

Japanese Art Society of America

Founded as the Ukiyo-e Society of America



Features:

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Front cover:

Kitagawa Utamaro (1753? - 1806). "Two
Woman Under an Umbrella," 1790s. 37.5cm
x 24.4cm.. Fletcher Fund, 1929. Photo
courtesy of the Metropolitan Museum of Art.

LETTER FROM THE PRESIDENT

Dear Members,

The Wall Street Journal recently ran an article by Lee Lawrence titled "How America Acquired a Taste for Japanese Art" and it focused on 3 outstanding museum collections and the collectors who had great impact on creating them: the Metropolitan Museum of Art, The Cincinnati Art Museum, and the Clark Center for Japanese Art and Culture in Hanford, California. If you don't get the WSJ, perhaps you can get a copy at your local library or from a friend (I found it online), and I urge you to read it. The information about the museums and the collectors who donated (or sold) their collections and who made these museums guardians of great art is of great interest to any JASA member, but it's the closing paragraph that I specifically want to highlight.

To quote: "As Mr. Clark and his peers bow out, there is a worrisome dearth of younger collectors stepping in. One can only hope that, as scholars revisit such areas as 19th-century export ware or museums deaccession duplicate works, new buyers will catch the bug."

In short, Lawrence is asking the question that the JASA Board members have been grappling with for a while now: where are all the young collectors? Are we simply not finding them? Are young collectors not seeing our social media (Yes! JASA is on Facebook!) Perhaps they are not joiners, preferring the Twitter world rather than a society like JASA? Has the Chinese art market totally overwhelmed Japanese art? I suspect the answers to all of these questions have some truth to them.

Collector Bill Clark said a few years ago that he wasn't too unhappy Japanese art wasn't yet re-discovered and that the money was going to Chinese art and contemporary art. That way, he said, he could afford to buy more Japanese art because the prices were not too high! I don't want to see prices go nuts either and only get attention as an "investment opportunity," but I also don't want Japanese art to get short shrift. The art of Japan gives me the greatest of pleasure, and I want it to be shared with as many as possible.

The good news is that there have been, and are currently, marvelous exhibitions of Japanese art going on around the country and internationally – old art, new art, crazy art. Clearly there is an interest, but it needs to be nurtured and grown.

Lots of questions, few answers. If you have suggestions, please share them with JASA. One small idea I have is: take someone you know to a Japanese art exhibit at a museum or gallery. If that person has an interest in Japanese art, even better. But if you are introducing them, that may be the encouragement this person needs. Talk about the art you are viewing, or take someone on a docent tour. Give a membership to JASA as a gift! An article or item in the newsletter or journal may catch someone's interest or encourage a tiny interest that is already there. In other words, any small event can make a difference – let's see what each of us can do.

Wishing you a peaceful and safe summer,
Susan L. Peters, President

MEMBER REPORTS

Ancient to Modern: Japanese Contemporary Ceramics and Their Sources

By Susan L. Peters

A somewhat hidden treasure in Texas is the San Antonio Museum of Art and its Asian Art Wing, and this exhibition of Japanese ceramics was a terrific draw to the museum. Curated by JASA Board member Emily Sano, the exhibit (January 17 – April 5) successfully illustrated the many influences on Japanese ceramics and their adaptation. For example, captured Korean potters discovered porcelain clay in northern Kyushu and introduced its production to Japan. Porcelain clay art captured the imagination of many Japanese artists on display, including Kawase Shinobu's delicate celadon porcelain and Fukami Sueharu's soaring porcelain blades. From China came the technique of *neriage*, the art of joining different colored clays, and work by Matsui Kosei

Welcome New Members

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

Hyohah Ahn, Quincy, MA
Ms. Ruth J. Baron, New York, NY
Ms. Donna Bionda, New York, NY
Dr. Thomas Butler, Larchmont, NY
Ms. Mara Deutsch, New York, NY
Mr. Thomas M. Doerk, La Veta, CO
Mr. John Doss, New York, NY
Mr. Geoffrey Dunn, San Francisco, CA
Ms. Kay Enokido and Mr. Tom Crouse, Walpole, NH
Mr. David Fein, Greenwich, CT
Crow Family Foundation, Dallas, TX
Ms. Cindy Fukui Gim, New York, NY
Ms. Marije Jansen, Amsterdam, The Netherlands
Ms. Kristine Johnson, San Francisco, CA
Ms. Shirley Johnston, Magnolia, DE
Makiko Kawada, New York, NY
Ms. Camilla T. Knapp, Cazenovia, NY
Ms. Yuriko Kuchiki, New York, NY
Ms. Helen Lee, New York, NY
Mrs. Jean B. May, New York, NY
Mr. Richard Mellott, Larkspur, CA
Mr. Raymond Milewsk, East Stroudsburg, PA
Ms. Susan Romaine, Encino, CA
Mr. and Dr. H.E. Schmidt, Columbus, OH
Mrs. Valerie Takai, New York, NY
Mr. John Vollmer, New York, NY
Mr. and Mrs. Bradford Wait, Orinda, CA
Mr. Glenn Ward, Cinnaminson, NJ
Ms. Marjorie Williams, Cleveland, OH
Ms. Lynda Zweben-Howland, New York, NY



Sakiyama Tatayuki (1958 -). Double-walled stoneware with sand glaze vessel, 2013. 12" x 15 1/8" x 15 3/8". Exhibited at the San Antonio Museum of Art - Peters Collection.

and Ogata Kamio in the exhibition illustrated this very difficult technique. The technique of temmoku glazing also came from China, and the teabowl of Kamada Koji on loan by Carol and Jeffrey Horvitz was an excellent example of this glazing.

I learned from staff members at the museum that not only people interested in Japanese art visited the exhibition – it seems that potters came from all over Texas to look at, appreciate, and learn from these ceramics.

Some 50 pieces were on display, and to name only a few of the other artists represented were Katsumata Chieko, Takahiro Kondō, Kishi Eiko, Mishima Kimiyo, Miyashita Zenji, and Suzuki Goro. While all the artists in the show were “contemporary,” all were very different from each other, illustrating the individual vision of clay art by these artists. It was also nice to see that 65% of the lenders to this exhibition were members of JASA, indicating to me that the Society has many top-notch collectors! Several of the lenders came to the opening night: Carol and Jeffrey Horvitz, Erik Thomsen, Beatrice Chang, Joan Mirviss, and me and my husband were among those traveled to San Antonio and enjoyed giving a high five to Emily Sano on this successful exhibit.



Bill and Libby Clark accept JASA's (enormous) "Thank You" card. - Photo courtesy of Julia Meech

JASA's California Adventure, Feb. 20-21, 2015

By Susan L. Peters

JASA members from NY to California ventured forth for a jam-packed weekend of exhibits at the Asian Art Museum and a trip to the Clark Center for Japanese Art and Culture in Hanford. Tours through “Sex, Seduction, and Samurai” and the Grabhorn print exhibition titled “The Printer’s Eye” were given to us by Curator of Japanese Art Laura Allen, with each of us wearing an electronic doo-dad that allowed us to hear her easily and enjoy all the comments she made without her having to shout. Clearly, new technology to the rescue!

Probably the most exciting work of art seen in the “Sex, Seduction, and Samurai” exhibit was the jaw-dropping, elaborate, 58-foot painted scroll “A Visit to the Yoshiwara,” believed to have been commissioned by a member of the military elite and painted by Hishikawa Horonobu in the late 1680s. The scroll was on loan from John Weber, and it is so long that he himself had never seen the entire scroll rolled out in its entirety allowing him to see it all at the same time! The scroll depicts in great detail the denizens, restaurants, bath houses, tea shops and brothels of the pleasure quarters. Some women were trained in high-culture accomplishments, from calligraphy to music, and rose to elite status. But there were prostitutes at every price point, as the scroll makes clear.

The scroll’s artist also takes much delight in food – food being brought in, food being prepared, food being served, and food being eaten. There is also a fair amount of drinking as well (no surprise) and I must admit we all had a great time pointing out what was being prepared for dinner. (NOTE: the meals on this trip were excellent!) There was also samurai-related material and some beautiful textiles as part of this exhibit, but the scroll was the grabber of much of our attention.

Running concurrently to the “Sex, Seduction, and Samurai” exhibit was “Seduction: Japan’s Floating World,” a beautiful collection of paintings, textiles, and objects. Included was a gorgeous but rather terrifying painting of

and stencil techniques with gold thread embroidery and couching. Among the objects was an Edo period lacquered wood mirror stand with wisteria decoration and copper fittings. All were from the John C. Weber Collection, and John was with the JASA group to answer our questions and hear our many oohs and ahs as we viewed the exhibit. Julia Meech, the curator of the Weber collection, was also with us and also answered questions and pointed out details she wanted to be sure we noticed.

The prints of the Grabhorn Collection in “The Printer’s Eye” were a print lover’s delight, documenting the leisure activities, fashion, and celebrities of the floating world. Edwin Grabhorn (1889-1968) assembled the collection over his lifetime and he was particularly drawn to the prints of the late 18th – early 19th centuries when innovative techniques in print making emerged. Some 88 prints in all made up the exhibit, with 56 on display; in the second rotation, 32 new prints rotated in and the same number taken out. Harunobu, Koryusai, Buncho, and many others were represented in the exhibit. One of my favorites (by Torii Kyonaga) was the amusing “Drunken Beauty Beneath Cherry Blossoms,” as she’s helped to remain standing by 3 friends. Since I was feeling somewhat drunk with the beauty of all I had seen, I could fully relate to her!

To wind up the San Francisco part of our trip, we visited the contemporary Japanese ceramic exhibit called “Tradition on Fire,” with 22 works by 20 artists on loan by

San Francisco residents Kathy and Paul Bissinger. Kathy and Paul, members of JASA, were able to join us to talk about the collection and their collecting, adding to our enjoyment. The collection highlights many of the adventurous clay artists working today: Akiyamo Yō, Kohyama Yasuhisa, Fukami Sueharu, and Tashima Etsuko are just some of them. Kathy Bissinger related a funny story about the Tashima Etsuko piece on display – it’s titled Cornucopia 03-III, and is an intriguing biomorphic form sculpted from opaque white stoneware and very bright, translucent blue glass. It is also HUGE, and after seeing



JASA members ready for Seduction!

the Hell Courtesan by Utagawa Kuniyoshi, as well as an achingly beautiful painting of “Courtesan Promenading Under Blossoming Cherry” by Kubo Shunman in the 1780s. Among the many beautiful textiles shown was an outstanding bed cover using the techniques of paste-resist dyed and painted with a stylized image of a phoenix hovering over paulownia, and a pale blue silk crepe summer robe with a scene of cormorant fishing, using paste resist

it in their home, and then sending it to the museum, the Bissingers decided it should stay at the museum as their gift. They were worried about moving it yet again, and it just seemed to take over any room in their home where they placed it! I don’t know the exact measurements, but it must have been at least 2 feet high and almost as wide. “Dominating a room” puts it mildly.

Our second day was spent driving to Hanford (it’s a



JASA President and Bill Clark in Hanford at the Clark's home.

several hour drive) to visit what was the last exhibit at the Clark Center for Japanese Art and Culture. Bill and Libby Clark opened the Center 20 years ago and have welcomed visitors from all over the world to see its various exhibitions and study items in the collection. The Center sits next to the Clark's home, which is on many acres and is a working farm. The setting is glorious, and the almond trees on their land were in full flower, reminding us from a distance of cherry trees. The Clarks have donated the Center's entire collection to the Minneapolis Institute of Arts, and this exhibition was a collection of special favorites sent by the MIA for the Clark Center's farewell performance. (The extraordinary bonsai collection of 88 trees was moved earlier to become part of the Shinzen Friendship Garden in Fresno, CA.)

The Clarks had a reception for us in their home, and those of us who have known Bill and Libby were happy to spend time with them. JASA members might remember that Bill gave a delightful lecture at a JASA Annual meeting some years ago, and he was also a valued member on the JASA Board for several years. This was a rather sad and sentimental visit for us, but also a very special one: knowing the Clarks, their love of Japanese art, and their generosity made this a trip we will not soon forget.

A Day in Philadelphia

By Roxane Witke

On 16 April, twenty-seven JASA members convened at the Philadelphia Museum of Art where Felice Fischer, the excellent curator of "Ink and Gold: Art of the Kano," led a tour of its third and final rotation. Representing the entire history of the Kano school, this was the first such survey in the United States. Philadelphia was its only venue, with much on loan from Japan.

Originating with Kano Masanobu of Kyoto, who in the late 15th century painted Zen subjects that appealed to the Ashikaga shogunate, the Kano school would be continued

nearly four hundred years by members of the bloodline and other professional artists who adopted their styles. Among these are China-inspired works by his son Kano Motonobu, who recaptured aspects of the deft brushwork in monochrome ink landscapes of the Southern Song and Yuan dynasties. He and others made memorable scenes of the Xiang and Xiao rivers, Dongting Lake and West Lake: portraits of Chinese literati, of Emperor Han Wudi, of Yang Gueifei's romantic legend, and of the lusty Queen Mother of the West, arriving on a phoenix.

The long dominance of Kano artists came of patronage not only by the Tokugawa shogunate, but also of samurai, wealthy merchants, Buddhist clergy, and in the late 19th century, Ernest Fenollosa. Among the most brilliant was Kano Tan'yu of Edo, who worked in many styles, including native Japanese, often in fusion, at times incorporating empty space. Applied onto backgrounds of rarely seen screens and sliding panels are extremely thin squares of Japan-mined gold, then boldly painted upon in bright colors. Such lustrous works would have brought light and splendor in Nijo, Nagoya, Osaka and other massive castles. From various Kano hands came naturalistic yet highly designed renderings of the four seasons, dazzling presentations of real and mythical birds and animals, including tigers, dragons and phoenixes, as well as narrative imagery from the Tale of Genji.

After a fine lunch in a room off the museum restaurant, we taxied to the Shofuso House and Garden. Its former curator, Frank Chance, gave background of this first-ever Japanese house and garden in the US. Designed in Japan in 1953 by Junzo Yoshimura in a 17th century style, it was exhibited to great acclaim in the courtyard of New York's Museum of Modern Art. In 1958 it was moved to Philadelphia where it incorporates a pond. Since 2013 this project has been on the Historic Register. Hiroshi Senju



Glazed stoneware by Tamba artist Ichino Mashiko (1961-) 58.5cm x 33.5cm x 24cm. Gitter Yelen Collection

painted the arresting 20th century style waterfall murals on its tokonoma and fusuma. On this gorgeous spring day the gardens were just coming into bloom.

At the Arthur Ross Gallery at the University of Pennsylvania July Nelson Davis, Associate Professor in the History of Art Department, returned us to the 20th century via Shin Hanga, or the New Print movement. She was assisted by co-curators Quintana Heathman and Jeannie Kenmotsu, both PhD candidates. These three experts explained how their selective show updates the 18th and 19th century tradition of meisho, or landscapes of famous places. In a world that began to be saturated by photography, Kawase Hasui and Yoshida Hiroshi continued the ukiyo-e tradition of collaborative production by carvers and printers and publishers. I find their prints newly attentive to reflection and shadow. Yoshida's Morning at Mt. Tsurugi and Hasui's El Capitan of Yosemite, both on display here, are said to have inspired 20th century tourism.

Other artists launched Sosoku Hanga, or Creative Prints, where the entire production was in the makers' hands. Here were imaginative works by Saito Kiyoshi and Munakata Senpan, among others, some drifting to Mingei or Folk Art movement. All top quality! We remain grateful to Amy Poster and Allison Tolman for having arranged this fabulous day.

Houston's MFA Hosts Unfolding Worlds: Japanese Screens and Contemporary Ceramics from the Gitter-Yelen Collection, March 1 – May 10, 2015

By Susan L. Peters

The Museum of Fine Arts in Houston was the perfect venue for this exhibition: huge open galleries and a sense of spaciousness throughout the display. Some 25 screens were on display with outstanding examples commissioned during the Edo period (1615–1868) and the Meiji period (1868–1912). Monumental screens by artists from the Zenga, Rinpa, Maruyama-Shijō, and Ukiyo-e schools demonstrated the important role of individuals in the transition from the classical to the modern period in Japanese painting. The exhibition also included works by 18th-century artists who were considered “eccentrics,” and works by artists active during the 20th century. In out-of-the-box thinking, 35 contemporary Japanese ceramic pieces, ranging from the 1950s to the present, were shown throughout the exhibition, a thought-provoking staging of old and new. Adding to the beauty of the display was the fact that, given the MFA had the space, the screens were not shown behind glass, allowing the viewer to see the artwork without worrying about glare. A number of the ceramics were also shown in the open – perhaps a worry to some viewers but a delight to many of us.

Kurt Gitter is a JASA Board member, making this exhibit even more of a treasure for me to visit and enjoy. Kurt and Alice Yelen invited my husband and me to the opening and a special dinner afterwards, and we were delighted to drive up from Galveston Island for this very special event. It was wonderful to see people from New Orleans, where Kurt and Alice live, as well as from New York and other parts of the country, make the trip to

Houston to honor these two wonderful collectors and the superb art they have been collecting for many decades.

TWO REPORTS ON JASA'S OHIO TRIP, June 4 – 7

From Allison Tolman:

This entire trip would never have happened without the perseverance of Elaine and Doug Barr, JASA members from Cleveland, who suggested for years that JASA visit collections of Japanese art in Ohio. Their valuable advice resulted in this following trip.

On Thursday June 4, we assembled in the lobby of University Hospitals Case Medical Center for a tour through the hospital's art collection. Guided by Tom Huck, the art curator at the hospital, we saw sculpture, studio glass, ceramics, works on paper, paintings and lighting design—all donated and/or purchased with the vision that surroundings can affect the healing process. Not all the names were familiar ones, although there are plenty of blue-chip artists in the collection. Doug Barr is on the hospital's board, and felt that we should see the diversity of the artwork.

The next day began at the Cleveland Museum of Art, where we received a warm welcome from director Bill Griswold. It was so nice to see Sinead Vilbar, whom many of us had met when she worked at the Metropolitan Museum. Dr. Vilbar is the curator of Japanese art and explained to us her plan for the Japanese galleries, which holdings of Asian art. It looks like Sinead Vilbar will be continuing the tradition of acquiring quality for the museum. After lunch we went up to the boardroom where she had put out some wonderful objects for JASA's private view, including a Star mandala from the 16th century (if not earlier), Sharaku and Utamaro woodblocks, and a Kondo ceramic.

Later on that afternoon JASA member and IMPRESSIONS advertiser Michael Verne welcomed us to his gallery of 19th, 20th and 21st century Japanese prints for a reception. Michael Verne is a second generation dealer (his mother, Mitzi, began the gallery in 1955, bringing modern Japanese prints back from her stay in Tokyo 1953-1954). Michael gave us an engrossing presentation of work by some of the most renowned artists working today in the graphic arts world:—Katsunori HAMANISHI, Daniel KELLY, Yuko KIMURA, Takuji KUBO, and Toko SHINODA. They are artists working at the top of their game in various media—woodblock, engraving, lithography and justly recognized by major public institutions as well as private collectors.

Saturday morning we left Cleveland for the two-hour drive to Toledo. Many of us were excited to see the fabled shin hanga that were the subject of the iconic 1930 and 1936 exhibitions at the museum. For decades these prints were stored and never looked at, so the impressions are fresh and clear and colorful! Katherine Martin, director of Scholten Gallery, another IMPRESSIONS advertiser, and shin hanga expert, had made some specific recommendations about some prints to request so we were treated to the sight of Toledo's copy of the Great Wave by Hokusai, Woman Combing Her Hair by Goyo that features a rare seal, some splendid oversize Hiroshi Yoshidas, in addition to curator Tom Loeffler's choices, and he was very kind to ask our group what else we wanted to see. He put



*A Colorful JASA group stands in front of the Cleveland Museum of Art
Notice the wording on the front of the museum!*

out some blocks so we could see the progression of the making of a print, which was an additional treat. The Toledo Museum of Art has a Glass Pavilion designed by the Japanese architectural team Sanaa so a few of us made it across the street to admire the glass collection but there was a lot to see in the main museum itself. The drive back fueled our appetite for the group dinner at the Vault: located in an old bank building in Cleveland, Crop Bistro has its private dining area situated below ground, where the vault used to be -- an imaginative use of an old space, flanked by two substantial doors on either end, weighing 70,000 and 90,000 pounds respectively. Luckily they didn't shut the doors on us.

Sunday we were again on the bus to make a first stop at Elaine and Doug Barr's beautiful Westlake home. The Barrs' love of collecting is evident and they were so generous to show us so many treasures: Beatrice Chang, Dai Ichi Arts gallerist and yet another IMPRESSIONS advertiser, elucidated for us the painstaking work of ceramicist Suzuki Goro as well as other clay artists in the Barrs' collection and we saw beautiful bronzes, screens, prints and paintings and some of the exquisite Japanese dolls that Elaine has been collecting for many years. After a few days of museums it was lovely to be in a home full of wonderful Asian objects. Refreshed by our warm welcome, we returned to the bus for our final destination, the Allen Museum at Oberlin College. Kevin Greenwood, the museum's curator for Asian

art, had kindly prevailed to extend the exhibition of ukiyo-e from the Mary A Ainsworth Collection for an extra week, so that JASA would have the opportunity to view some extraordinary ukiyo-e. Oberlin has long been known for its collection of Japanese prints: donor Mary Ainsworth's bequest of 1,562 Japanese prints, including 750 Hiroshige, form the bulk and we understand that the students enjoy poring over the craftsmanship and marveling at the bygone subjects. We divided up into two groups when it was time to enter the Print Study room for a look at some works on paper not on public view. This afforded us another side trip: one of Frank Lloyd Wright's Usonian houses was a mere 10 minute drive away, and off we went to commune with the spirit of Mr. Wright, who

himself would have delighted in viewing the exhibition. (The house's last owner was an art history professor at Oberlin who bequeathed the house to the college.)

This trip was a splendid way to look at Japanese art in all types of collections. The Program Committee is to be commended for organizing such an informative, interesting, and fun trip. The group was comprised of old and new members and conversation was always lively!



JoAnn Pinkowitz ready for dinner in the vault at the restaurant Crop Bistro."

- Photo courtesy of Richard Pinkowitz.



*Gallery owner Michael Verne talks about work by contemporary artist (and resident of Kyoto) Daniel Kelly
- Photo courtesy of Richard Pinkowitz*

From Roxane Witke:

The morning of June 5 twenty-seven JASA members convened in the lobby of the Cleveland Museum of Art, where we were greeted by Director, William M. Griswold, who gave an overview of its history: the “jewel” of the 1916 core, renovation and recent expansion. Sinead Vilbar, Curator of Japanese Art these past 18 months, took us on a tour of the Japanese and Korean Galleries, which are studded with outstanding pieces, mostly Buddhist and Shinto. Here were several austere Heian kannons, emotive wood sculptures and a rare and complex sutra repository in lacquer. One of the most recent acquisitions by the includes an exceedingly rare 16th-century Japanese "The Nine Luminaries and the Seven Stars at Kasuga," which depicts the planets and heavenly bodies as two groups of human figures riding clouds across the sky. Seven figures at the top of the vertical composition, which measures 15 inches wide by 42 inches long, depict the stars in the Big Dipper constellation. Nine figures in the lower group depict the planets Saturn, Mercury, Venus, Mars and Jupiter, along with the sun and moon and two "lunar nodes," believed to be responsible for the appearance of eclipses and comets.

After a lunch hosted by the museum in a private dining room, Marjorie Williams, Senior Director of Endowment Development, gave an engaging, illustrated talk on Sherman Lee, the renowned art historian known for his excellent “eye” and connoisseurship. While directing CMA from 1958-1983, Lee used substantial endowment monies to build a superb Asian collection as well as to add great master works of Europe. This museum stands

as a monument to his leadership, some say, and also to his ethos: Do not accept as a gift of any artwork that you would not choose to buy. Sinead Vilbar sustains this ethos as she figures ways to expand her galleries and to engage visitors who are new to Asian arts. She also welcomed us to the Board Room, where her staff had put on display outstanding and rarely exposed works of Sharaku, Utamaro and Hokusai, among others, all free of glass and frames.

That afternoon we gathered in groups at Michael Verne’s collection of Shin Hanga prints by living artists. His personal presentation was a reminder of how much more interesting it is to see such works directly, rather than in print or online.

The following morning we traveled by bus to the impressive Toledo Art Museum, where we were met by curator Tom Loeffler. Thanks to Scholten Director Katherine Martin’s choices in advance of our arrival, we were shown, again in the flesh, several rare and pristine Hasui prints--boats, waterfalls and waterfowl. In later works his deft inclusion of railroads and electric lights seemed to convey a nostalgia for a vanishing world. Here, colors seemed more saturated than some of us were used to – from the use to thicker paper? Later Yoshitoshi landscapes showed some 20th century American flair. Kazuma Oda’s 1931 portrait of Hokusai with Fuji in the background is outstanding. For a comprehensive review of Toledo’s holdings, see FRESH IMPRESSIONS: Early Modern Japanese Prints, a collection of learned essays and stunning prints, including some we saw. Published by the Toledo Museum of Art in 2014, this worthy book is available from the museum store.



*Looking at Utamaro’s prints at the Cleveland Museum of Art
- Photo courtesy of Doug Barr*

On Sunday, Doug and Elaine Barr, also on the tour, invited us to view their copious collections of mostly twentieth century Japanese arts. Doug explained how living among his grandmother’s possessions had inspired his own vigorous pursuit of the works of many genres that fill their spacious home. He has also acquired some drawings for prints. Dramatic

work by Paul Binnie, Hayashi Yasuo—hardly any artist was overlooked. Beatrice Chang, dealer and JASA member, commented on ceramics she had sold to Doug, elucidating the artists’ points of view. Elaine’s introduced us to her beloved antique Japanese dolls, each piece well documented.

At Oberlin College we were met at the Allen Memorial Art Museum by Kevin Greenwood, Assistant Curator of Asian Art, who led us to selections from the Ainsworth

Collection of Japanese prints that he had kindly held over for our benefit. In 1906 Mary A. Ainsworth, an Oberlin graduate, sailed on her own to Japan, where she fell in love with ukiyo-e, which she collected avidly and bequeathed to the museum in 1950. Among the highlights of the Ainsworth collection is a rare set by Utamaro showing beautiful women imitating the procession of twelve Korean embassies to the shogunate around 1799. Their sly wit has scarcely faded. Nor has it from Utamaro's parody of the Six Immortal Poets. The Moronobu prints were arresting.

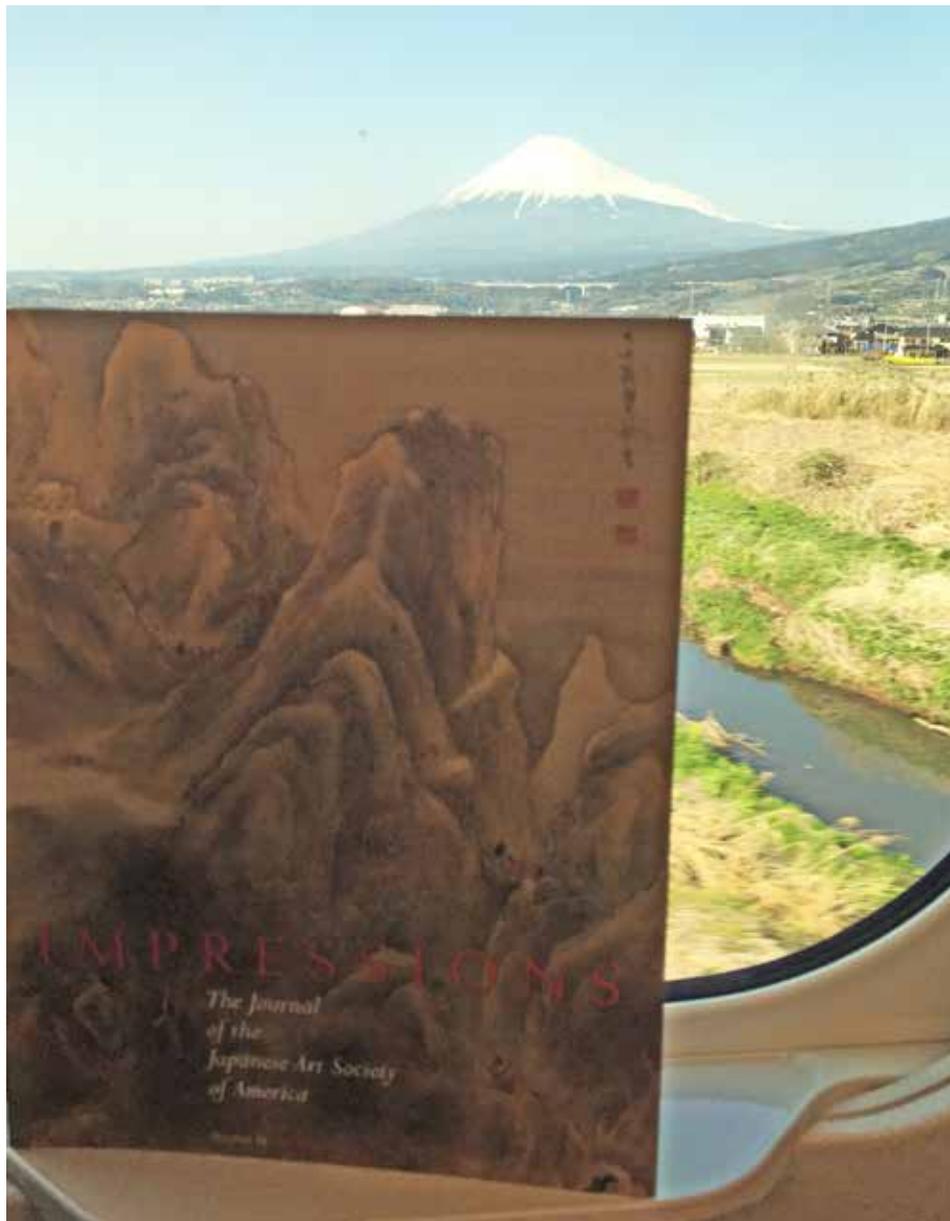
Some of us went on to a nearby Frank Lloyd Wright house built in 1947-48 of simple materials, mainly concrete, brass, glass and redwood; 2100 square feet with built-in furniture. Nothing excessive, though perhaps too dark. Wright had created this Usonian design as the ideal middle American house, each built on an acre; many survive in Ohio and beyond.

Others of us drove over to the Glass Pavilion designed by Kazuyo Sejima and Ryue Nishizawa, Pritzker Prize-winning architects of this curved wonder opened in 2006. The glass collections within are huge, diverse and well documented.

Looking back, most impressive to me was the grandeur and richness of the museums that we visited. The hospitality of their Asian arts staffs. The clarity of how major donations are essential to building important collections and to sustaining them. The democratic spirit of the free admission that each museum offers. Hardly the least, the fabulous Ohio cuisine served in restaurants, and the spirit of conviviality that prevailed throughout.

NEWS

Anna Jackson, Keeper of the Asian Department of the Victoria and Albert Museum has written to let us know that, thanks to the continuing generosity of the Toshiba Corporation, the Japanese Gallery at the Victoria and Albert Museum, London, will be refurbished this year. The contents and themes of the displays are being re-developed, which will result in the changing of approximately 70% of the exhibits and increasing the amount of space devoted to modern and contemporary Japanese art and design. The interiors of the display cases will also be upgraded, the lighting improved and new graphics introduced. To allow this work to take place the Toshiba Gallery of Japanese Art is now closed and will re-open to the public on 4 November, 2015.



*Even Mt. Fuji wants to read JASA's journal IMPRESSIONS!
- Photo courtesy of JASA member and Kyoto gallerist Robert Yellin*

RISD Museum: Reinstallation of the Asian Galleries

By Midori Oka, Research Associate, The Metropolitan Museum of Art

The installation, "New Look, Old Favorites," opened in June 2014, unveiling the newly renovated Asian art galleries at the RISD Museum in Providence, Rhode Island. Long-time local favorites such as the large wood Mahavairocana (Dainichi Nyorai) from the eleventh century, and other objects being seen for the first time in many years, were given new context in galleries themed, "Devotional and Funerary Objects from Asia" and "Materials and Techniques in Asian Art." The gallery designed by Phillip Johnson in 1952, dedicated to bird-and-flower prints collected by Abby Aldrich Rockefeller (1874-1948), was also renewed but maintains the original design in its

totality. These galleries were carefully curated and designed, taking into consideration the immediate RISD community, the many school groups, and the general audience as well.

Highlights from the Japanese collection include the Mahavairocana and a nineteenth century palanquin from the Edo period. Much thought was given to the placement of the Buddha that had been in the same gallery since its arrival to the museum in 1936. It remains in that original space, but with an updated presentation with dramatic lighting from behind. To accommodate the renovation of the room, the Buddha had to be taken apart (which was possible due to the partially assembled block method of construction), and removed to a different site. The objects conservator, Ingrid Newman, took this opportunity to clean and conserve some areas of the Buddha by using reversible materials and techniques. The palanquin, restored with funding from the Sumitomo Foundation, is centrally located in the gallery featuring artistic processes and various media, where garments from the famed collection of Asian textiles compiled by Lucy Truman Aldrich (1869–1955), can also be seen.

While Lucy collected Asian textiles from countries such as China, Japan, Korea, Indonesia, and Iran, her sister Abby – one of the founders of MOMA – in terms of Asian art, focused on collecting Japanese bird- and-flower prints. The current display is a selection from the inaugural exhibition and includes ukiyo-e prints by Utagawa Hiroshige, Katsushika Hokusai, Kitagawa Utamaro, and Kawanabe Kyosai.

With 86,000 total objects, the RISD Museum is the third largest university art museum, after the collections at Harvard and Yale universities.

April Vollmer's *Japanese Woodblock Print Workshop, A Modern Guide to an Ancient Art*, has been published by Watson-Guptill. A comprehensive handbook of materials, techniques and resources, the book is intended to make this waterbased technique accessible to contemporary artists.

Dr. Monika Bincsik at the Met

After two years at The Metropolitan Museum of Art as an Andrew W. Mellon Curatorial Fellow, Monika Bincsik has recently been appointed as Assistant Curator in the Met's Department of Asian Art. She specializes in Japanese decorative arts, especially lacquer. Monika grew up in Budapest, Hungary, and received a PhD from the ELTE University of Budapest for a dissertation on the history of collecting Japanese art in the West. While a Monbushō Fellow affiliated with the Department of Art History at Kyoto University, from 2000 to 2002, she was able to continue her study of Japanese lacquer art under the tutelage of Haino Akio, Curator of Lacquer at the Kyoto National Museum. She then served as Curator of Japanese Art at the Museum of Applied Arts, Budapest from 2002 to 2007. From 2008 to 2009 she was a Jane and Morgan Whitney Art History Research Fellow at The Metropolitan Museum of Art, conducting research on Japanese lacquers and the history of the collection.

Later Monika worked as a research assistant at the Art Research Center, Ritsumeikan University in Kyoto, where she was involved in surveying and digitizing Japanese collections. Monika earned a second PhD from Ritsumeikan University for a dissertation focusing on

Japanese lacquers in Western collections. While at the Met for the past two years, she conducted research on the Met's holdings in lacquerware, textile, ceramics and netsuke, and collaborated with John Carpenter, Curator of Japanese Art, on preparations for special exhibitions. She was co-curator of *Kimono: A Modern History* exhibition in autumn 2014. She has published numerous articles on Japanese decorative arts and collecting history, and is working on a catalogue of the Met's Japanese lacquer collection. Many JASA members have heard Monika lecture and conduct tours at the Met, and we are all delighted that we will be seeing her in future years!

In Memoriam

JASA recently received word from Joan Mirviss that retired San Francisco Japanese print dealer Elizabeth Danechild passed away on March 10 at age 83. She was the owner of the Ukiyo-e Gallery in San Francisco and one of the founders of the California Fine Print Fair. In addition to being a lover of Japanese prints, she was passionate about music and was a long term subscriber to the opera and symphony.

ONLINE PRINTS EXHIBIT

For those who could not get to the Arthur Ross Gallery at the University of Pennsylvania for the exhibit "Our Sense of Place," there is now a website featuring all of the prints on display. Go to: <http://oursenseofplace.squarespace.com/exhibition/> and enjoy!

A SELECTION OF MUSEUM EXHIBITIONS and GALLERY EXHIBITS

(Please check the JASA website at: www.japaneseartsoc.org for up-to-date listings)

USA

Boston, Massachusetts

Museum of Fine Arts
465 Huntington Avenue
Tel: 617-369-3222; www.mfa.org

Hokusai

April 5 – August 9, 2015

The museum will exhibit paintings, woodblock prints, and illustrated printed books, from Hokusai's seven-decade career, including lesser-known pieces depicting whimsical instructions on how to draw, dynamic paintings on paper lanterns, and elaborate cut-out dioramas. An extremely delicate silk square of a mythological Chinese lion, likely used as a gift wrapper (*fukusa*), will also be included, in a rare public display of the fragile work. An illustrated publication will accompany the exhibition.

Chicago, Illinois

Art Institute of Chicago
111 South Michigan Avenue
Tel: 312- 443-3600; www.artic.edu

Kesa: Japanese Buddhist Monks' Vestments

August 21, 2015 – late January, 2016

Cincinnati, Ohio

Cincinnati Museum of Art
 953 Eden Park Drive
 Tel: 513-639-2995; www.cincinnatiartmuseum.org
Masterpieces of Japanese Art
 February 14 – August 30, 2015

Delray Beach, Florida

Morikami Museum and Japanese Gardens
 4000 Morikami Park Road
 Tel: 561-495-0233; www.morikami.org
The Morikami Menagerie: Creatures in Japanese Art
 Through September 13, 2015
Jimmy Tsutomu Mirikitani

October 6, 2015 – January 31, 2016
 Jimmy Tsutomu Mirikitani (1920 – 2012) was a fiercely independent Japanese American artist who lost his family and friends to the United States internment camps during World War II and Hiroshima's atomic bombing. He survived the trauma of those two significant events and endured homelessness on the streets of New York City by creating art. This exhibition presents a selection of drawings that Mirikitani made before his death at the age of ninety-two.

Honolulu, Hawaii

Honolulu Academy of Arts
 900 South Beretania Street
 Tel: 808-532-8741; www.honolulumuseum.org
Amidst the Rubble: Images of the 1923 Great Kantō Earthquake
 July 30 – September 27, 2015

Los Angeles, California

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



LACMA Celebrates 50th Anniversary! Shown is a print from Mayumi Oda's Storyville series, part of a print exhibition in the Japanese Pavilion

Japanese Paintings and Prints: Celebrating LACMA'S 50th Anniversary
 July 5, 2015–September 20, 2015

Minneapolis, Minnesota

Minneapolis Institute of Arts
 2400 Third Avenue South
 Minneapolis, MN 55404
 Tel: 888-642-2787; www.artsmia.org
Seven Masters: 20th Century Japanese Woodblock Prints from the Wells Collection
 September 26, 2015 - March 13, 2016
Masterpieces of the Mary Griggs Burke Collection
 Opening September 26, 2015

New York, New York

Metropolitan Museum of Art
 1000 Fifth Avenue @82nd Street
 Tel: 212-535-7710; www.metmuseum.org
Discovering Japanese Art: American Collectors and the Met
 February 14 – September 27, 2015
Celebrating the Arts of Japan: The Mary Griggs Burke Collection
 October 20, 2015–July 31, 2016

New York Public Library

Public Eye: 175 Years of Sharing Photography
 Several Japanese photographers are included.
 Through September 14, 2015
Shashin: Photography from Japan: A Festival of Japanese Photography. Taking place in New York City; for more information on events and exhibits, go to: <http://www.photographyfromjapan.com/>

Newark, New Jersey

Newark Museum
 40 Washington Street
 Tel: 973-596-6550; www.newarkmuseum.org
From Meiji to Modern: Japanese Art Goes Global
 Now on view

Pasadena, California

Pacific Asia Museum
 46 North Los Robles Avenue
 Tel: 626 - 449-274
Ikko Style: The Graphic Art of Ikko Tanaka
 April 2, 2015 through August 2, 2015
The View From a Scholar's Studio: Japanese Literati Paintings from the Tiezudingzhai Collection
 Through May 15, 2016

Richmond, Virginia

Virginia Museum of Fine Arts
 200 North Boulevard
 Tel: 804.340.1405; www.vmfa.museum
Japanese Tattoo: Perseverance, Art, and Tradition
 Through September 27, 2015
Seasonal Flowers in Japan: Woodblock Prints by Kawase Hasui
 Through October 12, 2015

Portland, Oregon

Portland Art Museum
 1219 SW Park Avenue
 Tel: 503-276-4235; www.portlandartmuseum.org
 Hand and Wheel: Contemporary Japanese Clay
 Through October 18, 2015

San Francisco, California

Asian Art Museum
200 Larkin Street
Tel: 415-581-3500; www.asianart.org
Looking East: How Japan Inspired Monet, Van Gogh, and Other Western Artists
October 30, 2015 – February 7, 2016

Seattle, Washington

Seattle Asian Art Museum
1400 East Prospect Street, Volunteer Park
Tel: 206-654-3100; www.seattleartmuseum.org
Chiho Aoshima: Rebirth of the World
Through October 4, 2015

Urbana, Illinois

Krannert Art Museum, University of Illinois
6th Street and Peabody Drive
Tel: 217-244-0320; <http://kam.illinois.edu>
With the Grain: Japanese Woodblock Prints from the Postwar Years
Through August, 2015

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
Lineage of Elegance: Tawaraya Sōtatsu
October 24, 2015-January 31, 2016
Bold and Beautiful: Rinpa in Japanese Art
Through January 3, 2016

Worcester, Massachusetts

Worcester Art Museum
55 Salisbury Street
Tel: 508-799-4406; www.worcesterart.org
Samurai!
April 18 – September 6, 2015

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>
Rinpa: The Aesthetics of the Capital
October 10 – November 23, 2015

National Museum of Modern Art

Okazaki Enshoji-cho, Sakyo-ku, Kyoto 606-8344
info@ma7.momak.go.jp; <http://www.momak.go.jp/English/>
Kitaoji Rosanjin: A Revolutionary in the Art of Japanese Cuisine
Through August 16, 2015.

Tokyo

Idemitsu Museum of Art, Marunouchi
9th Floor, Teigeki Bldg., 3-1-1, Marunouchi, Chiyoda-ku,
<http://www.idemitsu.co.jp/museum/english/index.html>
Energy and Revival — The Art of Momoyama
August 8 – October 12, 2015

Idemitsu Museum of Arts, Moji

2-3, Higashi-minatomachi, Moji-ku, Kitakyūshū-shi
<http://www.idemitsu.co.jp/museum/english/index.html>
Kakiemon and Nabeshima
Through September 13, 2015
Yamato-e and Suiboku-ga Paintings
September 18 – November 8, 2015

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-ota-muse.jp/index-E.html

Suntory Museum of Art

Tokyo Midtown Gardenside 9-7-4 Akasaka Minato-ku
Tokyo 107-8643; www.suntory.com/sma/
Treasures of the Fujita Museum: The Japanese Conception of Beauty
August 5 – September 27, 2015
KUSUMI MORIKAGE: From Adversity, a Gentle Gaze at Familiar Things
October 10 – November 29, 2015

Tokyo National Museum

13-9 Ueno Park, Taito-ku
Tokyo 110-8712; www.tnm.jp
The Kosode Garment Collection of the Daihiko Textile Merchant
Through August 2, 2015

Yamatane Museum

KS bldg.1F, 2 Sambancho Chiyodaku Tokyo
102-0075 Tel +81+3-5777-8600
www.yamatane-museum.or.jp/english/index.html
Maeda Seison and the Nihon Bijutsuin (Japan Art Institute)
Through August 23, 2015
The Rinpa School and Autumn Colors in Japanese Art
September 1 – October 25, 2015

Gallery Exhibitions

The autumn Asia Week NY will be held September 11 – 18. We will have more information from galleries who will be hosting special events available in late August and will post on the JASA website as well as via a President's Letter.

Dai Ichi Arts

Opens its new Gallery July 1st!
18 East 64th street, 3 F

The Grandeur of Japanese Ceramics (Part II)

September 10 – 25, 2015

Works by a wide variety of clay artists will be presented, including Suzuki Osamu, Kaneta Masanao, Koie Ryoji, Suzuki Goro, Mishima Kimiyo, Morino Taimei, and many others.

Ippodo Gallery

Tel: 212-967-4889 www.ippodogallery.com

12 East 86th Street, #507

Please call for an appointment

The Art of Lines: "Human" Calligraphy by Sukei Saito

September 11 to October 3, 2015

In addition, there will be several demonstration events TBA

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor

Tel: 212-799-4021; www.mirviss.com

Form in Motion: Sculpture by Fujikasa Satoko

September 10 – October 9, 2015

Fujikasa, only in her mid-30s, creates sculptures from the coarse and pliable clay of Shigaraki. All her work is hand built by slowly melding slender coils of clay, requiring months to complete a single work. Due to the thinness of the sculptures' walls, varying from 2 to 3 millimeters, controlling the drying time is the most difficult aspect of her technique. This is the first exhibit of her work outside Japan.

Scholten Japanese Art

145 West 58th Street, Suite 5D

212-585-0474; www.scholten-japanese-art.com

September 10 - 18, 11am to 5pm

2015: 20th Century Japanese Prints & Paintings, the 15th Anniversary Exhibition, exploring the intertwining development of Japanese woodblock prints from the early to mid-20th century by artists who designed shin-hanga and sosaku-hanga.

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. Mailing address: Susan L. Peters, Editor; 28 N. Dansby Drive, Galveston Island, TX 77551

The next deadline for newsletter material is:
SEPTEMBER 25, 2015

Digital photos via email attachment or CD are preferred.



JASA INCOME/EXPENSES
2014

	A	B	C	D	E	F	G	H	I	J	K
1	INCOME- 2014		1/1-3/31		4/1-6/30		7/1-9/30		10/1-12/31		2014 TOTALS
2	Book/Catalog Sales		\$ 2,254		\$ 2,292		\$ 735		\$ 720		\$ 6,001
3	Impressions ADs		\$ -		\$ 42,800		\$ 650		\$ -		\$ 43,450
4	Gifts #35		\$ 500		\$ -		\$ 5,000		\$ -		\$ 5,500
5	Gifts #36		\$ -		\$ 1,500		\$ 41,750		\$ 17,000		\$ 60,250
6	Interest Savings Account		\$ 8		\$ 6		\$ 5		\$ 7		\$ 27
7	Membership Dues		\$ 9,830		\$ 3,195		\$ 32,475		\$ 3,150		\$ 48,650
8	Trips/Visits		\$ 446		\$ 2,022		\$ 175		\$ 2,030		\$ 4,673
9	Programs Donations		\$ -		\$ 520		\$ -		\$ 850		\$ 1,370
10	Rummel Estate Donation		\$ -		\$ -		\$ 24,098		\$ -		\$ 24,098
11	INCOME TOTAL		\$ 13,038		\$ 52,335		\$ 104,888		\$ 23,757		\$ 194,018
12	EXPENSES - 2014										
13	Administration Expenses		\$ 9,440		\$ 12,700		\$ 5,420		\$ 8,120		\$ 35,680
14	Office Supplies		\$ 564		\$ 205		\$ 438		\$ 291		\$ 1,498
15	Impressions #35 Expenses		\$ 13,314		\$ 27,565		\$ -		\$ -		\$ 40,879
16	Ad-Orientations		\$ 1,090		\$ -		\$ -		\$ -		\$ 1,090
17	Expenses #36		\$ 5,478		\$ 3,371		\$ 22,584		\$ 31,900		\$ 63,332
18	Postage/Mailing		\$ 192		\$ 370		\$ 95		\$ 172		\$ 829
19	Membership Brochures		\$ -		\$ -		\$ -		\$ 1,065		\$ 1,065
20	General Postage/Mailing		\$ 836		\$ 501		\$ 123		\$ 233		\$ 1,694
21	Newsletter Preparation		\$ -		\$ 1,903		\$ -		\$ 1,706		\$ 3,609
22	Programs Expenses		\$ 2,773		\$ 1,374		\$ -		\$ 2,414		\$ 6,561
23	Colloquium 5/17/14		\$ 5,249		\$ 28,663		\$ -		\$ -		\$ 33,913
24	Trips/Visits		\$ 608		\$ 1,602		\$ -		\$ 3,281		\$ 5,491
25	Tax Preparation		\$ -		\$ -		\$ 50		\$ 2,125		\$ 2,175
26	Storage		\$ -		\$ -		\$ 2,028		\$ -		\$ 2,028
27	PO Box Fees		\$ -		\$ -		\$ -		\$ 100		\$ 100
28	Website & Constant Contact		\$ -		\$ 332		\$ 190		\$ 1,000		\$ 1,522
29	Bank Fees (Check printing)		\$ -		\$ 71		\$ 20		\$ 51		\$ 142
30	Credit Card Fees		\$ 231		\$ 241		\$ 494		\$ 265		\$ 1,232
31	Pay Pal Fees		\$ 27		\$ 226		\$ 76		\$ 69		\$ 397
32	EXPENSES TOTAL		\$ 39,803		\$ 79,124		\$ 31,519		\$ 52,792		\$ 203,238
33	INCOME MINUS EXPENSES										\$ (9,220)
34	6/1/2015 CASH ON HAND										\$ 25,147
35	6/1/2015 SAVINGS (Verbeck Surplus, Imp Surplus, Rummel Estate)										\$ 64,161

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Katsushika Isai (1821 - 1880)

Folding fan remounted as a hanging scroll. 68.6cm x 19.7cm

Gift of Rosemarie and Leighton Longhi. Photo courtesy of the Metropolitan Museum of Art.

Japanese Art Society of America Newsletter

P.O. Box 524

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