

NEWSLETTER 52

# Japanese Art Society of America

☩ Founded as the Ukiyo-e Society of America



## Features:

Letter from the President ☩ Welcome New Members ☩ Breaking News

Member Reports ☩ Museum & Gallery Exhibitions

## Board of Directors of the Japanese Art Society of America, Inc.

### Board Officers

Wilson Grabill, President  
Emily Sano, Vice President  
Allison Tolman, Treasurer  
Cynthia Bronson Altman, Secretary  
Susan L. Peters, President Emerita

### Directors

Joan Baekeland  
John T. Carpenter  
Kurt Gitter  
Sebastian Izzard  
David Kahn  
Victoria Melendez  
John Resig  
Emily Sano  
Erik Thomsen  
Roxane Witke

### Newsletter Editor

Susan L. Peters

### Design

Minuteman Press, Galveston TX

### Membership Coordinator

Christy Laidlaw  
Japanese Art Society of America  
P.O. Box 524  
Harwich Port, MA 02646  
[japanesartsoc@yahoo.com](mailto:japanesartsoc@yahoo.com)

### Japanese Art Society of America

P.O. Box 524  
Harwich Port, MA 02646  
[www.japanesartsoc.org](http://www.japanesartsoc.org)

Front cover:

*"Incense Burner in the Shape of a Rooster"*

Hizen ware, Kakiemon style  
Edo Period, late 17th century,  
circa 1660-1690

Porcelain with overglaze enamels

H 26.0 x L 23.3 x 13.2 cm

Photo courtesy of Koichi Yanagi Oriental Fine Arts

## Letter from the President:

Dear Fellow JASA Member:

Greetings! It's been a busy fall for JASA, thanks in large part to the outstanding work of our Program Committee, who put together a truly diverse and fascinating array of lectures and trips for members. I hope you were able to attend some of them. The participation rate for our activities continues to be high, and anecdotally I'm hearing many positive comments as well.

We continue to work hard to expand our programming outside the New York area. In October, we partnered for the first time with the Society for Asian Art in San Francisco for a day of lectures and art at the Asian Art Museum in that city. We had a very good turnout (despite some uncharacteristically bad weather!) and hope to partner with the Society on future West Coast programs.

Our winter/spring 2017 program is taking shape and will be announced shortly as well. As always, we heartily welcome your suggestions and comments. And to show we really mean it, we'll be sending out a survey with our membership renewals. We hope you'll take the time to complete the survey and share your opinions on how we can make JASA an even better organization.

Happy holidays to all, and I hope to see many of you at an upcoming JASA event!

Sincerely,  
Wilson Grabill, President

## BREAKING NEWS! Impressions, Journal Awards for 2016

This year, not one but two JASA publications were recognized among winners in the publishing industry's prestigious annual Folio: Awards, announced on October 31, 2016. Impressions 37 (2016) received Honorable Mention in the Folio: Eddie Awards for the Full Issue category. Rare Correspondence: Letters from Harry Packard to Edwin Grabhorn 1950–64, the supplementary issue of Impressions 36 (2015), received Honorable Mention in the Folio: Ozzie Awards for Overall Design.

Folio: is an organization dedicated to providing the magazine publishing industry with the news, insights, and for over twenty years, recognized excellence in magazine editorial and design across all sectors of the industry to celebrate the very best in stunning design and uncompromising journalism.

A panel of more than 300 judges review 2,800 entries into a pool of roughly 1,000 finalists. The awards are broken into four main categories: Eddies and Eddies Digital for the best in print and digital editorial, and Ozzies and Ozzies Digital for the best in magazine and website design.

Please join us in celebrating this incredible recognition of the outstanding work of Julia Meech, Editor of Impressions, and her staff: Jane Oliver, Associate Editor; Robbie Capp, Copy Editor; and Dana Levy, Design and Productions. In addition, please take time to look at the listing in Impressions of the members of the Advisory Board – they work for peanuts (literally!) and the love of Japanese art. Kudos also to Allison Tolman, who continues to work with advertisers, both old and new. The ads in Impressions are both beautiful and informative to enjoy.

## Welcome New Members

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

Mr. Bradley Bailey, Carrboro, NC  
Mr. Michael Benitez, San Francisco, CA  
Dr. Diana Chou, San Diego, CA  
Ms. Jan Cobert, Los Angeles, CA  
Henrique N. de Freitas, Chicago, IL  
Prof. Masayoshi Fukuda, Tokyo, JAPAN  
Mr. Keith Richard Griffiths, New Milford, NJ  
Mr. Philip Hafferty, Rochester, MN  
Ms. Ariell Lomax Elk, Grove, CA  
Ms. Tomoko Nasakura, Cambridge, MA  
Toshio Okada, Dover, MA  
Ms. Katherine Anne Paul, Maplewood, NY  
Mr. William Reque, San Francisco, CA  
Ms. Takako Sato, New York, NY  
Mr. Michael Scarborough, Sunnyside, NY  
Mr. David Soifer, Santa Fe, NM  
Ms. Alison L. Steel, Oakland, CA  
Mr. David Tykulsker, Brooklyn, NY  
Ms. Dianne Vapnek, Santa Barbara, CA  
Ms. Stephanie Wada, New York, NY  
Ms. Lisa Witten, Mamaroneck, NY

## JASA to Support Art History Scholarship

By Susan L. Peters, President Emerita

As announced in an earlier newsletter, JASA has begun working with the Japanese Art History Forum (JAHF) to contribute for 5 years to The Chino Kaori Prize. This prize was created in 2003 to honor Professor Kaori, whose early death cut short her pioneering work on gender and political insights in the visual arts. The prize recognizes outstanding graduate student scholarship, awarded annually to the best research paper written in English on a Japanese art history topic.

This year, the Prize has been awarded to Elizabeth Self (University of Pittsburgh) for her essay titled "A Mausoleum Fit for a Shogun's Wife: The Two Seventeenth-century Mausolea for Sūgen-in." I know that sounds like a mouthful and perhaps doesn't pique your interest, but I read it and it was interesting! A link to the essay has been posted on the JASA website and I urge you to read it.

Many decades ago (more than I care to remember), I received scholarships and awards that helped pay for my education, and have been grateful for that support. As part of JASA's commitment to education, we are delighted to see this young scholar's work and wish her the best in the future.

## JASA Celebrates a 10-year Anniversary

By Susan L. Peters, President Emerita

On June 1, 2006, following an extensive debate, the membership of the Ukiyo-e Society of America (founded in 1973) voted to change its name to the Japanese Art Society of America. This change reflected the widening interests of current members and also enlarged our membership base -- we've grown from 350 members to now over 500, including members throughout the world. While the interest in prints is still primary, a close second is contemporary Japanese ceramics, followed by paintings, textiles, lacquer, photography, and Japanese culture. JASA's growth is due in large part to the hard work of many people who make programs, publications, and internet announcements possible -- a huge thanks to all of you.

## NEWS:

### Our Generous JASA Members

JASA members Christine and Paul Meehan are having an exhibition of their collection of contemporary Japanese prints in the new Fernandina Beach conference room gallery space of the Fernandina Library, sponsored by the Friends of the Library. It is an opportunity for the Meehans to share a portion of their collection with local residents and students here on Amelia Island to enhance an understanding and appreciation of Japanese prints. The exhibit is up through December 30, 2016.

The Meehan collection has previously been exhibited at the Morikami Museum in Delray, FL and exemplifies all the major printmaking techniques in use today. Those techniques include woodblock, intaglio, planographic/lithography and stencil/silkscreen. There will be examples of each technique with an emphasis on woodblock printing, which the Japanese have excelled at since the early 1600s to the present time. Highlighting the exhibition will be a print from Toko Shinoda, who at 103 years old today, is considered a National Japanese Living Treasure.

Christine & Paul Meehan have been collecting modern Japanese prints since they first met in NYC in 1975. Christine was attending NYU and Paul was a merchant seaman, but both shared a love of contemporary Japanese prints. Their first prints were from Hiroyuki Tajima and their collection grew from an initial 2 to 300 prints today.

Dr. Phyllis A. Kempner and her husband Dr. David D. Stein, both JASA members, have donated their excellent Japanese ceramics collection to the Asian Art Museum in San Francisco. The exhibit of their gift is titled "The Sculptural Turn" and, to quote the museum's website, "showcases the work of fourteen Japanese clay artists, all born after World War II, whose work expands on early twentieth-century experimental forms. Unlike previous generations of Japanese potters who learned exclusively from master craftsmen, these artists studied in universities and in many cases came to ceramics after exploring other fields. They are masters of technique, material, and concept. Their practices are informed by various cosmopolitan sources, even when they are part of a longstanding family lineage or regional tradition. Drawn together by collectors with an eye for abstract, minimalist, and expressionistic contemporary art, this exhibition tells a story of the changing character of clay in Japan." The exhibition will be up through June 4, 2017.

The San Antonio Museum of Art is hosting an exhibition of Japanese ceramics, opening in early December featuring works from the Carole and Jeffrey Horvitz Collection with additional work loaned from Texas collectors and JASA members Allen Bennett, and Susan and CJ Peters.

Alice and Halsey North have donated, with a few exceptions, their entire collection of Japanese ceramics to the Metropolitan Museum of Art. Works will rotate, but there will always be ceramics on display, often showcased with ceramics from non-Japanese artists. The display cases are on the landing on the way to the Chinese and Japanese galleries. Glorious!

### HOKUSAI LOVERS ALERT

Print lovers and collectors will be delighted to know that The Sumida Hokusai Museum, dedicated solely to the work of Japanese artist Katsushika Hokusai, opened November 22, in the Tokyo neighborhood of Sumida—the very area in which Hokusai was born and resided in for the remainder of his life some two centuries ago.

The museum will feature Hokusai's woodblock prints from both its permanent collection and changing exhibitions, including his best-known work, *The Great Wave off Kanazawa*, from the "36 Views of Mount Fuji" series. Also on view is the 23-foot-long work *Sumidagawa Ryogan Keshiki Zukan* (which translates to "Landscape Scroll of Scenery at Both Banks of the Sumida River"), having been recovered after it was missing for over a century.

Designed by Pritzker Prize-winning Japanese architect Kazuyo Sejima, the museum is a sleek five-story building that resembles blocks leaning against one another for support, and its reflective surface gently mirrors the surrounding neighborhood. In

addition to the galleries, it also is home to a library concentrating on Hokusai's work, a lecture room, and museum shop. The museum includes a life-size model of Hokusai's studio, with "robots depicting Hokusai and his daughter Oei at work," according to the Associated Press. The collection of the late Peter Morse, a champion of Hokusai's work, contributed largely to works now in the museum's care.

For more information, go to: <http://www.dailymail.co.uk/wires/ap/article-3960502/Museum-dedicated-woodcut-artist-Hokusai-opens-Tokyo.html>

### CALLING PRINT COLLECTORS:

The IMC2017 conference is especially seeking collectors committed in part to contemporary woodblock prints who would be interested in joining the conference, introducing their collection and speaking to their particular passion for contemporary prints. If you are a print collector and would enjoy this special opportunity to discuss your collection and your interests in it, please contact Claire Cuccio, [cscuccio@mokuhanga.jp](mailto:cscuccio@mokuhanga.jp).

### CERAMIC NEWS

We are delighted to report that Suzuki Tetsu (b. 1964) has received the Year 2015 Japan Ceramic Society Award! This award is given annually to that year's most talented up-and-coming ceramist. Along



*Suzuki Tetsu Bowl*

with Japan Ceramic Society's Lifetime Achievement Award that Akiyama Yō received in this year, these are the most prestigious awards given in the Japanese ceramics field. Suzuki Tetsu now joins his father, Suzuki Osamu (b. 1934), who first received this award in 1967 followed by his Lifetime Achievement Award in 1981 and designation as a Living National Treasure in 1994. Congratulations!

## LACMA CELEBRATES: Japanese Art at LACMA: Celebrating 10 Years of the Japanese Art Acquisitions Group

December 24, 2016 – May 7, 2017

Pavilion for Japanese Art

The Japanese Art Acquisitions Group (JAAG) was established in 2008 to support the acquisition efforts of the Japanese Art department of the Los Angeles County Museum of Art. The group was founded by David N. Barry III, an important and long-time donor to LACMA and major supporter of the arts in Los Angeles, and is composed of like-minded individuals with a desire to share the beauty of Japanese art with others. Beyond their contributions through JAAG, many of the members of the group are collectors themselves and have donated or lent works to the museum.

Each year, at the annual JAAG event, Robert T. Singer, Curator and Head of the Japanese Art Department, presents to the group a number of works for acquisition. Objects of all media and many time periods are closely examined and discussed as Mr. Singer shares information about each object with the group. The goal is not only to enlarge the museum's collection but also to secure works of the highest quality and importance. By joining forces, the members of JAAG have been able to do just that.

This exhibition is a testament to the success of this endeavor, and celebrates the first ten years of acquisitions made by the Japanese Art Acquisitions Group, or through the efforts of individual JAAG members. Over the past decade, these generous benefactors have funded the acquisition of some of the most important works to enter the museum's collection since LACMA's predecessor, the Los Angeles Museum of History, Science, and Art, acquired its first Japanese prints in 1916. Among the works on display will be Heian period (794-1185) sculptures, ceramic tea ceremony wares from the Momoyama (1573-1615) and Edo (1615-1868) periods, paintings by masters from all of the major painting schools, and exquisite Meiji period (1868-1912) cloisonné objects. Works added to the collection through JAAG are identified by a special label.

## MEMBER REPORTS

### San Francisco's Asian Art Museum Hosts JASA

by Wilson Grabill

It isn't often that one has the opportunity to be fully immersed in the broad sweep of Japanese art, but that happened in October in San Francisco at the Asian Art Museum. "A Day of Japanese Art at the Asian Art Museum" -- co-organized by JASA and the San Francisco-based Society for Asian Art -- afforded members of both organizations special access to some of the leading

scholars and experts in the field, in a day of lectures and gallery visits that touched on several fascinating periods of Japanese art.

The day began with a lecture by Prof. Ming Tiampo of Carleton University in Canada, who spoke on "*The International Art of a New Era: Postwar Japanese Art's Challenge from the Margins*". Prof. Tiampo is an expert on the Gutai Art Association active in Japan from 1954-1972, and co-curated the highly acclaimed and groundbreaking exhibition "Gutai: Splendid Playground" at the Guggenheim Museum in New York in 2013. Her lecture focused on Japan's yearning to be part of global art movements after the War, with the result being a fascinating ferment of Eastern and Western influences that continues to this day to animate and energize contemporary Japanese art.

Gaining respect from the international art community wasn't easy at the beginning, however. Many critics considered post-War Japanese art to be unoriginal and "derivative". But these are simplistic and unhelpful critiques, says Tiampo. By the time the Gutai movement burst on the scene, Japan's place on the global art scene was finally being recognized and appreciated. Gutai was all about "doing what had never been done before," in the words of one of its pioneers. But in fact, it had roots in deep societal values in Japan, including a resistance to totalitarianism and revulsion against militarism.

The day's second lecture touched on similar themes of artistic transformations driven by societal changes and a widening global context. Joe Earle -- Senior Advisor for Japanese Art at Bonhams (and a JASA member and former board member) -- spoke on "*Meiji: Summation and Transformation*." Kicking off with an enameled drum from the early 1870s recently on view at the Metropolitan Museum of Art, and continuing with interwoven examples of enamel, textile, metalwork, bamboo, and ceramic art, he examined the outward-looking, adventurous, entrepreneurial, and above all savvy strategies that guided Japanese artist-craftspeople during the Meiji era (1868-1912) and beyond.

Earle explored the different impulses that drove radical changes in style and technique, including government sponsorship aimed at enhancing Japan's global status, the need to replicate and then replace Chinese originals, the urge to pictorialize the decorative arts in line with Western taste, a countervailing trend toward simplification after about 1900, and others. While much craft production was driven by "clever awareness of global fashions and commercial opportunities," this was not always the ruling impetus. He concluded by showing an image of a small metal box made for a Kyoto exhibition late in the career of metalworker Shōami Katsuyoshi -- a masterpiece that was "fully in touch with, and creating a summation of, hallowed cultural traditions that spanned centuries and continents."

Following the lectures, JASA members were treated to a special tour of the Japanese galleries led by Laura Allen, Curator of Japanese Art at the Asian, focusing on a special exhibition of Japanese lacquer objects. These included a kimono screen, incense containers, traveling chest and picnic set, spanning the 17th through 20th centuries and revealing the many techniques and applications developed by artisans over that period. Pieces by Shibata Zeshin and other masters were especially dazzling.

At the end of this very full and stimulating day, we were honored by a special reception in the Director's dining room, hosted by the Society for Asian art. Over sushi and wine, we talked excitedly about all the many fascinating things we had seen and learned, and also about opportunities for our two groups to work together in the future to co-organize events like this one. In addition to the Society, I would like to heartily thank the two speakers, Ming Tiampo, and especially Joe Earle and Bonhams, who participated as a favor to JASA. And of course, many thanks to JASA's longtime friend and member Laura Allen, who has been so generous and helpful with our organization.

### **Mokuhanga in Translation: Printing, Writing and Teaching**

Offered by the artist April Vollmer

On Wednesday, November 2, artist April Vollmer gave a lecture at the Marymount School, NYC, to JASA members. April is an artist who has lectured widely about contemporary Japanese woodcut since the 2015 publication of her book *Japanese Woodblock Print Workshop* by Watson-Guptill. In her illustrated talk she discussed the reasons she decided to learn mokuhanga, Japanese woodcut, after receiving her masters degree in printmaking from Hunter College in New York City. She showed examples of her own creative prints and explained that the technique is water-based and printed with a hand-held Japanese disk baren. It is growing in popularity because it is non-toxic and does not require a large studio or a press. Contemporary artists are also attracted to it because it is the technique used to print ukiyo-e "pictures of the floating world" during the Edo period. Vollmer showed examples of historic prints, including a sequence of the printing steps in Suzuki Harunobu's *Show-Woman with a Monkey* from 1765. She reviewed the evolution of prints in Japan from the classic ukiyo-e of Hiroshige and Hokusai, to the *shin hanga* (new prints) of artists like Hiroshi Yoshida, to the *sosaku hanga* (creative prints) of Shiko Munakata who cut and printed his own work.

The lecture included photographs of some of the special Japanese printing tools and materials, and a discussion of procedures such as the application of watercolor to the block with a stiff brush and how gradated color is printed. After crediting some of the important teachers of mokuhanga, the talk concluded with a sequence of contemporary creative prints, many

from the United States, but also from Australia, Finland, Norway and Thailand.

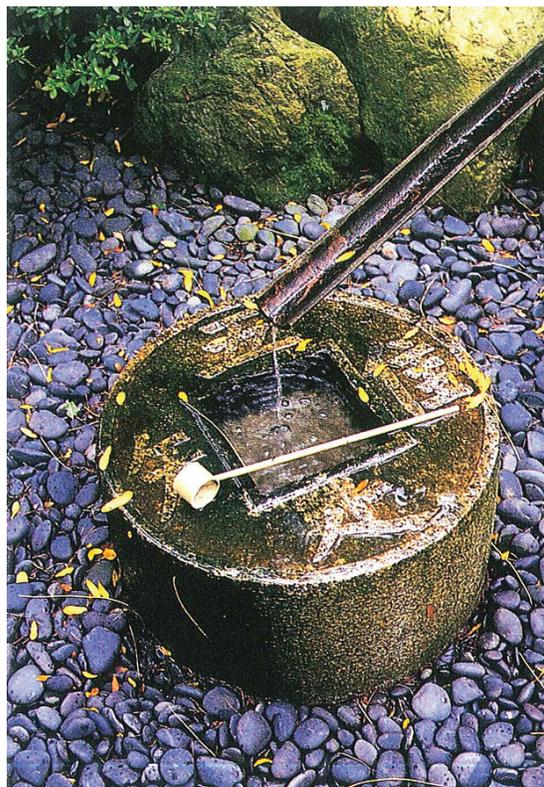
In the question and answer session following the talk the author discussed the reasons she decided it was important to write a how-to book for creative printmakers, including the lack of reliable information due to differences in language and culture. She expressed her gratitude toward friends in Japan who helped her understand mokuhanga in the context of Japanese culture. She said that the educators, artists and craftspeople she worked with are grateful for this international recognition, and that she hopes it has increased the appreciation for their work within Japan as well.

**April Vollmer** is a New York-based artist and printmaker who specializes in mokuhanga, Japanese woodcut printmaking. Ms. Vollmer received an MFA from Hunter College, has exhibited her work internationally and has taught workshops across the U.S. Awards include fellowships at the MacDowell Colony, the Virginia Center for the Creative Arts, and the Nagasawa Art Park program in Japan. Her work has been published in journals including *Science*, *Contemporary Impressions* and *Art in Print*. She was on the board of the First and Second International Mokuhanga Conferences in Japan.

### **JASA Goes to Kykuit**

By Diane Phillpotts

Each year, for the past several years, JASA members eagerly await our Fall visit to the Japanese Garden at Kykuit. The garden was commissioned by the Rockefeller family in 1908, making it one of the most



*The Tsukubai in the Tea Garden*

mature Japanese gardens in the United States. It was designed by Mr. Ueda and Mr. Takahashi who had trained at the Imperial Palace in Tokyo in landscaping and architecture. The upper portion of the garden was redesigned in the early 1960s by David Engel, when Yoshimura Junzo's Tea House was built.

October 19 was a glorious Hudson Valley day, bright, sunny, and full of fall color. The JASA group was welcomed by Cynthia Altman, curator of collections at Kykuit, and Mr. Terazono of the Urakense Society in New York. Mr. Terazono and his staff gave us a Tea Ceremony demonstration, teaching us how to be gracious guests (it takes years to learn how to be a perfect host). Refreshed, we went for a mindful stroll

throughout the garden, along winding paths and stepping stones. The garden was beautiful to see, smell and hear -- wind through trees and bamboo, gently falling water, the crunch of gravel underfoot, the rhythm of a shishi odoshi (deer scare), the perfect stillness of golden leaves floating on the pond. After a delicious lunch, we walked through the sculpture garden, seeing two large Tokugawa bronze lanterns acquired in 1908, and Isamu Noguchi's "Black Sun" sculpture from the 1960s. It was a completely delightful day and we are all very grateful to Cynthia for making our visit possible.

(Editor's note: and I hear the macha ice cream was the best ever!)



*Shakkei at Kykuit, a view for which the principle of incorporating background landscape into the composition of a garden is found*



*Teahouse at Kykuit*

## Asia Week NY: September 10 - 20, 2016

by Susan L. Peters

The autumn version of Asia Week is smaller, "cosier," and much less hectic than what we find with March Asia Week activities. But like the spring grouping, it is somewhat spread out through time of 7 to 10 days and thus for out of towners like me, more difficult to see everything. Galleries plan their activities well in advance in order to mail out announcements and plan activities, and many dealers from overseas save travel budgets for the bigger splash we see in March.

But I love autumn in New York, and Japanese art at many galleries is a feast for the eyes. Since I only had



*18th century Nabeshima porcelain dish, approx. 8 inches in diameter, underglaze blue with celadon background, the comb or dentil foot, and three groupings of cash motif on the exterior. These dishes were made for the daimyo for his use or as special gifts to other daimyo. The tradition began in the 1600's and were part of the production which occurred in Kyushu where Japanese porcelain production began.  
Photo courtesy of Carole Davenport*



a little over 2 days, I had to miss some galleries but the feedback I've been getting is that every gallery was able to tempt all who visited.

Top of my to do list was a visit to Scholten Japanese Art, which had a superb showing of dramatic, gorgeously printed, woodblock prints (and a few paintings) featuring kabuki artists and plays in the exhibit titled "Strike a Pose: Spectacular Imagery of the Kabuki Theatre."

"Drama" writ large! And Katherine Martin now has these exhibitions on the internet with detailed text, so if one cannot attend in person, the collector can view these works of art. Go to: <http://www.scholten-japanese-art.com/> and look for the exhibit title.

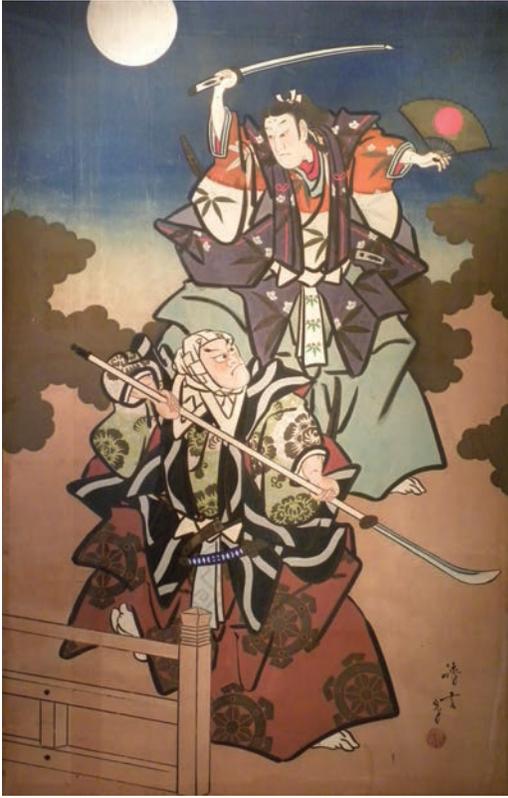
Contemporary Japanese ceramics were again well represented: Joan B. Mirviss, Ltd.; Dai Ichi Arts (Beatrice Chang); and Onishi Gallery (Nana Onishi). The Mirviss Gallery had an eye-popping exhibit of works by Kondo Takahiro, whose current glass and clay work stems from his emotional reaction to the tsunami that struck Japan several years ago. Dai Ichi Arts showed outstanding works in its exhibition "Scented Splendors: The Art of Incense Burners." Many of these incense burners were by artists whose work I knew by way of larger pieces, so seeing these small gems was enticing. Unfortunately I could not stay to see Onishi Gallery's exhibit of Kōgei but I was told it was beautiful; over 30 artists were exhibited and in addition to ceramics, glass, lacquer, and metal works were included. I hope to visit this gallery's exhibit



*: Tomohiro Muda "Mizu 14." Inkjet Pigment print ;  
H 17 3/4" x W 11 3/4" Ed. of 25.  
Phot courtesy of Erik Thomsen*

in March.

Eric Thomsen's exhibition of paintings and photography by contemporary Japanese artist Tomohiro Muda was quiet and lovely. And Koichi Yanagi's gallery held a small but stunning selection. The rooster on the cover of the newsletter caught my eye immediately upon entering the gallery and brought a smile to my face and that of my companion. Why are roosters amusing?



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

## JASA Members Learn About Lacquer,

by John McCann and Martha Blackwelder

Dr. Monika Bincsik, Assistant Curator, Department of Asian Art at the Metropolitan Museum of Art in New York gave an outstanding presentation on Japanese lacquer to two groups of JASA members, Tuesday and Wednesday, June 14 and 15. We gathered in the storage area, and she began the viewing sessions with a power point presentation overview of the complex production, preparation and processes of lacquer (in Japanese known as urushi) decoration in Japan. She touched on points contrasting Chinese and Japanese lacquer. The urushi tree is the same species in China and in Japan, yet the lacquer produced has a different character due to different methods of extracting it from the tree. The Japanese method is quicker and contains fewer impurities. She remarked on the uniquely Chinese techniques of carved lacquer (tihong, Japanese: tsuishu) and mother-of-pearl inlay were introduced into Japanese lacquer production. But the technique for making maki-e (sprinkled gold) decoration (developed in Japan in the 10th century) using a bamboo tube covered with a piece of silk at one end and filled with gold "sand" was never copied by the Chinese, because they could never figure out the Japanese technique!

Monika had nine objects ready for viewing from the museum's collection, showing the depth, variety and sophistication of craftsmanship and design from different

eras. As she described each object, she underscored the differences in patronage, style, technique, and function among all the works.

She began with a series of commissioned works. Fittingly, she began with the first gift to the Met; from Stephen Whitney Phoenix in the 1870's. The Kakesuzuribako- a portable writing box was made by Koami Nagashige as a commission for the Tokogawa shogunate is an elegant box, with 16 different lacquer techniques. The next piece was a Momoyama period Yuto or container for water, used in the tea ceremony, in Kodaiji lacquer the style of decoration for Toyotomi Hideyoshi (1536-1598). Next came a Namban ("southern barbarian") chest made for export to the Dutch and Portugese, who were allowed to trade in Nagasaki. The negoro tray, in distinctive black and red lacquer dating to the 15th century were made for use in temples and shrines, and reflected the "wabi sabi" (i.e. rough and simple) style reflected in the tea ceremony culture. Very few examples are extant in U.S. collections, however, the Met is lucky to have some fine examples in the Irving collection in the Asian galleries.

The viewing concluded with some examples of the bequest of Benjamin Altman, the department store magnate, and reknowned art collector. Included were an incense box with Chinese children playing with snowballs, from the Meiji period, second half of the 19th. Lacquered wood with gold, silver takamaki-e, togdashimaki-e, red lacquer, gold foil application, mother of pearl inlay on gold (kinji) ground. This box has an elaborate interior with removable butterfly and diamond shaped incense containers. The final piece shown was a square box for calligraphy paper, dramatic design and technique inspired by the masterworks of Shibata Zeshin (1807-1891). The lacquered wood with gold, silver takamaki-e, hiramaki-e, cut out gold foil application and mother of pearl inlay showing a hanging basket of flowers and praying mantis.

All JASA members who missed these wonderful study days with Monika Bincsik can enjoy her tour by referring to Impressions 36, and her scholarly and lavishly illustrated article on "Benjamin Altman's Little-Known Collection of Japanese Lacquers

## A SELECTION OF MUSEUM EXHIBITIONS and GALLERY EXHIBITS

(Please check the JASA website at:

[www.japaneseartsoc.org](http://www.japaneseartsoc.org) for up-to-date listings)

### USA

#### Amelia Island, Florida

Fernandina Branch Library

25 N. 4th Street, Downtown Fernandina Beach

*The Art of the Japanese Print: Contemporary Japanese Prints from the Collection of Christine and Paul Meehan.*

Through December 30, 2016

**Boston, Massachusetts**

Museum of Fine Arts  
465 Huntington Avenue  
Tel: 617-369-3222; [www.mfa.org](http://www.mfa.org)

*New Women for a New Age: Japanese Beauties, 1890s -- 1930*  
Through August 20, 2017

**Chicago, Illinois**

Art Institute of Chicago  
111 South Michigan Avenue  
Tel: 312- 443-3600; [www.artic.edu](http://www.artic.edu)

*Provoke: Photography in Japan Between Protest and Performance 1960 – 1975*  
January 28 – April 30, 2017

**Cincinnati, Ohio**

Cincinnati Museum of Art  
953 Eden Park Drive  
Tel: 513-639-2995; [www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)

*Transcending Reality: The Woodcuts of Kosaka Gajin*  
February 11 – May 7, 2017  
*Dressed to Kill: Japanese Arms and Armor*  
February 11 – May 7, 2017

**Delray Beach, Florida**

Morikami Museum and Japanese Gardens  
4000 Morikami Park Road  
Tel: 561-495-0233; [www.morikami.org](http://www.morikami.org)

*Above the Fold: New Expressions in Origami*  
Through January 29, 2017  
*Deco Japan: Shaping Art and Culture, 1920 - 1945*  
February 24 – May 21, 2017

**Honolulu, Hawaii**

Honolulu Academy of Arts  
900 South Beretania Street  
Tel: 808-532-8741; [www.honolulumuseum.org](http://www.honolulumuseum.org)

*Uki-e: Western Perspective in Japanese Woodblock Prints*  
December 22, 2016 – February 12, 2017  
*Mizusashi: Japanese Water Jars from the Carol and Jeffrey Horvitz Collection*  
February 2 – June 11, 2017

**Houston, Texas**

Asia Society, Texas  
1370 Southmore Blvd.  
Tel: 713.496.9901; [www.asiasociety.org/texas](http://www.asiasociety.org/texas)

*In the Wake: Japanese Photographers Respond to 3/11*  
Through January 1, 2017  
*Modern Twist: Contemporary Japanese Bamboo Art*  
January 28 – July 30, 2017

**Indianapolis, Indiana**

Indianapolis Museum of Art  
4000 Michigan Road  
Tel: 317-923-1331; [www.imamuseum.org](http://www.imamuseum.org)

*Mastering Materials: Rare Objects from the IMA's Asian Collection*  
Through June 4, 2017

**Los Angeles, California**

Los Angeles County Museum of Art  
Pavilion of Japanese Art  
5905 Wilshire Blvd.  
Tel: 323-857-6000; [www.lacma.org](http://www.lacma.org)

**New York, New York**

Asia Society  
725 Park Avenue  
Tel: 212-288-6400; [www.asiasociety.org/new-york](http://www.asiasociety.org/new-york)

*In and Out of Context: Asia Society Celebrates the Collections at 60*  
Through January 8, 2017  
*Masterpieces from the Asia Society Museum Collection*  
December 20, 2016 – January 7, 2018

Metropolitan Museum of Art

1000 Fifth Avenue @82nd Street

Tel: 212-535-7710; [www.metmuseum.org](http://www.metmuseum.org)

*Celebrating the Arts of Japan: The Mary Griggs Burke Collection*  
Through May 14, 2017  
There are ongoing rotations from the collection.

**Newark, New Jersey**

Newark Museum  
40 Washington Street

Tel: 973-596-6550; [www.newarkmuseum.org](http://www.newarkmuseum.org)

*Monkeys and Mountains: Landscapes of Asia*  
Through February 27, 2017

**Philadelphia, Pennsylvania**

Philadelphia Museum of Art  
2600 Benjamin Franklin Parkway

Tel: 215-763-8100; [www.philamuseum.org](http://www.philamuseum.org)

*Designing Japan*  
Through summer, 2017

**Portland, Oregon**

Portland Art Museum  
1219 SW Park Avenue

Tel: 503-226-2811; [www.portlandartmuseum.org](http://www.portlandartmuseum.org)

*Cranes, Dragons, and Teddy Bears: Japanese Children's Kimono*  
Through March 26, 2017

**St. Louis, Missouri**

St. Louis Art Museum  
One Fine Arts Drive

Tel: 314-721-0072; [www.slam.org](http://www.slam.org)

*Conflicts of Interest: Art and War in Modern Japan*  
The exhibition focuses on the confidence that Japan gained from its victories against these two nations through a wide variety of vividly illustrated artistic works: paintings on folding screens and hanging scrolls, drawings and sketchbooks, color woodblock prints, lithographs, stereographs, illustrated books and magazines, postcards, trade cards, game boards, textiles, and other materials.  
Through January 8, 2017

**San Diego, California**

International Mingei Museum

1439 El Prado, Balboa Park

Tel: 619-239-0003; [www.mingei.org](http://www.mingei.org)

*Layers of Brilliance: The Journey of Japanese Lacquer Tools*  
Through April 30, 2017

Japanese Friendship Garden

2215 Pan American Road, E

[www.niwa.org](http://www.niwa.org)

*Karen Sano: The Interaction*

Through January 28, 2017

## San Francisco, California

Asian Art Museum  
200 Larkin Street  
Tel: 415-581-3500; www.asianart.org

*The Sculptural Turn: Contemporary Japanese Ceramics from the Kempner and Stein Collection.*

Through June 4, 2017

## 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  
Temporarily closed for renovations.

Williamstown, Massachusetts

Clark Art Institute  
225 South Street  
www.clarkart.edu/Mini-Sites/Japanese-Prints/Visitor-  
Information; Tel: 413-458-2303

*Japanese Impressions: Color Woodblock Prints from the Rodbell Family Collection*

(48 prints from the Rodbell Collection and works on loan from other collections and the museum's collection).

Through April 2, 2017

## JAPAN

*Museums in Japan tend to have exhibitions for 4 to 6 weeks. 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>  
See website for 2017 schedule

### Idemitsu Museum of Arts, Moji

2-3, Higashi-minatomachi, Moji-ku, Kitakyūshū-shi  
<http://www.idemitsu.com/museum/index.html>  
See website for 2017 schedule

### Musée Tomo

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

### Ōta Memorial Museum of Art

1-10-10 Jingumae, Shibuya-ku  
Tel: 03-3403-0880; [www.ukiyoe-ota-muse.jp/index-E.html](http://www.ukiyoe-ota-muse.jp/index-E.html)

## 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>

## Tokyo National Museum

13-9 Ueno Park, Taito-ku  
Tokyo 110-8712; [www.tnm.jp](http://www.tnm.jp)  
*Eternal Treasures from Kasuga Taisha Shrine*  
January 17 – March 12, 2017

## Yamatane Museum

KS bldg.1F, 2 Sambancho Chiyodaku Tokyo  
102-0075 Tel +81+3-5777-8600  
[www.yamatane-museum.or.jp/english/index.html](http://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](http://www.daiichiarts.com)

#### Ippodo Gallery New York

12 East 86th street, # 507 (between 5th & Madison Avenues )  
Tel: 212. 967. 4899; [www.ippodogallery.com](http://www.ippodogallery.com)  
Hours: Open by appointment 7 days a week

#### Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor  
Tel: 212-799-4021; [www.mirviss.com](http://www.mirviss.com)  
*Colors of Nature in Blue + Green*  
Showing at the Winter Antiques Show, Park Avenue Armory  
NYC  
Japanese ceramics, prints, and paintings  
January 20 – 29, 2017

#### Onishi Gallery

521 West 26th  
[www.onishigallery.com](http://www.onishigallery.com)  
Check the website for future exhibits

#### Ronin Gallery

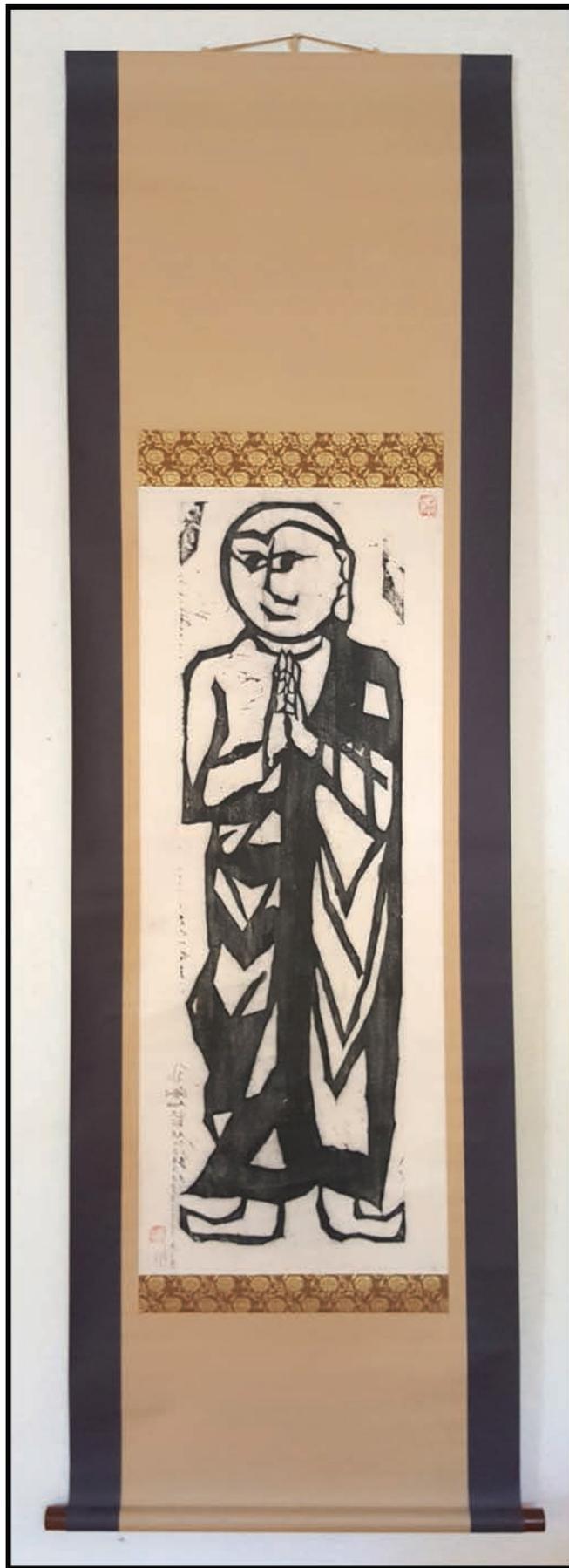
425 Madison Avenue, 3rd Fl (southeast corner of 49th Street)  
Tel: 212-688-0188; [www.ronin-gallery.com](http://www.ronin-gallery.com)  
Check the website for changing online exhibitions.

#### Please Keep Us Informed

Please help keep us informed of exhibitions, gallery openings, auctions, symposia, lectures and other activities of interest to our membership. Exhibitions (museum and gallery) should include name and dates of exhibition, name and address of location, and descriptive text if not clear by the exhibition title. **Exhibition reviews are particularly welcome.** Please send news to Susan Peters, Editor: email: [peterssusa@gmail.com](mailto:peterssusa@gmail.com). Mailing address: Susan L. Peters, Editor; 28 N. Dansby Drive, Galveston Island, TX 77551

**The next deadline for newsletter material is March 25, 2015.**

Digital photos via email attachment or CD are preferred.



Woodblock print mounted on a scroll. Title: Ragora. Artist: Shiko Munakata, from the series The Ten Great Disciples of Sakyamuni, ca. 1960s. Photo courtesy of Michael Verne