

Japanese Art Society of America

☩ Founded as the Ukiyo-e Society of America



Features:

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Front cover:
"Pagoda, Dawn." Woodblock print by
Ralph Kiggell, 2016. Photo courtesy of
Claire Cuccio.

Letter from the Outgoing President:

Dear Members,

It has been a great honor to be on the JASA Board as a Director, then Secretary, and then as President -- nine years of making wonderful friends, facing challenges, and learning from so many of our members about Japanese art. I thank all of you for your support and allowing me this experience of a lifetime! Special "thank you's" go to Amy Poster for her leadership as Program Chair and the Vice President this past year, as well as Cynthia Bronson who, as Secretary, took such detailed notes of our Board meetings; to Allison Tolman for her stewardship as Treasurer; and a huge shout out to Christy Laidlaw for her outstanding support as Membership Coordinator.

JASA has a tradition of having the past president attend Board meetings for one year and holding the title President Emerita – I hold the title with great pleasure and look forward to assisting our new President and Board in any way I can. In addition, I will continue as Editor of the newsletter.

And now, allow me to pass the baton to our new President, Wilson Grabill. Wilson has served on the Board and has proven himself to be proactive, intelligent, and practical. I know he'll make a great JASA president and that the next years will be a period of continued growth, both in numbers and in intellectual stimulation and content.

With all good wishes,

Susan L. Peters, President Emerita and Editor



Letter from the Incoming President:

Dear JASA Colleague:

I'm thrilled to be writing to you as the new president of JASA! First, I want to thank my fellow board member and friend, Susan Peters, for her outstanding leadership of JASA over the past nine years. During Susan's time as president, membership has grown by almost 40%, which is a tribute to her extraordinary commitment to the organization.

I also want to thank Amy Poster, whose term as both vice president and chair of the Program Committee also has ended. Amy has been a tireless supporter of JASA for many years, and the outstanding programming we've enjoyed is a reflection not just of her deep knowledge of Japanese art but also her extensive network in the museum, academic and gallery worlds, among others, that she has so generously shared with JASA. We're all delighted that both Susan and Amy will continue to be active with JASA in the months and years ahead.

I also want to introduce and welcome our new vice president, Emily Sano, and our two new board members, David Kahn and John Resig. All of them – along with the rest of the board – are committed to making JASA an even more vibrant and exciting organization for the future.

I hope to see you at a future JASA event, and always welcome your comments and suggestions about how we can make JASA better.

Sincerely,
Wilson Grabill, President

Welcome New Members

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

Mrs. Toshiko Akamatsu, New York, NY
Mr. Walter Arader, New York, NY
Mr. John Bullard, New Orleans, LA
Dr. Michael Chagnon, New York, NY
Mr. and Mrs. Jerome A. Cohen, New York, NY
Ms. Cecily Drucker, Mill Valley, CA
Mr. John Fong, Kennett Square, PA
Mr. Patrick Gorman, Rockville, MD
Ms. Dorothy Haase, New York, NY
Yiling Hu, Woodbury, NY
Ms. Reimi Imaizumi, New York, NY
Mr. Thomas Isenberg, Sparta, NJ
Ms. Sarah Kautz, Astoria, NY
Ms. Paula Lawrence, New York, NY
Ms. Alexandra Lenehan, San Francisco, CA
Mr. Marco Leona, New York, NY
Ms. Trudi Levine, New York, NY
Mr. and Mrs. Ezra Mager, New York, NY
Ms. Katherine May, Chadds Ford, PA
Ms. Louisa McDonald, Las Vegas, NV
Mr. Charles H. Mottier, Chicago, IL
Dr. Priscilla E. Muller, Brooklyn, NY
Dr. Janice Nimura, New York, NY
Ms. Noriko Okubo Tsukuba, JAPAN
Dr. Jennifer Perry, New York, NY
Ms. Mimi Poser New York, NY
Ms. Katherine Saltzman-Li, Santa Barbara, CA
Ms. Elizabeth Sherry, Playa Vista, CA
Mr. Michael Skelley and Mr. Thomas Neises, Chicago, IL
Mr. and Mrs. Richard Solomon, New York, NY
Mr. William Spring, New York, NY
Ms. Phoebe Springstubb, New York, NY
Hon. and Dr. Marcus Williams Fairfax, VA

JASA to Support Art History Scholarship

By Susan L. Peters, President Emerita

It has been my hope that JASA begin support at some level to young scholars who are working on their graduate degree in Japanese art. After discussing several possible actions, I presented to the Board the proposal that JASA offer a \$1000 gift in support of 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 is administered by the Japan Art History Forum and recognizes outstanding graduate student scholarship, awarded annually to the best research paper written in English on a Japanese art history topic.

The Board passed the proposal unanimously, and JASA

will offer the award beginning in 2017 for each of five years, after which the JASA board will evaluate if the support should be continued. The winner of the Chino Kaori Prize will supply JASA with both a hard copy and a digital copy of the winning essay, and the winner (and the topic) will be announced in the JASA newsletter. JASA's support was announced at the April 2nd AAS meeting to a grateful group of young scholars.

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, it is a natural step forward that this organization support scholarship in Japanese art.

NEWS

It is a pleasure to announce the establishment of the Joan B. Mirviss Professorship in Japanese Art History at the University of Wisconsin at Madison. Joan and her husband, Robert J. Levine (along with John and Tashia Morgridge, who provided matching funds) established this professorship, now held by Quitman Eugene Phillips, Chair of the Department of Art History. To quote Professor Quitman's announcement, "Joan has been a wonderful supporter over many years, but this gift is truly special because it means that our field will have a strong and permanent presence here. It was at the University of Wisconsin that Joan developed a lifelong love of art, which translated into a lustrous career as gallerist, curator and connoisseur of Japanese art. I am very grateful that she has chosen this way to celebrate and commemorate what the university has meant for her and all her achievements since she left."

Many of us in JASA know Joan through her support of programming and her exceptional gallery in New York, and we applaud the generosity that has made this professorship a reality.

Ronin Gallery's president (and JASA supporter), David Libertson, has curated *Hiroshige's Tokaido* at the Muscarelle Museum on the William and Mary College campus. This exhibition explores the most traveled road in old Japan. Featuring approximately 250 prints, the exhibition presents five distinct, complete sets of Hiroshige's 53 Stations of the Tokaido, never before displayed together—the Hoeido (1833/34), the Kyoka (c. 1840), the Gyosho (c. 1842), the Tsutaya (c. 1850) and

the Upright (1855). See Exhibition Information at the end of the newsletter for further details.

The San Antonio Museum of Art announced that Emily J. Sano, PhD, and Vice President of the Japanese Art Society of America, has been appointed Coates-Cowden-Brown Senior Advisor for Asian Art. Emily will oversee Asian art: mentoring junior colleagues, overseeing the extensive collections, and devising exhibition plans. She began at the Museum on January 12, 2016. In 2015 Emily was guest curator for the museum's "Ancient to Modern: Japanese Contemporary Ceramics and Their Sources."

Emily is Director Emerita of the Asian Art Museum of San Francisco. She previously worked at the Dallas Museum of Art as Deputy Director and Chief Curator of Non-Western Art, and at the Kimbell Art Museum in Fort Worth, where she served as the Curator of Asian Art and Deputy Director of Academic Services. She is currently at work on "Heaven and Hell: Salvation and Retribution in Pure Land Buddhism," a major exploration of the idea of the afterlife in Buddhist art, particularly in Japan, which will open at the San Antonio Museum of Art in early 2017.

From Paul D. Barclay, General Editor of the East Asia Image Collection at Lafayette College, we've learned that 147 Japanese and European postcards about the Russo-Japanese War have been posted. This is the "Richard Mammana Japanese Empire Postcard Collection," the newest sub-collection of the East Asia Image Collection. The Japanese cards exhibit bold design elements and extol military heroism. The European cards illustrate popular opinion about international relations. Fears of the "Yellow Peril," and varied appraisals of Japan as the newest member of the imperialist club, are also prominent. Go to: <http://digital.lafayette.edu/collections/eastasia>

St. Louis Art Museum to Hold Symposium

Rhiannon Paget, Ph.D. has sent the following announcement, and some JASA members may be interested in attending:

Please mark in your calendars the upcoming symposium, *Conflicts of Interest: Art and War in Modern Japan*, at Saint Louis Art Museum, October 21–22, 2016.

The symposium is to be held in conjunction with the exhibition *Conflicts of Interest: Art and War in Modern Japan* (October 16, 2016–January 8, 2017; see the Museum Exhibition page). Registration is \$45 for the general public, \$35 for members of SLAM, and \$15 for students.

Friday evening keynote address:

Joshua A. Fogel, Professor & Canada Research Chair, Department of History, York University

Saturday speakers:

Jacqueline M. Atkins, Author, Curator, and Textile Historian

Paul Barclay, Associate Professor of History and Chair of Asian Studies, Lafayette University

Philip Hu, Associate Curator of Asian Art, Saint Louis Art Museum

Asato Ikeda, Assistant Professor of Art History, Fordham University

Marvin Marcus, Professor of Japanese Language and Literature, Washington University in St. Louis

Rhiannon Paget, A.W. Mellon Fellow for Japanese Art, Saint Louis Art Museum

Julia Adeney Thomas, Associate Professor of History, University of Notre Dame

To register, go to:

http://www.slam.org/iebms/reg/reg_p1_form.aspx?oc=10&ct=AClass&eventid=46421

[slam.org/conflicts](http://www.slam.org/conflicts)

MEMBER REPORTS

An Art Week in Tokyo by Richard A. Pinkowitz, Newton MA

Kuniyoshi and Kunisada at the Bunkamura Museum of Art in Tokyo

The Kuniyoshi and Kunisada Show opening March 17th at the Bunkamura Museum of Art was a great reason to visit Tokyo. The show presents 170 prints and about 350 sheets from the collection of the Museum of Fine Arts, Boston and will be touring Japan in 2016. It is a measure of the quality of the MFA collection that it could assemble a show with this range of high quality images to bring to Japan to showcase our appreciation of ukiyo-e art.

The show was curated by Sara E. Thompson, of the Museum of Fine Arts, Boston and Masato Matsushima of the Tokyo National Museum. The quality and vibrancy of many of the images, as if they had been freshly printed and then sealed in a time capsule, is a tribute to the effort of Joan Wright, Bettina Burr Conservator, Asian Conservation Studio, MFA.

The MFA was the beneficiary of a major donation by William Sturgis Bigelow who was in Japan for seven years, returning in 1889 with a collection of 50,000 objects including numerous works by Kunisada and Kuniyoshi. The collection was then deposited at the MFA, and in 1890 Ernest Fenellosa was appointed as the first Curator of Japanese

Art. Bigelow collected works in the decades after printing and were then stored at the MFA for the past one hundred plus years. They suffer less from the deterioration of time and circulation than what we might begin to collect today.

Kunisada and Kuniyoshi were contemporaries. Kunisada was born in 1786, Kuniyoshi in 1797. They both studied with Toyokuni, Kunisada starting in about 1800 and Kuniyoshi in 1809. By 1813 Kunisada had begun his rise in prominence in printmaking. Kuniyoshi's success did not begin until the late 1820's with the publication of the "108 heroes

I understand that the portrayals of the actors were highly realistic, almost photographic in their realism, but without first-hand knowledge, and context of these actors and their roles, I am less than inspired.

It is in the later scenes of the final act that Kunisada's artistry explodes. By Act II, Scene VI, "Edo Girls Collection", Kunisada is full force. His women are engaging, active and alluring. They display a life force not shown by actors playing roles. His use of the print is more balanced and complete. One must see "Night Rain on the Xiao and Xiang Rivers" to see the extent of Kunisada's ability. In Act II Scene



My Mount Fuji, in Seven Colors, by Yayoi Kusama

of the Suikoden.”

The show has been divided into two Acts, each with multiple scenes. The reason for this device is not immediately obvious, save for emphasizing Kunisada's relationship to actor prints and allowing that Kuniyoshi did some also. But through this lens of various scenes, the show does allow us to focus on some of work's of Kunisada not generally appreciated.

In the early scenes, "Skulls and Tattoos," "Monster, Hunter and Hero", "Ghosts and Phantoms" Kuniyoshi steals the show. His vivid imagination, creative characterizations and effective use of the space continually display his artistic reach. Kunisada's works in the early scenes, which are not organized chronologically, are flat. They are actors playing roles.

VII, "Four Seasons Leisure Guide," Kunisada has some wonderful and creative compositions, including "Catching Fireflies by the Uji-kawa River in Yamashiro Province." And again in Act II Scene VIII, opening of three images of "Courtesans under Cherry Blossoms," which printed in indigo blue is so wonderfully rich and saturated.

The creativity of Kuniyoshi has been established already. The show slowly builds a deeper appreciation of Kunisada, and reminds us of the value of museums in collecting and preserving the art for centuries so that later generations have an opportunity to reconsider.

Adachi Press

The Adachi Institute of Woodcut Prints has been in business making high quality wood cut

reproductions of the classic ukiyo-e prints. We visited with Meguri Nakayama, Director at Adachi. Meguri explained that Adachi has begun collaboration with contemporary artists working in the ukiyo-e tradition of woodcuts. We had the opportunity to see some works by Yayoi Kusama that are being produced by Adachi. Her series of “Mt. Fuji in Seven Colors” is a whimsical view of the rising sun over Mt. Fuji viewed as a sprawling ice cream sundae in seven flavors topped by a cherry. The image is captivating. She claimed that it was her first view of Mt. Fuji as a child and you can see the joy of the child in this iconic image of Japan. The first ten sets of this image were sold out on the day of printing. Hopefully next year there will be another printing.

Yayoi Kusama had two other woodcut prints of Mt. Fuji on display. More sincere and sedate. Not yet

wonderful opportunity to view their collection of quite old and original Nabeshima ware. The showing was Christmas morning as each piece was carefully taken from its individual wooden box, stripped of its wrappings, sometimes colorful cloth and sometimes only tissue paper. On the table was placed an elegant piece of unique Japanese history. Nabeshima diverges from Chinese and Korean ceramics with the more elaborate enameled over glaze atop a cobalt blue underglaze. Under Yoshihiro’s tutelage we slowly unwrapped, piece by piece the evolution of Nabeshima ware from early 1600 pottery till 1700. The set of five small dishes, in the photo, together were a wonder of inventive design, pottery and color.

The Tolman Collection

No trip to Tokyo is complete for a JASA member without a hello to Norman Tolman. Fortunately, we



Nabeshima Plates from the 17th Century

available, the publication date is planned for next year.

Gallery Togeisha

Gallery Togeisha owner, Yoshiro Imaizumi, is a descendant of a family of potters and ceramicists dating back to the origins of Japanese Nabeshima porcelain in Kyushu. His family has been engaged in colored Nabeshima ware since the 17th century, and Imaizumi Imaemon the 13th and 14th have been designated as an Intangible Important Cultural Property, a Living National Treasure in Japan.

Although the gallery has a broader offering, Nabeshima porcelains are their DNA and we had a

saw him on our first day at the Kunisada and Kuniyoshi show amidst an audience as he was telling stories. We were kindly invited the next night to a small party/event he was holding at his gallery. The Tolman Collection was preparing for an off-site show of the works by Brian Kelley, an American living in Japan for the past thirty years. The gallery was not prepared for selling, but had an eye catching assortment of contemporary works, which even for an old classicist like me, were intriguing. Ah, this is for my next visit.

Notes from the Ground. Beijing.
By Claire Cuccio

A number of exhibitions of the Japanese art world took place in Beijing's 798 art district this past winter. A solo exhibition of Yoko Ono's new work entitled "Golden Ladders" made a surprise appearance at Faurschou Foundation and attracted unprecedented crowds. Her title piece engaged Chinese culture directly by arranging several gold-painted ladders of different eras and styles as a commentary on abundance and ambition and considering one's life from a higher perspective. Most moving was Ono's installation entitled "Ex It" featuring plum, pine and bamboo saplings planted at the head of wooden coffins.

The exhibition "Element of Our Evolution" featuring the woodblock prints of Ralph Kiggell, Bangkok-based British print artist trained by Toshi Yoshida and at Kyoto Seika and Tama Art Universities, was held at 798's luminous C-NA Gallery. There has been increasing interest in China regarding Japanese-style methods of printmaking, particularly as they harken back to ukiyo-e, and Kiggell's show added to the accumulating knowledge of the distinct techniques. Kiggell's work exploits the nuance of color unique to water-based printmaking and viewers were awed by his range from nature studies to glimmering images of industry.

Beijing Tokyo Art Project (BTAP), Yukihita Tabata's vibrant extension of Tokyo Gallery in Ginza, ran an exhibition spotlighting the recent prints, paintings and installations of Showichi Kaneda, Hiroto Kitagawa, Chiharu Nishizawa and Hiroyuki Matsuura.

The Third International Mokuhanga Conference (IMC2017) will take place September 28-October 1, 2017 in Honolulu between University of Hawaii and East-West Center. A special satellite event will be held the following week in Holualoa at the Donkey Mill Art Center in conjunction with print artist Hiroki Morinoue. The conference's mission is to preserve traditional Japanese woodblock techniques through the innovations of artists around the world who are adopting these techniques for new expression. The conference represents an interdisciplinary mix of contemporary artists, Japanese artisans, materials specialists, scholars and curators in woodblock prints and printmaking. Please see www.mokuhanga.jp for information regarding paper submissions, exhibitions and related events.

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.

JASA's Annual Meeting and Asia Week NY: March, 2016 by Susan L. Peters

Weather hit Texas with a vengeance and my four day trip to New York for Asia Week, JASA's March Board meeting, and JASA's Annual meeting, was cut to three as rains arrived and Intercontinental Airport had to practically shut down for an entire day. Fortunately Saturday brought sunny skies and I arrived in time to visit a number of galleries: Joan B. Mirviss, Ltd.; Dai Ichi Arts (Beatrice Chang); and Onishi Gallery (Nana Onishi) for contemporary Japanese ceramics; and Eric Thomsen's exhibition of contemporary Japanese lacquer. All offered stunning items and sales were excellent. In addition, The Japanese Art Dealer's Association exhibited many beautiful works of art at the Ukrainian Institute; the space is beautiful and the art outstanding. I also managed a visit to Hiroshi Yanagi Oriental Art at the Arder Galleries and the gallery of Koichi Yanagi – all made for a very busy (but wonderful) day.

Sunday's Annual Business Meeting was brief, with me, as outgoing President, thanking the JASA Board and all our members for the terrific support given over the years. I was delighted to announce the two new Board members (David Kahn and John Resig) and to thank outgoing Amy Poster for her 9 years on the Board and her enormous contributions as Program Chair. Lastly, I admit it was a bit of a thrill to announce that our membership had reached an all-time high of 600 members!

The meeting was then turned over to our new President Wilson Grabill, who drew the business meeting to a close and brought on our guest lecturer, Louise Court, Curator of Ceramics at the Freer and Sackler Galleries, Smithsonian Institution. Louise gave a fascinating lecture on Charles Lang Freer and how the Freer Gallery's collection came into being. Freer was wealthy but as we all know, money doesn't necessarily buy good taste or a good eye. When Asian art captured his collecting interest, he went on to collect and create a superb collection (in addition to collecting over 1000 works by James McNeill Whistler). Freer did travel to Japan, but his collection was also increased from his Detroit home or visits to New York since dealers were happy to come to him. He bequeathed funds for a building and his collection of over 5000 works to the Smithsonian, with the explicit instructions that nothing could be added from other collectors and no objects loaned out. Building began in 1916 but was delayed by World War I and the museum did not open until 1923. Sadly, Freer died in 1919 and did not live to see fruition of his efforts.



Ken Matsubara: "Mt. Fuji" 2016. Japanese washi paper, paneled; mineral pigments, sand, paint, go-fun whitewash. H31 1/2 x W39 1/2 in (H80 x W100 cm) - Photo courtesy of Ippodo Gallery

Dr. Cort had a superb visual program that complemented her lecture and we could see a selection of the works that Freer purchased. She also had images of some of Freer's annotations and notes – he pulled no punches and certainly had strong opinions!

The Freer is currently closed to improve the lighting and update the technology in the museum, in particular adding modern climate control systems to better protect the collection, most of which will have to be removed from the galleries during the work. The Smithsonian is also using the opportunity to return some of the building's original features, such as marble baseboards and flooring that matches the original and is now covered in places by carpet. I look forward to its re-opening in the summer of 2017.

For lovers of Japanese prints, a visit to Scholten Gallery is a must see and the spring exhibit did not disappoint, nor did the exhibition at Sebastian Izzard's beautiful gallery. The Art of Japan's Doug Frazer and Richard Waldman made the trip from Washington and set up at their usual venue, the Mark Hotel, and Veronica Miller (Egenolf Gallery) came from California to show prints at the Carlyle Hotel. As print collectors know, so many print galleries now have an internet presence only, so being able to see prints "in person" is a treat.

Carole Davenport had a lovely exhibition, which included a beautiful Ko-Kutani plate and some new granite sculptures by contemporary artist Hiroyuki

Asano. Shoko Aono (Ippodo Gallery) introduced collectors to the stunning photography by Kenji Wakasugi. I was also able to attend the exhibit at the Nippon Club held by The Oriental Treasure Box (San Diego's Kazuo Kuwabara) and Orientations (Susan Tosk). Several exhibits have been mounted at the Nippon Club by these two outstanding dealers over the years, and I hope they will again next year. In addition, Susan has generously sponsored a lecture each year, given by Hollis Goodall, the Curator of Japanese Art at the Los Angeles County Museum of Art.

My NY Asia Week ended with the JASA tour of the Kamakura exhibit at the Asia Society, led by JASA's new Vice President Emily Sano and the exhibition's curator, Adriana Proser. Pieces came from a variety of museums and it was a pleasure to view this exceptional exhibition led by two experts. A small group of us had lunch at the Asia Society restaurant (highly recommended) and then it was off to the airport and the long trek back to Texas. Unfortunately, the "lost day" due to the storms in Texas meant there were several exhibits that I just didn't have time to see but next year (fingers crossed) the weather will cooperate and I'll be able to stay long enough to see everything.

I hope that many of you can attend an Asia Week in New York, either the March version (which is quite large) or the smaller, more intimate Asia Week usually held in mid-September. It's an excellent way to meet

other JASA members and to see some of the best of the best in Japanese art. I always come home exhausted and exhilarated, sometimes a bit poorer, and always inspired by what I've seen.

JASA Bids Farewell

By Susan L. Peters, Editor

It is with great sadness that I report the death earlier this year of Sylvan Barnet at the age of 89 from cancer. Many JASA members will recognize his name as the person who introduced them to Shakespeare through the Signet Classic Shakespeare series. He was the General Editor for many years, as well as the editor of several drama anthologies, and a quick search on Amazon will offer a lengthy list of his works, including one of my favorites **A SHORT GUIDE TO WRITING ABOUT ART**.

But we will also remember him as a supporter of JASA and the author, with his partner William Burto, of the book **THE WRITTEN IMAGE: JAPANESE CALLIGRAPHY AND PAINTING FROM THE SYLVAN BARNET AND WILLIAM BURTO COLLECTION (1982/2013)**. Highlights of the collection were shown at the Metropolitan Museum of Art in 2002. With the death of both gentlemen, various pieces of this outstanding collection have gone to the Metropolitan Museum of Art, the Harvard Art Museums, the Museum of Fine Arts in Boston, and the Freer Gallery of Art in Washington D.C. Most of Sylvan's estate was bequeathed to a scholarship fund at Tufts, in honor of his parents, Philip and Esther Barnet.

Sylvan Barnet was born in Brooklyn in 1926. He earned a master's degree and doctorate from Harvard, and for the next 30 years taught writing and literature at Tufts University. In 1963 he and partner Professor William Burto saw a Korean celadon bowl on a visit to NY and bought it. Like many collectors who remember the moment they became a collector, he confessed in a 2015 interview published in the Boston Globe, "I'd never even heard the word 'celadon.'" For a while they collected ceramics, but after seeing an 18th century Zen painting, the collecting focus turned to calligraphy. The collection extended from the Nara period in the 8th century to the end of the Edo period.

Sylvan came to the Houston MFA in late 2013 to introduce "Words and Things: Buddhist Texts and Ritual Objects from Japan," an exhibition of approximately 50 objects from the Barnet/Burto collection. It was a great pleasure for me to welcome him to Houston, and I was delighted that so many people came to hear his lecture. Afterwards, he led a group of anyone interested to hear him talk about pieces in the show, and it was an honor to share this time with him.

JASA is also sad to report the death of Merlin C. Dailey in October. In 1970, Merlin and his wife Mary Ann's longtime interest in Japanese art and philosophy culminated in the opening of the East West Gallery in

Victor, New York, which would remain open for 33 years. Over the decades, they catalogued museum and private collections and arranged exhibitions in the U.S. and Japan. In addition, they were instrumental in helping numerous clients build their art collections. With the opening of the gallery, he eventually retired from teaching and became a full-time art dealer, closing the gallery in 2002 but continuing to see private clients. In 2011 he and his second wife retired to their farm.

And just before this newsletter went to press, I learned of the death on May 1 of Mitzi Verne, a well known figure in the world of contemporary Japanese prints. Mitzi opened the Verne Gallery in 1954 and eventually brought in her son Michael, both of whom were staples at many of the print shows over the years. If you talked with Mitzi at a print show, you quickly realized how much she knew and how much she loved prints. Our condolences go to Michael and the Verne family.

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

Chicago, Illinois

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

Japan's Great Female Poets

Japan's Great Female Poets
Through June 19, 2016

Cincinnati, Ohio

Cincinnati Museum of Art
953 Eden Park Drive
Tel: 513-639-2995; www.cincinnatiartmuseum.org

Modern Cat

June 18 – September 11, 2016
Cat representations from many cultures and time periods, including the work of Japanese artists.

Delray Beach, Florida

Morikami Museum and Japanese Gardens
4000 Morikami Park Road

Tel: 561-495-0233; www.morikami.org

Galleries are closed through June 9, 2016

Shadows of the Floating Worlds: Paper Cuts by Hiromi Moneyhun

Transcending Forms: Japanese Bamboo Baskets

Both exhibits June 10 – September 18, 2016:

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street

Tel: 808-532-8741; www.honolulumuseum.org

Hiroshige's City: From Edo to Tokyo

Through August 21, 2016

Houston, Texas

Asia Society, Texas
1370 Southmore Blvd.

Tel: 713.496.9901 www.asiasociety.org/texas

Yuriko Yamaguchi

Through August 21, 2016

Indianapolis, Indiana

Indianapolis Museum of Art
4000 Michigan Road

Tel: 317-923-1331; www.imamuseum.org

Tradition Reborn: Contemporary Japanese Ceramics

Through September 18, 2016



Thanks to John Teramoto, Director at the Indianapolis Museum of Art, for these gorgeous photos of the exhibition "Tradition Reborn: Contemporary Japanese Ceramics" that is currently on display at the museum. The exhibition showcases a variety of functional contemporary ceramics that illustrate how artists have reinvented or revitalized age-old ceramic traditions.



Los Angeles, California

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

Japanese Prints and Photographs: Paths Through Modernity

Through September 25, 2016

Madison, Wisconsin

Chazen Museum of Art, University of Wisconsin
750 University Avenue
www.chazen.wisc.edu

Japanese Masterworks from the Chazen Museum of Art Collection

Through August 14, 2016

New York, New York

Asia Society
725 Park Avenue
Tel: 212-288-6400; www.asiasociety.org/new-york
In and Out of Context: Asia Society Celebrates the Collections at 60

Through January 8, 2017

Metropolitan Museum of Art

1000 Fifth Avenue @82nd
Street
Tel: 212-535-7710; www.metmuseum.org

Celebrating the Arts of Japan: The Mary Griggs Burke Collection

Through July 31, 2016

New Brunswick, New Jersey

Zimmerli Art Museum,
Rutgers University
Hamilton and George Street
<http://www.zimmerlimuseum.rutgers.edu/information/visitors#.VykmQNe7wgs>

Check website for hours and parking/transportation information

Infinite Opportunities Offered in Color

Prints by Helen Hyde and Bertha Lum, on view through July 31, features 35 works by two American artists who, in turn, disseminated these artistic

developments to audiences back home. Both artists spent considerable time living abroad in Asia and recognized the unique artistic possibilities for representing traditional aspects of life in an area of the world that was rapidly modernizing. They mastered complex color printing techniques and depicted aspects of Japanese and Chinese culture that essentially had been absent in the West. Because these artists generally are presented in survey exhibitions, this is a rare opportunity to view a significant group of works by either artist. "Infinite Opportunities Offered in Color" also complements other works on view from the Zimmerli's permanent collection, including examples of the Japonisme movement and a gallery that commemorates Rutgers' historic relationship with Japan.

New Canaan, Connecticut

The Glass House
www.theglasshouse.org

"Yayoi Kusama: Narcissus Garden"

A landscape installation will be on view throughout the 2016 tour season to celebrate the 110th anniversary of Philip Johnson's birth and the 10th anniversary of the opening of the Glass House site



Narcissus Garden by Yayoi Kusama

to the public. First created fifty years ago in 1966 for the 33rd Venice Biennale, this iteration of Narcissus Garden has been incorporated into the Glass House's 49-acre landscape.

Narcissus Garden, comprising 1,300 floating steel

spheres, each approximately 12 inches in diameter (30 cm) has been installed in the Lower Meadow and forest, creating a dramatic view to the west of the Glass House. Drifting in the newly restored pond, the spheres move with the wind and follow the pond's natural currents, forming a kinetic sculpture. Their mirrored surfaces reflect the surrounding Pond Pavilion (1962), wooded landscape, and sky.

Newark, New Jersey

Newark Museum
40 Washington Street
Tel: 973-596-6550; www.newarkmuseum.org

The Art of Japan

Now on view in four galleries

Newark Public Library

5 Washington Street
Tel: 973-733-7793; www.npl.org

Impressions of the Natural World: Japanese Prints

from the Special Collections Division
Through August 6, 2016

Portland, Oregon

Portland Art Museum
1219 SW Park Avenue
Tel: 503-226-2811; www.portlandartmuseum.org

A Netsuke Menagerie

Through June 5, 2016

St. Louis, Missouri

St. Louis Art Museum
One Fine Arts Drive
Tel: 314-721-0072; 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.

October 16, 2016–January 8, 2017

San Diego, California

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

Mingei of Japan

Through October 2, 2016
Japanese Friendship Garden
2215 Pan American Road, E
www.niawa.org

Threaded, Traveled, Treasured: Kimonos from Japan in San Diego Collections.

Through June 12, 2016

San Francisco, California

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

Japanese Lacquerware

Through October 23, 2016

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.

Williamsburg, Virginia

Muscarelle Museum of Art, William and Mary College
603 Jamestown Road

www.muscarelle.org

Hiroshige's Tokaido This exhibition explores the most traveled road in old Japan. Featuring approximately 250 prints, the exhibition presents five distinct, complete sets of Hiroshige's ***53 Stations of the Tokaido***, never before displayed together– the Hoeido (1833/34), the Kyoka (c. 1840), the Gyosho (c. 1842), the Tsutaya (c. 1850) and the Upright (1855). Curated by Ronin Gallery president David Libertson (William & Mary '09 and member of the Muscarelle Museum Board of Trustees).

CANADA

Victoria British Columbia

Art Gallery of Greater Victoria
1040 Moss Street
www.aggv.ca

Through November 27, 2016

Modernization in Meiji Japan

Through August 2, 2016

Naga: Literati Painting of Old Japan

Through June 26, 2016

Toronto

Royal Ontario Museum
100 Queen's Park
www.rom.on.ca

Through November 27, 2016

A Third Gender: Beautiful Youths in Japanese Prints

EUROPE

The Netherlands

Leiden
JapanMuseum SieboldHuis
Rapenburg 19, 2311
www.sieboldhuis.org

Too Pretty to Throw Away: Packaging Design from Japan

Through August 28, 2016

Paris

Musee Guimet
<http://www.guimet.fr/en/>

"Araki" Over 400 photographs by the internationally known Japanese photographer
Through September 5, 2016

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/ele2428.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>

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>

*50th Anniversary Exhibition
Celebrating the Beauty of Japanese Art II :
Sublimity of Suiboku*

Through June 12, 2016
See website for 2016 schedule

Idemitsu Museum of Arts, Moji

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

*50th Anniversary Exhibition
Celebrating the Beauty of Japanese Art II : Sublimity
of Suiboku*

Through June 26, 2016
See website for 2016 schedule

Tokyo Metropolitan Art Museum

Ueno Park
90th Anniversary Exhibition
July 26 – October 22, 2016

Musée Tomo

The Kikuchi Collection (modern Japanese ceramics)
4-1-35 Toranomom, 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
Check website for monthly exhibitions

Suntory Museum of Art

Tokyo Midtown Gardenside 9-7-4- Akasaka Minato-ku
Tokyo 107-8643; www.suntory.com/sma/

Tokyo National Museum

13-9 Ueno Park, Taito-ku
Tokyo 110-8712; www.tnm.jp

Yamatane Museum

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



GALLERY EXHIBITIONS

New York

Dai Ichi Arts, Ltd.

Beatrice Chang
18 East 64th Street, Suite 1F
New York, New York 10065
Tel: 212-230-1680/ 917-435-9473
www.daiichiarts.com

Oribe

May 24 – June 10, 2016

Ippodo Gallery New York

12 East 86th street, # 507 (between 5th & Madison
Avenues)

Tel: 212. 967. 4899; www.ippodogallery.com

Hours: Open by appointment 7 days a week

Ken Matsubara: Distillation Paintings

May 12 – June 10, 2016

Joan B. Mirviss Ltd.

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

Poetic Reflections: Ishiguro Munemaro and Tanaka Sajirō

June 2 – July 8, 2016

Ronin Gallery

425 Madison Avenue, 3rd Fl (southeast corner of 49th
Street)

Tel: 212-688-0188; www.roningallery.com

Check the website for changing online exhibitions.

Eric Thomsen Asian Art

In a joint exhibition with Koichi Yanagi Oriental Fine
Arts at the Eric Thomsen Gallery

23 E. 67th St. and
Kocich Yanagi Gallery.
17 E. 71st Street, 4th Fl.

Ikeda Iwao: The Life of Bamboo, the Spirit of Urushi

June 8 - 29, 2016

Monday - Friday, 10am to 6pm

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, 2016.**

Digital photos via email attachment or CD are preferred.



Higashida Shigemasa (1955 -)
Oribe box with lid; 2015
H6.3" X D7.8" X W7.8" With signed Box
Photo courtesy of Dai Ichi Arts



Kondō Takahiro (b. 1958), Wave Mist, 2016
Glazed porcelain and cast glass - 43 3/8 x 6 1/4 x 4 3/4 in.
Photo courtesy of Joan B. Mirviss, Ltd.

Japanese Art Society of America Newsletter
P.O. Box 524
Harwich Port, MA 02646