

JAPANESE ART SOCIETY OF AMERICA

Founded as the Ukiyo-e Society of America



FEATURES

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LETTER FROM THE PRESIDENT

Dear Fellow JASA Member:

I hope you had a pleasant summer and are looking forward to a Japanese art-filled fall and winter! There are many interesting exhibitions, lectures, and programs being held around the U.S. and abroad, and JASA members and partner organizations are involved in many of them. Look for emails shortly about exciting JASA-sponsored lectures and trips over the next few months – we hope to see you at one or more of them!

As you probably know, we have started planning for JASA's golden anniversary in 2023. It's hard to believe that this organization founded in 1973 by a small group of passionate print collectors in the New York metropolitan area has grown into a truly nationwide cultural institution, with more than 400 members whose interests span the full range of Japanese art and culture. Thanks to your abiding generosity and support -- including for our award-winning journal, *Impressions* -- JASA has become an important educational and enrichment resource, helping to ensure that Japanese art remains valued, studied and appreciated well into the future.

As I was reviewing our last commemorative activity – a wonderful colloquium called *JASA at the Forefront: Celebrating the 40th Anniversary of the Japanese Art Society of America* – I was reminded of the tremendous generosity of our late long-time member Charles H. W. Verbeck, whose bequest to JASA provided critical funds for that event. I think Mr. Verbeck would be pleased to see the lasting impact his donation has made in the field of Japanese art scholarship. Other members have also made important bequests that are providing critical funds for our 50th anniversary celebration.

I hope you will remember JASA in your own estate planning. Your support can make a lasting difference, including by inspiring and educating the Japanese art collectors, curators and academics of tomorrow. Please contact me at w_grabill@yahoo.com if you would like to discuss a bequest to JASA.

I wish you a happy and healthy fall, and I hope to see you soon at one of our events. Thank you again for your vital and deeply appreciated support of JASA.

Sincerely,
Wilson Grabill, President

WELCOME NEW MEMBERS!

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

Mr. Paul Allen, U.K.

Ms. Viviane le Berre, Japan

Mr. Giovanni Bottero, Italy

Prof. Kendall Brown, CA

Ms. Emy Cohenca, New York

Mr. Robert Erani, NY

Ms. Madison Folks, NC

Mr. Martin Green, MA

Mr. James Gunn, MA

Ms. Shirley Johnson, DC

Ms. Mackenzi McDonald, VA

Mr. Rick Miners, NY

Ms. Jessica Patterson, CA

Ms. Jane Poole, NY

Dr. Paul Rubenstein, MA

Ms. Rachel Saunders, RI

Ms. Jeri Sedlar, NY

Prof. Yoshiaki Shimizu, OR

Mr. James Spinney, MA

Ms. Rhea Tabakin, NY

Mr./Ms. Mitchell and Nadine Terk, FL

Mrs. Sharon Thieman, FL

Ms. Tomoko Torii, PA

Mr. Anju Uchima, NY

Dr. Daisy Wang, MA

Ms. Celine Ward, Ireland

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 January 5, 2019.

ON THE COVER

"100 Old Men" Ink and color on silk

Artist: Yosa Buson (1716 - 1784)

Photo courtesy of Kurt Gitter

JASA Autumn Events

All members should have received 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.

Toshizo Watanabe Symposium October 20th (and you're invited)

On Saturday, October 20, from 2–5pm, the Inter-University Center for Japanese Language Studies is sponsoring the Toshizo Watanabe Symposium “Celebrating the World through Japanese Art.” This event is free and open to the public and is being held at the Bechtel Conference Center, Encina Hall, 616 Serra Street, Stanford University. This event celebrates the establishment, with a generous \$10 million endowment gift, of the Toshizo Watanabe Scholarship Program.

A group of distinguished alumni will discuss Japanese ceramics, photography, and Noh theatre, followed by a reception with live music and libations. Presenters include:

Louise Cort ‘68, Curator for Ceramics at The Freer Gallery of Art and Arthur M. Sackler Gallery

David Crandall ‘76, Founder of Theater Nohgaku

Karen M. Fraser ‘02, Assistant Professor of Asian Art at University of San Francisco

Jonathan Reynolds ‘81, Professor of Art History at Barnard College/Columbia University

Emily Sano ‘64, Coates-Cowden-Brown Senior Advisor for Asian Art at the San Antonio Museum of Art (and the current Vice President of JASA)

If you have questions, contact Miri Nakamura at: stanford@iucjapan.org

THE CHINO KAORI PRIZE

A few years ago the JASA Board made a commitment to help support the Chino Kaori Memorial Essay Prize competition, sponsored by the Japan Art History Forum (JAHF), which recognizes excellence in scholarship. Established in 2003 in memory of the distinguished art historian Chino Kaori, the prize is awarded annually to a graduate student who has written an outstanding essay in English on a topic in the study of Japanese art history or visual culture.

The winner this year is Kelly Midori McCormick, a doctoral student at UCLA; her essay is titled “The Cameraman in a Skirt: Tokiwa Toyoko, the Camera Boom, and the Nude Shooting Session.” This paper critically examines the widespread though currently ignored media attention around the so-called birth of the female photographer in postwar Japan.

A pdf of Kelly’s essay can be found on the JASA website.

Calling all Print Lovers and Collectors: IFPDA Print Fair Coming to NY

The Print Fair this year is being held from October 24 – 28, 2018 at the River Pavilion, Javits Center, 11th Avenue at 35th Street.

A number of JASA members will be exhibiting, so be sure to stop by to see Scholten Japanese Art, Booth 423; The Art of Japan, Booth 213; The Egenolf Gallery, Booth 314; and The Tolman Collection, Booth 402.

MEMBER REPORTS



JASA members enjoy seeing works of the Jacquie Avant Collection

Photo courtesy of Wilson Grabill

A Day of Japanese Lacquer in Los Angeles

by Wilson Grabill

Los Angeles may seem an unlikely place to see fabulous Japanese lacquerware — humidity levels in Southern California are known to dip into the single digits, which can wreak havoc on delicate “urushi-e” -- but JASA members were treated to a veritable feast of extraordinary Japanese lacquer art during an excursion to the City of Angels on Aug 24.

Our first stop was the Getty Center, which has been hosting a year-long exhibition of exquisite lacquer boxes from the collection of Marie Antoinette. The French queen inherited several small Japanese lacquer boxes upon the death of her mother, Empress Maria Theresa of Austria, in 1780. That ignited a passion for collecting more of the jewel-like baubles, right up to the doomed queen’s flight from Versailles in 1791 and subsequent capture and execution in 1793. Eventually totaling 86 boxes, the Marie Antoinette collection was protected and hidden during the French Revolution. It is now in the collection of the Palace of Versailles museum, which lent 22 of the boxes to the Getty in

exchange for a loan of the Getty’s magnificent 18th century desk that Marie Antoinette had gifted to her husband, King Louis XVI. The desk once stood in the majestic Grand Trianon, which is on the grounds of Versailles, and is on temporary display there again. This is the first time the boxes have come to the United States, and they will return to France following the show’s close on Jan 6, 2019.

The Getty’s Decorative Arts Curator, Jeffrey Weaver, spent over an hour with our group, talking about the 11 boxes on display (because of their fragility and light sensitivity, the collection is being exhibited in two rotations of 11 objects each). Some of the boxes are quite whimsical, like the dog figure illustrated here. Others are small and jewel-like, reminding several of us of intricate Komei metalwork.

Our next event was a fascinating lecture at the Los Angeles County Museum of Art (LACMA) on “Collecting Japanese Lacquer in 18th Century France

—CONTINUED FROM PAGE 5

and the Taste for Incense Utensils” by Monika Bincsik, PhD, Diane and Arthur Abbey Assistant Curator for Japanese Decorative Arts at the Metropolitan Museum of Art in New York.

Dr. Bincsik started her talk by describing the unique incense culture that took hold in aristocratic circles in Heian and medieval Japan, which led to the creation of exquisite boxes to hold incense and other materials for incense games. Later, in the Edo period, as high-quality lacquerware began being produced for and collected by the wealthy merchant class, Dutch traders exported pieces to Europe, where they found an eager collecting audience in courts across the continent, particularly in France.

Dr. Bincsik explained that small pieces like incense boxes were favored by European collectors like Marie Antoinette because of their small size and intricate workmanship. These were objects that collectors could easily pick up, examine closely and then pass on to others to look at. They were also bought and sold in important auctions during the 18th century, and some of them fetched impressive prices. These auction records tell an important story how Japanese lacquer was valued, assessed and appreciated by a refined audience thousands of miles from Japan.

Following the lecture, we travelled to Beverly Hills, where JASA member Jacqueline Avant opened her lovely home to us to see her extensive and extraordinary collection of Japanese lacquer objects. Spanning more than three centuries, Ms. Avant’s collection reflects her passion for beauty, elegance and quality.

She also is committed to furthering scholarship in Japanese lacquer arts, which remain underappreciated in the United States. Curators, including Dr. Bincsik and Hollis Goodall, Curator of Japanese Art at LACMA, have studied and written about objects in her collection, and selections from it were shown at the Crow Collection in Dallas in 2013. (See: <http://crowcollection.org/exhibition/gold-on-black-japanese-lacquer-from-the-jacqueline-avant-collection/>). We also are grateful to Ms. Avant for sponsoring Dr. Bincsik’s talk at LACMA. Highlights of the Avant Collection include boxes of every size and shape, including many wonderful examples of writing and document boxes, decorated in sprinkled gold (*maki-e*) and other techniques using gold, silver, alloys and pigments. Inside some of the boxes could be found delicate poem cards, whimsical scrolls (including a very long one depicting a summer festival with sumo wrestlers) and other treasures. We also looked at pipe cases, inro and many other charming objects for personal and decorative use.

Our final event took place in Hollywood, home to the brand-new Japan House Los Angeles, which opened to the public that evening with a glamorous dinner for nearly 1000 people. Our group was among the invitees, which also included business and cultural leaders, actors and artists, and political figures. Actor George Takei served as host, and speakers included the Foreign Minister of Japan, Taro Kono, and LA Mayor Eric Garcetti. The high-energy event very much reflected the futuristic focus of Japan House LA – one of only three in the world (together with London and Sao Paulo) – which will promote the best of Japanese art and culture to the world.

Photo courtesy of the Getty Center



Adorable lacquer dog from the Getty exhibit

A Visit to Brooklyn

by Allison Tolman

On May 4th a group of JASA members were treated to a visit to the “backroom” of the Brooklyn Museum of Art. Curators Joan Cummins and Susan Beningson regaled everyone visually with screens, hand scrolls, and prints

taken out of storage while the Japanese gallery awaits reopening. This taste of what is coming has all of us eagerly looking forward to that opening – it will be stupendous!



Curator Joan Cummins discusses screens



Admiring prints at the Brooklyn Museum

Princeton Museum Receives Japanese Art Gifts

In support of its commitment to teaching using original works of art, the Princeton University Art Museum has recently received 16 major works of Japanese art from the New Orleans Gitter-Yelen Collection of Japanese Art. These added works highlight significant artistic styles such as Rinpa, Literati, and Zen, and some of these are the first of their kind to enter the Museum’s collections. Some of these paintings will be on view in the galleries of Asian art in September and many others will be featured in the exhibit “Picturing Place in Japan,” opening October 20, 2018.

The journey of this gift begins with Andrew Watsky, Princeton

Professor of Japanese Art and Archaeology at Princeton. Professor Watsky believes in object-based teaching of art, and on two occasions he and two curators brought art history graduate students to New Orleans to engage with works in the Gitter-Yelen Collection. During these visits, Dr. Gitter, a JASA Board member, participated in some of the discussions and added significant value.

Many outstanding donated works are paintings by Ike no Taiga (1723–1776), Yosa Buson (1716 – 1784), Hakuin Ekaku (1686–1768), and Ito Jakachu (1716–1800), just to name a few. A number of these works, together with

additional loans from the Gitter-Yelen Collection, will join works from the museum’s collection in the upcoming exhibition at the Princeton University Art Museum “Picturing Place in Japan,” which will be on view October 20, 2018, through February 24, 2019.

There will be a panel discussing this exhibition on November 8; more information to come.

Meanwhile, you can enjoy two works that make up part of this gift by viewing the front and back covers of the newsletter.

IT PAYS TO NOODLE AROUND THE STORAGE ROOMS

by Bradley M. Bailey



The Museum of Fine Arts Houston announces an innovative and immersive display of a newly re-discovered kumiko (incense game) set, which dates to the Taisho era. As part of his initial collection survey, Bradley M. Bailey, Ting Tsung and Wei Fong Chao Curator of Asian Art, was delighted to find the set, still with an original scorecard from 1931, in the storerooms at the

MFAH. Previously thought to date to the 18th century, the box is in fact representative of the second flowering of kodo, the art of incense appreciation, which began in the late Meiji and Taisho period. On view until May 19, 2019 featuring supplementary works by Kamisaka Sekka, Chikanobu, and Makuzu Kozan, this installation, titled “Driftwood, Divinity, and Delight: Incense and Japan,” recreates the

actual experience of kumiko by allowing museumgoers to familiarize themselves with classic Japanese scents, such as kyara (aloeswood) and shobu (calamus), which are presented in a series of custom-designed bamboo vials. Before leaving, visitors can then challenge themselves to identify one of the scents by aroma alone in the style of a true incense connoisseur.



Incense items in the exhibit “Driftwood, Divinity, and Delight” at the Houston MFA
Photo courtesy of Bradley Bailey

Alongside this installation, the MFAH is exhibiting “Zenga – the Art of Zen Buddhism,” a special loan of zenga paintings from the renowned Manyo’an Collection of Kurt and Alice Yelen Gitter. Noted works by Nantenbo, Jakuchu, and Hakuin have been placed in dialogue with modern and contemporary works from the Museum’s permanent collection, with works by Hiroshi Sugimoto, Hamada Shoji, and

Kohyama Yasuhisa highlighting the contributions of Zen painters to modern art and design. This daring yet serene arrangement will be on view through November 18, when it will be replaced with a dazzling and colorful selection of Rinpa works from the Gitters, including key paintings by Hochu, Sekka, and Hoitsu. This upcoming installation will explore the ingredients of Japanese iwa-enogu pigments, with raw natural

materials such as malachite, cinnabar, and oyster shell on view near the finished works, whose surfaces still sparkle with mineral dust. This Rinpa installation will be on public view from November 22, 2018–May 19, 2019.

JASA Goes To Pittsburgh

by Elias Martin

Our Pittsburgh trip kicked off with a delightful lunch at the Carnegie Museum of Art's restaurant. After lunch we were treated to an extraordinary tour of the museum's special exhibition, Hiroshige Tokaido Road, with curator Akemi May. The exhibition showcased a complete set of 55 prints from the first (Hoeido) edition, created by Hiroshige Ando between 1831 and 1834. The Tokaido Road was the most important of the Five Routes of the Edo period in Japan, connecting Kyoto to Edo (modern-day Tokyo). What stood out in this exhibition, as Akemi pointed out, were various states of the designs as well as stations from other Tokaido series that helped to demonstrate the rich history of depicting the Tokaido road by Hiroshige. Another highlight in the exhibition was a set of two printing blocks by Yoshida Hiroshi (on loan by an anonymous collector)—quite a surprise in a room dedicated to Ukiyo-e. The day's events concluded with an informal dinner at collector Lila Penchansky's

home. Along with fine food, guests enjoyed seeing beautiful prints by Hamanishi, Hiratsuka, Saito, and many others that graced the walls of her lovely home.

The next day started bright and early at the home of collectors John and Ellen Eichleay. We were treated to a viewing of an outstanding collection of Yoshida Hiroshi woodblock prints. The Eichleays' collection focuses on designs where Yoshida explored light and shadow. Of particular note was a suite of three prints, Kanchenjunga, from Yoshida's time in India. All three prints depict the same design—mountain ranges—but were executed to feature the effects of light at different times of day. The dozens of Yoshida prints in the Eichleay collection are pristine examples of some of the artist's most successful and compelling designs. In addition to the Yoshida prints, we saw a stunning group of fish prints by Ando Hiroshige and Ohno Bakufu.

The day was rounded out by another visit to Lila's home to view more prints—dozens of works from various genres. Lila's diverse collection includes fine works by Hasui Kawase, Hiroshige Ando, and Kuniyoshi Utagawa, as well as by dozens of contemporary masters such as Hamaguchi Yozo, Hashimoto Okie, Kurosaki Akira, and Hamanishi Katsunori. What caught my eye in particular were dozens of rarely seen early works by Hamanishi as well as a set of copper printing plates, canceled by the artist, that provided a rare glimpse into the artistic process. Lila discussed her keen interest in the artistic process and recounted her extensive correspondence with both Hamanishi and Kurosaki, as well as her experiences meeting with them during a recent trip to Japan.

The Pittsburgh trip featured the fine work of dozens of artists and provided a rare glimpse into the deep collecting roots of this art-rich city. Indeed, the arts of Japan are well represented here.

JASA members view Yoshida woodblock prints



JASA Visit to “Flower and Floral”

by Amy Poster

On a sultry summer Monday, July 15, 25 JASA members, including several practitioners of flower arranging, visited Koichi Yanagi Oriental Art, for a private visit to Koichi Yanagi’s special exhibition of Flowers and Flower Containers (July 14-23, 2018). This display included antique and contemporary Japanese flower containers by various artists, with flower arrangements by Kan Asakura. Mr. Asakura discussed his approach to chabana (茶花, literally “tea flowers”) and Koichi and his staff described the objects on view that inspired the dynamic flower arrangements.



Early Hamanishi Katsunori print with copper printing plates
Photo courtesy of Elias Martin



Shigaraki ware with lotus bud and leaf, 15th century, 25cm high.
Photo courtesy of Elias Martin



Kan Asakura bamboo and ice

Photos courtesy of the Koichi Yanagi Gallery

“Peace In....” at the United Nations

On May 18 the Ippodo Gallery staff joined the 7th “Peace in...” at the United Nations. The main mission of the event was to share the spirit of coexistence and innovation through the architect Kuniji Tsubaki’s produced work, ZEN-An, the innovative suitcase tea room.

The ZEN-An was Ippodo’s latest effort to share Japanese culture and craftsmanship on a global scale. The mobile architectural structure is portable and lightweight, but packed with high-quality and inventive Japanese architecture.

At the event, selected tea bowls by contemporary Japanese artists with green tea, ZEN-An, and music performance by the UN Chamber Music Society of the UN Staff Recreation Council with special guest singer Mai Fujisawa, harmonized with each other and entertained ambassadors and visitors.



To see highlights of the event and hear some of the music, go to: <https://vimeo.com/275645426>

Preparing tea in the suitcase tea room
Photo courtesy of Shoko Aono

Now Available Online

John Resig and Andrea Aranow created a video of the presentation Andrea made on January 11 about Japanese textiles of the 20th century. Shibori, meisen, kata yuzen, and kasuri are featured. To see the presentation, go to:

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

If You Plan to be in Zurich

The symposium, “Rosetsu in Context” will be held at the Rietberg Museum in Zürich on October 7. Details of the program and free registration may be seen here:

http://www.rietberg.ch/de-ch/events/2018/10/symposium-rosetsu_710,10h.aspx

Textile Research Fund at the Honolulu Museum of Art

To honor his wife, Curtis J. Milhaupt established the Terry Satsuki Milhaupt Fund for Textile Studies. Terry Satsuki Milhaupt was a JASA board member and an independent textiles scholar who passed away in 2012. Her book *Kimono: A Modern History*, published posthumously in 2014 with the help of her husband, a professor at Columbia Law School, was a New York Times best holiday book of 2014 and inspired the Metropolitan Museum of Art’s major exhibition of the same name. This endowment supports all aspects of the museum’s textile program, including exhibitions and related events, as well as the maintenance, care and research of the textile collection. To help support this endowment or the museum’s Textiles Department in any amount, checks may be made out to the Honolulu Museum of Art and sent to Donor Services, 900 Beretania St., Honolulu, HI 96814.

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
No Japanese art exhibit scheduled at this time

Brookings, South Dakota

South Dakota Art Museum
July 27 – October 21, 2018
**Nature, Tradition, and Innovation:
Contemporary Japanese Ceramics**
July 27, 2018 – October 21, 2018

Cambridge, Massachusetts

Harvard Art Museums
32 Quincy Street
www.harvardartmuseums.org
**Rinpa Paintings from the Robert S. and
Betsy G. Feinberg Collection**
Through December 3, 2018

Chicago, Illinois

Art Institute of Chicago
111 South Michigan Avenue
Tel: 312- 443-3600; www.artic.edu
**Painting the Floating World: Ukiyo-e
Masterpieces from the Weston Collection**
Almost 150 paintings from the 17th to 19th
century
November 4, 2018 – January 27, 2019. A
catalog will be available in November.

Delray Beach, Florida

Morikami Museum and Japanese Gardens

4000 Morikami Park Road
Tel: 561-495-0233; www.morikami.org
**Hard Bodies: Contemporary Japanese
Lacquer Sculpture**
September 29, 2018 – March 31, 2019

Fairfield, Connecticut

Fairfield University Art Museum
200 Barlow Road
Tel: (203) 254-4046; [www.fairfield.edu/
museum](http://www.fairfield.edu/museum)
**Mizusashi: Japanese Water Jars from the
Carol and Jeffrey Horvitz Collection**
Through December 14, 2018

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street
Tel: 808-532-8741;
www.honolulumuseum.org
The Ripple Effect: Japanese Kimono
Through September 30, 2018

Houston, Texas

Asia Society, Texas
1370 Southmore Blvd.
Tel: 713.496.9901; [www.asiasociety.org/
texas](http://www.asiasociety.org/texas)
Yoshida Ayomi: Large Scale Installations
Through January 13, 2019

Museum of Fine Arts

1001 Bissonnet Street
www.mfah.org
**Driftwood, Divinity, and Delight: Incense
and Japan**

Through May 19, 2019
**Zenga: the Art of Zen Buddhism from the
Gitter-Yelen Collection**
Through November 18, 2018
**“Rinpa Paintings” from the Gitter-Yelen
Collection**
November 22, 2018 – May 19, 2019

Indianapolis, Indiana Indianapolis Museum of Art

4000 Michigan Road
Tel: 317-923-1331; www.imamuseum.org
**Making Masks: The Remarkable Masks of
Master Bidou Yamaguchi**
September 7, 2018 through February 3, 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](http://www.cityoflakecharles.com/department/division.php?structureid=75)
**Nature, Tradition, and Innovation:
Contemporary Japanese Ceramics**
November 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
The Pavilion is currently closed due to ongoing
renovations.

Minneapolis, Minnesota

Minneapolis Institute of Art
2400 Third Avenue South
new.artsmia.org
**Love Affairs: The Tale of Genji in Japanese
Art**
Through March 10, 2019

Newark, New Jersey

Newark Museum
49 Washington Street
www.newarkmuseum.org
Kimono Re-Fashioned: 1870s – Now!
October 13, 2018 – January 6, 2019

New London, Connecticut

Lyman Allyn Art Museum
625 Williams St.
www.lymanallyn.org. Tel: 860- 443-2545
**Noh Theatre in the Woodblock Prints of
Tsukioka Kogyo**
Through October 14, 2018

New Orleans, Louisiana

One Collins Diboll Circle, City Park
Tel: 504-658-4100; www.noma.org
**Teaching Beyond Doctrine: Painting and
Calligraphy by Zen Masters**
Through January 20, 2019

MUSEUM EXHIBITIONS and GALLERY EXHIBITS (cont.)

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
Yasumasa Morimura: Ego Obscura
Opening October 12, 2018

Metropolitan Museum of Art

1000 Fifth Avenue @82nd Street
Tel: 212-535-7710; www.metmuseum.org
The Poetry of Nature: Edo Paintings from the Fishbein-Bender Collection
Through January 21, 2019
Japanese Art and Armor from the Collection of Etsuko and John Morris
Through January 6, 2019

Newark, New Jersey

Newark Museum
49 Washington Street
www.newarkmuseum.org
Kimono Refashioned: 1870s to Now!
October 13, 2018 – January 6, 2019

Philadelphia, Pennsylvania

Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
Tel: 215-763-8100; www.philamuseum.org
No Japanese art exhibit scheduled at this time

Portland, Oregon

Portland Art Museum
1219 SW Park Avenue
www.portlandartmuseum.com
Poetic Imagination in Japanese Art: Selections from the Collection of Mary and Cheney Cowles
October 13, 2018 – January 13, 2019
Calligraphy and paintings from a premiere private collection
Masters of Abstraction: Hagiwara Hideo, Takashi Rikio, Ida Shōichi
Opens November 3, 2018

Princeton, New Jersey

Princeton University Art Museum
1 Nassau Hall
Tel: (609) 258-3788;
www.artmuseum.princeton.edu
Picturing Place in Japan
October 20, 2018 – February 24, 2019

San Diego, California

International Mingei Museum
1439 El Prado, Balboa Park
Tel: 619-239-0003; www.mingei.org
No Japanese art exhibit scheduled at this time

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
Kimono Refashioned
February 8 – May 5, 2019

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

Washington, DC

Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution
Independence Avenue at 12th Street S.W.
Tel: 202-357-2700; www.asia.si.edu
Japan Modern: Prints in the Age of Photography
Through January 21, 2019
In addition, there are a number of ongoing Japanese art exhibits in Galleries 5, 6, 6a, and 8.

CANADA

Gardiner Museum

111 Queen's Park, Toronto, ON
www.gardinermuseum.on.ca
Japan Now: Female Masters
September 7, 2018 – January 13, 2019.

EUROPE

Paris, France

Petit Palais
www.petitpalais.paris.fr
Jakuchu: The Colorful Realm of Living Beings
Through October 14, 2018

Zurich, Switzerland

Rietberg Museum
Gabblerstrasse 15
<http://www.rietberg.ch/en-gb/your-visit/information.aspx>

Rosetsu: Ferocious Brush

September 6 – 4 November 2018
Sixty works of art, including 48 screens and paintings, among them the famous tiger and dragon monumental paintings from the Muryōji temple. Tickets can be ordered online.

JAPAN

Museums in Japan tend to have exhibitions for 4 to 6 weeks. Additional museums and information can be found at: <http://www.japan-guide.com/e/e2428.html>. Please use the following web addresses for current exhibit information of these listed museums.

Kyoto

Kyoto National Museum

527 Chayacho, Higashiyama Ward
<http://www.kyohaku.go.jp/eng/index.html>
Swords of Kyoto
September 29 – November 25, 2018

National Museum of Modern Art

Okazaki Enshoji-cho, Sakyo-ku, Kyoto
606-8344
info@ma7.momak.go.jp; <http://www.momak.go.jp/English/>
Higashiyama Kaii Retrospective 1908–1999
Through October 8, 2018
Fujita: A Retrospective Commemorating the 50th Anniversary of his birth
October 19 – December 16, 2018

Tokyo

Idemitsu Museum of Art, Marunouchi

9th Floor, Teigeki Bldg., 3-1-1, Marunouchi, Chiyoda-ku
<http://www.idemitsu.com/museum/index.html>
Admiration for Sengai
Through October 28, 2018
The Refinement of Edo Paintings
November 3 – December 16, 2018

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
Stories About Clay, Pattern, and Decoration from the Kikuchi Collection
Through November 4, 2018
Kawase Shinobu: 50th Anniversary Celebration
November 23, 2018 – March 24, 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- Akasaka
Minato-ku
Tokyo 107-8643
For a list of future exhibits, go to: <http://www.suntory.com/sma/exhibition/future.html>

Daigoji Temple: a Shingon Esoteric

Buddhist Universe in Kyoto
September 19 – November 11, 2018
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

Marcel Duchamp and Japanese Art

October 2 – December 9, 2018
The Buddhist Sculptures of Daiho'onji
October 2 – December 9, 2018

Yamatane Museum

KS bldg.1F, 2 Sambancho Chiyodaku Tokyo
102-0075 Tel +81+3-5777-8600
www.yamatane-museum.or.jp/english/index.html
Challengers in Nihonga
Through November 11, 2018



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.
Between Forms: The Terracotta Cosmos by Mokichi Otsuka
September 7 – October 8, 2018.
Tohrū Matsuzaki: Lacquer Ware
November 1 – 30, 2018

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor
Tel: 212-799-4021; www.mirviss.com
Shifting Rhythms: The Sculpted Moments of Koike Shōko
Sept. 11 – Oct. 19, 2018
Ogawa Machiko
November 6 – December 14, 2018

Onishi Gallery

521 West 26th Street
Tel: 212-695-8035; www.onishigallery.com
Shun Sudo: Innocent Forest
September 27 – October 20, 2018

Ronin Gallery

425 Madison Avenue, 3rd Fl (southeast corner of 49th Street)
Tel: 212-688-0188; www.roninagallery.com
Check the website for changing online and gallery exhibits.

Scholten Japanese Art

145 West 58th Street, Suite 6D
www.scholten-japanese-art.com;
Tel: 212-585-0474
Kiyochika: On the Threshold of Modern Times
Through October 19, 2018 by appointment

Erik Thomsen Gallery

23 East 67th Street
Tel: 212-288-2588
Suharu Fukami: Porcelain Sculptures
Through November 2, 2018

Koichi Yanagi Oriental Fine Arts

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

JAPAN

Robert Yellin Yakimono Gallery

Ginkakuji-mae-cho 39
Kyoto-shi, Kyoto-fu
Tel: 81-75-708-5581;
www.japanesepottery.com

New Works

Ongoing

Japanese Art Society of America

Newsletter

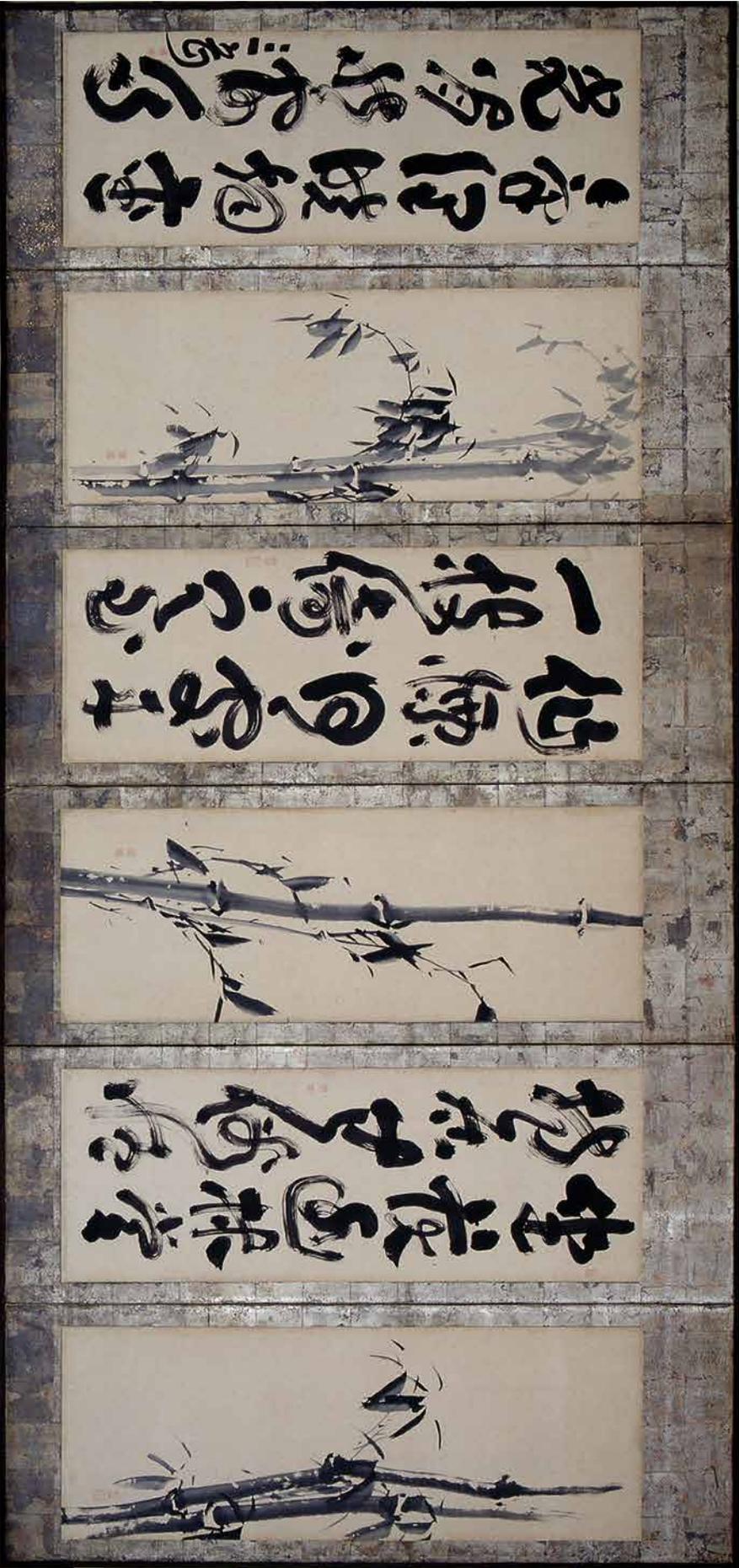
P.O. Box 394

Lexington, MA 02420



Photo courtesy of Onishi Gallery

"Innocent Forest" by Shun Sudo; acrylic on canvas, 63 inches high by 102 inches wide



Artist: Ikeno Taiga (1723 - 1776) "Calligraphy and Bamboo" Ink on paper. | Photo courtesy of Kurt Gitter