Feinberg Collection,” opened at the Harvard Art Museums on February 14, 2020, but has been temporarily closed since March 12. There is now a short **introductory exhibition tour** available for you on the Harvard museum website—*Art Talk: Painting Edo*—that can be accessed “Harvard Art Museums at Home” page: <https://www.harvardartmuseums.org/article/harvard-art-museums-from-home>

In addition, you can hear Professor Timon Screech's opening lecture on February 13 at: <http://vimeo.com/392471487>

The Asia Society has an excellent virtual exhibition tour of the “Art of Impermanence, Works from the John C. Weber Collection” exhibit, with Dr. Adriana Proser narrating. Go to: <https://asiasociety.org/museum> and click on the button on the left side of the screen labeled “Enjoy a Virtual Tour.” There is also a catalog available for purchase.

The National Gallery of Art: The Life of Animals in Japanese Art. Go to <https://www.youtube.com/watch?v=zyg-cvR7Coo>, to hear Robert T. Singer, Curator and Head of the Department of Japanese Art, LACMA, begin the symposium and discuss the exhibition. The first approximately 27 minutes show images from the exhibit; the symposium begins at that point. This exhibition then went to LACMA.

(Editor's note: there is wonderful exhibition catalog.)

NOODLING AROUND THE INTERNET CONTINUED

The Museum of Fine Arts Boston has a fascinating hour-long lecture about the 35-foot “Dragon and Clouds” by the eccentric 18th-century Kyoto artist Soga Shōhaku. The curator and a conservator discuss the artist, the MFA’s unparalleled collection of his works, the role of dragons in Japanese culture, and details of the two-year conservation process.

Go to: https://www.youtube.com/watch?v=opGx_tkWyik

Edward Kamens, the Sumitomo Professor of Japanese Studies at Yale University, has shared the following information: “While the physical holdings of our respective institutions may not be

accessible at the moment, an ongoing collaboration between the **Getty Research Institute (GRI)** and the Tokyo National Research Institute for Cultural Properties has resulted in the digitization of more than 900 exhibition catalogues on Japanese art. These are now freely available and downloadable on the Getty Research Portal. Go to: <https://www.getty.edu/research/tools/portal/>

And last, but not least, go to **YouTube.com**, where one can type in a subject, click, and explore the videos that are listed. Japanese ceramics, Japanese Art, Japanese prints, and other terms will bring up any number of videos.

A SELECTION OF MUSEUM AND EXHIBITS

CONTACT INFORMATION

With the pandemic affecting all institutions and galleries for the near future, it seemed best to supply only contact information. As time passes, phone or check on websites and see what is open or soon opening. Also, the JASA Program Committee is now sending out information every 2 weeks of gallery and museum videos of Japanese art.



USA

Boston, Massachusetts

Museum of Fine Arts
465 Huntington Avenue
617.369.3222
www.mfa.org

Cambridge, Massachusetts

Harvard Art Museums
32 Quincy Street
www.harvardartmuseums.org

Chicago, Illinois

Art Institute of Chicago
111 South Michigan Avenue
312.443.3600
www.artic.edu

Cleveland, Ohio

Cleveland Museum of Art
11150 East Boulevard
216.421.7340
www.clevelandart.org

Dallas, Texas

Crow Museum of Asian Art at the
University of Texas, Dallas
2010 Flora Street
214.979.6440
www.crowcollection.org

Delray Beach, Florida

Morikami Museum and Japanese Gardens
4000 Morikami Park Road
Tel: 561-495-0233; www.morikami.org

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street
808.532.8741
www.honoluluuseum.org

Indianapolis, Indiana

Newfields / Indianapolis Museum of Art
4000 Michigan Road
317.923.1331
www.imamuseum.org

Kansas City, Missouri

Nelson-Atkins Museum
4525 Oak Street
816-751-1278
www.nelson-atkins.org

Los Angeles, California

Los Angeles County Museum of Art
Pavilion of Japanese Art
5905 Wilshire Blvd.
323-857-6000
www.lacma.org

Minneapolis, Minnesota

Minneapolis Institute of Art
2400 Third Avenue South
888.642.2787
www.new.artsmia.org

Newark, New Jersey

Newark Museum
49 Washington Street
www.newarkmuseum.org

New York, New York

Asia Society
725 Park Avenue
212.288.6400
www.asiasociety.org/new-york

Japan Society

333 East 47th Street
www.japansociety.org

Metropolitan Museum of Art

1000 Fifth Avenue @82nd Street
212.535.7710
www.metmuseum.org

Pasadena, California

USC Pacific Asia Museum
Pacificasiamuseum.usc.edu

Continued on page 11

Philadelphia, Pennsylvania

Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
215.763.8100
www.philamuseum.org

Portland, Oregon

Portland Art Museum
1219 SW Park Avenue
www.portlandartmuseum.com

San Antonio, Texas

San Antonio Museum of Art
200 W. Jones
210.978.8100
www.samuseum.org

San Diego, California

International Mingei Museum
1439 El Prado, Balboa Park
619.239.0003
www.mingei.org

San Diego Museum of Art

1450 El Prado, Balboa Park
619.696.1921
www.sdmart.org

San Francisco, California

Asian Art Museum
200 Larkin Street
415.581.3500
www.asianart.org

Seattle, Washington

Seattle Asian Art Museum
1400 East Prospect Street
206.654.3210
www.seattleartmuseum.org/visit/
asian-art-museum

Washington, DC

Freer Gallery of Art and
Arthur M. Sackler Gallery
Smithsonian Institution
Independence Avenue at 12th Street S.W.
202.357.2700
www.asia.si.edu

EUROPE

London, England
British Museum
Great Russell Street
www.britishmuseum.org

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

Ōta Memorial Museum of Art

1-10-10 Jingumae, Shibuya-ku
Tel: 03-3403-0880; www.ukiyoe-otamuse.jp/index-E.html

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>

GALLERY EXHIBITIONS

New York

Dai Ichi Arts, Ltd.

Beatrice Chang
18 East 64th Street, Suite 1F
New York, New York 10065
212.230.1680 / 917-435-9473
www.daiichiarts.com

Ippodo Gallery New York

32 East 67th Street
212.967.4899
www.ippodogallery.com
Open by appointment

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor
212.799.4021
www.mirviss.com

Onishi Gallery

521 West 26th Street
Tel: 212.695.8035
www.onishigallery.com

Ronin Gallery

32 West 40th Street
212.688.0188
www.roningallery.com

Scholten Japanese Art

145 West 58th Street, Suite 6D
212.585.0474
www.scholten-japanese-art.com

Erik Thomsen Gallery

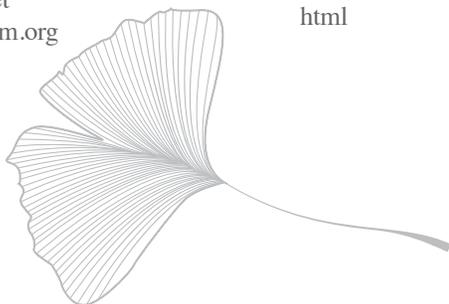
23 East 67th Street
212.288.2588

Koichi Yanagi Oriental Fine Arts

17 East 71st Street, 4th Floor
212.744.5577

San Diego, California

Oriental Treasure Box
8250 Vickers Street, Suite C
858.277.1111
www.orientaltreasurebox.com



JASA INCOME EXPENSES JAN 1 - DEC 31, 2019

						<u>YEAR TO DATE</u>
	<u>1/1/19-3/31/19</u>	<u>4/1/19-6/30/19</u>	<u>7/1/19-9/30/19</u>	<u>10/1/19-12/31/19</u>	<u>1/1/19-</u>	<u>12/31/19</u>
JASA INCOME						
Membership						
General Dues	\$ 11,225	\$ 12,970	\$ 3,110	\$ 16,540	\$	43,845
Chrysanthemum (\$1,000)	\$ 1,000	\$ 2,000		\$ 2,000	\$	5,000
Benefactors (\$500)	\$ 500	\$ 2,485	\$ 1,500	\$ 2,500	\$	6,985
Trips/Visits	\$ 1,346	\$ 4,645	\$ 420	\$ 479	\$	6,890
Programs Donations	\$ 50			\$ 470	\$	520
Annual Fund	\$ 3,480	\$ 1,734	\$ 260	\$ 13,270	\$	18,744
50th Anniversary Fund	\$ -			\$ 5,000	\$	5,000
Interest: BofA Savings, CD, 50th	\$ 22	\$ 10	\$ 13	\$ 682	\$	727
JASA INCOME TOTAL	\$ 17,624	\$ 23,845	\$ 5,303	\$ 40,941	\$	87,712
					\$	-
JASA EXPENSES						
					\$	-
Administration	\$ (5,240)	\$ (13,080)	\$ (7,630)	\$ (9,180)	\$	(35,130)
Programs Expenses	\$ (5,375)	\$ (799)		\$ (3,399)	\$	(9,572)
Trips/Visits	\$ (2,387)	\$ (2,628)	\$ (817)	\$ (213)	\$	(6,045)
Newsletter		\$ (1,058)		\$ (1,515)	\$	(2,573)
Chino Kaori Prize			\$ (1,000)		\$	(1,000)
Membership Brochure					\$	-
Office Supplies, Administrative	\$ (401)	\$ (492)	\$ (377)	\$ (128)	\$	(1,398)
General Postage/Mailing	\$ (601)	\$ (24)	\$ (38)		\$	(664)
PO Box, Storage		\$ (2,569)	\$ (122)	\$ (355)	\$	(3,046)
Bank Fees: Credit Card, Pay Pal, Service	\$ (848)	\$ (1,479)	\$ (553)	\$ (580)	\$	(3,458)
Website/Online Marketing/Adv	\$ (1,043)	\$ (200)	\$ (15)	\$ (500)	\$	(1,758)
Tax Preparation		\$ (1,928)			\$	(1,928)
JASA EXPENSES TOTAL	\$ (15,894)	\$ (24,256)	\$ (10,551)	\$ (15,870)	\$	(66,572)
JASA INCOME MINUS EXPENSES	\$ 1,730	\$ (411)	\$ (5,248)	\$ 25,071	\$	21,141
IMPRESSIONS INCOME						
Book/Catalog Sales/ Imp 1-38/Ellsworth	\$ 284	\$ 566	\$ 208	\$ 870	\$	1,928
Impressions						
Imp #39 Ads, Sales and Donations	\$ 98	\$ 42	\$ 92	\$ 30	\$	262
Imp #40 Ads, Sales and Donations	\$ 39,446	\$ 12,282	\$ 1,222	\$ 170	\$	53,120
Imp #41 Ads, Sales and Donations	\$ -	\$ 6,031	\$ 45,231	\$ 37,587	\$	88,849
Imp #42 Ads, Sales and Donations	\$ -	\$ -	\$ -	\$ 2,000	\$	2,000
Jstor		\$ 3,539			\$	3,539
IMPRESSIONS INCOME TOTAL	\$ 39,828	\$ 22,460	\$ 46,753	\$ 40,657	\$	149,698
IMPRESSIONS EXPENSES						
Expenses Ellsworth					\$	-
Expenses Imp 1-38					\$	-
Expenses #39					\$	-
Expenses #40	\$ (27,816)	\$ (5,000)			\$	(32,816)
Expenses #41		\$ (30,470)	\$ (27,091)	\$ (19,674)	\$	(77,235)
Expenses #42					\$	-
Advertising					\$	-
Shipping/copy fees	\$ 438	\$ (1,409)	\$ (88)	\$ (70)	\$	(1,129)
IMPRESSIONS EXPENSES TOTAL	\$ (27,378)	\$ (36,878)	\$ (27,180)	\$ (19,744)	\$	(111,180)
IMPRESSIONS INCOME MINUS EXPENSES	\$ 12,451	\$ (14,418)	\$ 19,574	\$ 20,912	\$	38,518
CASH ON HAND IN BofA CHECKING ACCOUNT						
	\$ 81,576	\$ 58,028	\$ 73,231	\$ 105,171		
BofA SAVINGS ACCOUNT						
	\$ 24,294	\$ 24,298	\$ 24,301	\$ 24,305		
CASH ON HAND IN BofA CD (opened 2/19)						
	\$ 100,000	\$ 100,000	\$ 100,000	\$ 101,656		
CASH ON HAND IN 50th Anniversary Fund						
	\$ 14,005	\$ 22,436	\$ 22,441	\$ 34,719		



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T. Ryobu '97