

# Japanese Art Society of America

Founded as the Ukiyo-e Society of America



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Front cover:  
Small Lacquer cabinet by Hara Yōyūsei (1769-1845), Flowers and Birds. Tokugawa Period, first half of 19th century. 32X34.5X20 cm. Photo courtesy of the Klaus F. Naumann Collection, Berlin.

## LETTER FROM THE PRESIDENT

Dear Members,

Embrace Beauty.

This has become my mantra the last few weeks as the phrase “the world is too much with us” has been bouncing around my brain since the Paris and San Bernardino attacks. Watching the violence, and hearing the drumbeat of it day after day on the news, seeing the front page of the newspaper, was getting to me. Add to that the presidential campaign rhetoric, and internet star Grumpy Cat and I were beginning to look alike.

And so one day I kept the news off, put on a CD of Bach violin concertos, and began going through my print, textile, and ceramic collections, sitting down with a work, carefully examining, remembering where (and why) I purchased it, and in the case of textiles and ceramics, touching/stroking/handling pieces and enjoying the tactile sensations, as well as focusing on color and shape. I pulled a few art books out and left them open to pages of art work that I loved, that made me smile, that stopped me in my tracks, that gobsmeaked me.

I felt much better.

The news has been turned back on (but fewer hours of listening), I still read the newspaper, and it's still too much with me. And I know my antidote won't stop or improve any of it, but it has helped.

So here is my advice: Embrace Beauty. Any way you can and as often as you can. You'll feel much better and you won't look like Grumpy Cat.

Let 2016 bring resolution, peace, and better lives for all.

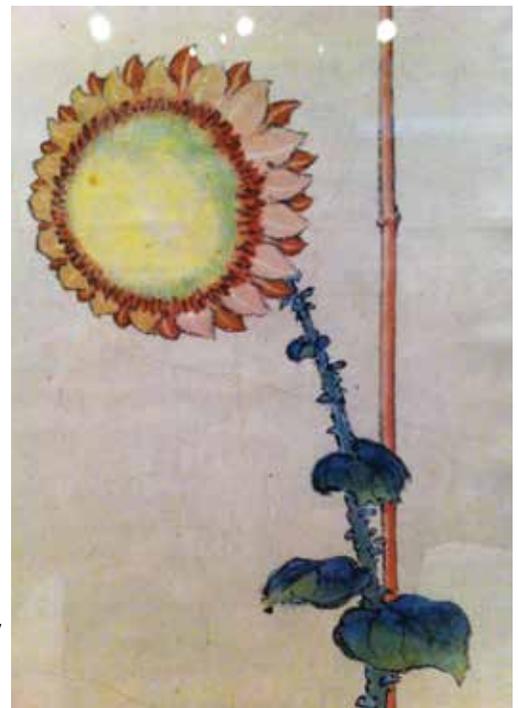
And beauty.

Susan L. Peters, President

## MEMBER NEWS

Japan Society has announced the appointment of Yukie Kamiya as Director of the Japan Society Gallery, beginning November 16th. A specialist in Japanese contemporary art, Ms. Kamiya has been Chief Curator at the Hiroshima City Museum of Contemporary Art (Hiroshima MoCA), Japan, since 2007, where she developed a wide range of contemporary Japanese and international art.

*Hokusai Katsushika (1760-1849)  
Detail of the painting "Sunflower."  
Courtesy of the Cincinnati Art Museum;  
photo by Andrew Maske.*



## Welcome New Members

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

Etsuko Adelman, Atherton, CA  
Mr. David Barnard, Portland, OR  
Dr. Allen Bennett, Kerrville, TX  
Dr. Monika Bincsik, New York, NY  
Ms. Ruth Brousseau, Piedmont, CA  
Ms. Shawna V. Carboni, Brookline, MA  
Hope Cobb, Princeton, NJ  
Alix M. Devine, New York, NY  
Mr. and Mrs. Marc Dollinger, Bloomington, IN  
Mr. Eli Godfrey, Brooklyn, NY  
Mr. Kevin Greenwood, Oberlin, OH  
Ms. Makiko Kawada and Mr. Lee, Schneider, New York, NY  
Mrs. Mahiko Kimball, New York, NY  
Mr. Jonathan F. Miller and Ms. Myriam Barenbaum, Sleepy Hollow, NY  
Ms. Michelle Press, Bloomfield, CT  
Ms. Helen Rindsberg, Cincinnati, OH  
Ms. Marie Hoshino Rostron, Edgewater, NJ  
Mr. and Mrs. Hiroshi Senju, Chappaqua, NY  
Ms. Lynne Sherman, New York, NY  
Maria Slautina, New York, NY  
Mr. and Mrs. Richard Solomon, New York, NY  
Mr. Mitsuru Tajima, Tokyo JAPAN  
Ms. Miwako Tezuka, New York, NY  
Mr. and Mrs. Thomas G. Walley, Eugene, OR  
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Mr. Thomas Yamamoto, Shanghai, China  
Mrs. Lyn Younes, New York, NY

## MEMBER REPORTS

### *Ceramic Cartography: Japanese Map Plates and the Tenpo Era (1830-44)*

Speaker Richard A. Pegg, Ph.D., supplied this synopsis of his talk that he gave to JASA members on September. Dr. Pegg is Director and Curator of Asian Art for the MacLean Collection in Illinois. His most recent publication is entitled *Cartographic Traditions in East Asian Maps*.

During the early nineteenth century a particular map format was created in Japan, that of the map plate. Pegg's lecture examined the various origins of the types of maps used; the different types of ceramic wares produced, including Arita, Kutani and Gennai; as well as the period of their greatest concentration, the Tenpo era (1830-44), for this unique Japanese map format.

A number of background topics were discussed. In late Edo period (1615-1868) Japan, there was a growing general interest in map making as one aspect of the fascination with and pursuit of "Western learning" (j. rangaku). From 1800 to 1816, surveyor Ino Tadataka (1745-1818), led a government-funded project to produce the first accurate survey of Japan. The so-called "Ino maps" were completed and

compiled in 1821. The tradition of Buddhist map cartography was discussed. In particular the Gyokistyle map, so named after the Nara period (710-794) Buddhist monk Gyoki (668-749) associated with a particular style and formation of map.

Unique to Japan, a number of map plates were made during the Tenpo Era (1830-44). The Tenpo era has been considered the beginning of the end of the Tokugawa shogunate for a number of reasons. From 1833-36 and in 1840, there were earthquakes and famines. During Tenpo, new sumptuary laws were put in place indicating social disorder. From 1839-43 the Tenpo Monetary Reforms were put in place indicating tensions in the control money and wealth. These included printing paper money, which put pressure on the three metal (gold, silver and copper) monetary system, controlling interest rates, and dissolving monopolies to break merchant control.

With the sense of a loss of control by the Shogunate, there was an urgency, uncertainty and sense of crisis. These map plates represent



*Map Plate, Japan, Edo period, Tenpo era (1830-44), Round plate, blue and white underglaze Arita ware, D. 45.5 cm., MacLean Collection*

a popular response to this uncertainty, presenting Japan as a nation state in a stable regional visual manner.

Specifically the large round and small rectangular Blue and White Map of Japan plates of the Arita kilns were discussed. Various details of these map plates were discussed including map types, inset details, real and imaginary places presented like the Nyogogashima (Land of Women or Island of Women), use of Gyoki style map,

the background “ocean” designs of tako karakusa (octopus vinescroll) or the semicircular seigaiha (blueseas waves) motifs, and other details. The plates were a distinctive product of the Arita sotoyama (outer circle) kilns during the second quarter of the nineteenth century. The sotoyama kilns flourished from the 1830s onward, and the map plates were



*Map Plate, Japan, Edo period, Tenpo era (1830–44), Foliate plate, overglaze enamel Kutani ware, D. 32 cm., - MacLean Collection*

representative of the fresh new designs that reflected not delicate Chinese models but current topics and native decorative styles.

The next type of map plate discussed was of Kutani overglaze enamel, first developed in the mid seventeenth century while its better known reestablishment or “revival” began in 1810. And finally map plate variations with leadbased greenglaze of Gennai ware were discussed. Hiraga Gennai (1726-79), studied Rengetsu (Dutch language and Western science) in Nagasaki as well as studied and taught Western oil painting and began his ceramic production in his hometown of Shido, Sanuki province (Sanuki city, Kagawa prefecture).

### ***A Visit to Kykuit and a Tea Ceremony***

By Cynthia Altman, JASA Board member

On October 14th a group of JASA members travelled up the Hudson to Pocantico and enjoyed a walk through the two acre garden in the Japanese Garden at Kykuit followed by a tea ceremony demonstration by Mr. Yoshihiro Terazono of the Urasenke Chanoyu Center of NY, assisted by Ms. Tomoko Urabe.

The day was beautifully sunny for the walk up the stepping stone paths of many shapes,



*JASA members admiring the karesansui (carefully raked stone landscape) garden*

bordered by cedar posts. The route first passes the teahouse, reflected in a still pond, and then becomes Albany cobblestones and Kawara roof-tiles placed on end. Beyond a gently arched granite bridge, the path descends to the stream bed, where the large flat stones lead the visitor within the flowing stream, just enough above to stay dry. The breezes rustled through the bamboo grove, and the many varieties of maple gave hints of the vibrant color display to come. The carefully raked dry landscape (karesansui), with five



*Closely observing a tea ceremony*

groups of stones, brings to mind the garden at the Kyoto temple, Ryoan-ji.

In a most informative narrative, Mr. Terazono delved into the long history of the tea ceremony and illuminated some of its many mysteries. During the demonstration, he very kindly produced sweets and fifteen steaming bowls of the deep green tea for each of the fifteen guests. The morning ended with a bento box lunch in the dining room of the Pocantico Conference Center of the Rockefeller Brothers Fund, and JASA members enjoyed the opportunity to visit and discuss further Japanese gardens and the tradition of tea.

## *JASA Goes to Minneapolis*

By Roxane Witke, JASA Board member  
Photos by Doug Barr

On the evening of 29 October, nineteen JASA members joined scores of others in the spacious auditorium of the Minnesota Institute of Art to hear Dr. Chiaki Ajioka, former curator of the art gallery of New South Wales in Sydney, Australia, talk on Ito Shinsui and Modernism in Japanese art. Following a reception, this distinguished scholar joined us at Café Lurcat for a gala dinner featuring locally grown and styled ingredients.

Such was the appetizer to a cultural feast set forth at MIA the next morning, when Dr. Andreas Marks, curator of Japanese and Korean art, welcomed us to his show of the Seven Masters of Shin Hanga who



*Prepared for a Minneapolis winter, members visit the Minneapolis Institute of Arts*

updated the face of Japanese arts in the early twentieth century. Leading us through airy, well designed galleries, Dr. Marks commented on links between biography, history and the stunning works on display.

So many stellar personalities. Around a century ago the publisher Watanabe Shozaburo (1885-1962) saw commercial opportunity in converting existing water colors or oil paintings to woodblock prints that he would market. He engaged restless and ambitious young artists, some of whom had been to Europe, Korea and China, absorbing fresh ideas. Working both independently and with Watanabe, they began turning out new waves of landscape prints, including innovative takes on "famous places" long celebrated by the great ukiyoe artists, Hiroshige,

Hokusai among them. An innovative use of thick mulberry paper, color gradation, mineral pigments, embossing and mica appealed to visiting foreigners, many of modern taste. That editions were limited, even to 35 pieces, heightened the value of each.

Thanks to subtle color gradation, the complexions of young beauties and actors appear more supple and their expressions more natural. At times the precisely rendered textiles of their clothing come across as a riot of pastels. Yamamura Koka's portraits of kabuki actors border upon the surreal. Who will forget his portrait of Morita Kan'ya XIII as a redheaded Jean Valjean in a 1920 production of *Les Miserables*? Inspired by photographs, Shunsen made no less striking portraits of kabuki as well as movie actors; the redrimmed lines along the insides of their eyes are disconcerting, even scary.

Originally an oil painter of lush nudes, Hashiguchi Goyo dilated in various prints on the erotic potential of a woman holding— just holding -- a lip brush. Of these seven the most prolific may have been the water colorist Kawase Hasui, whose landscapes aroused nostalgia for bucolic places unaltered by industrialization. Was this not also a theme among 19 century European and American Hudson River school painters, resisting man's corruption of the natural world? New spurts of creativity were released not only by Watanabe's modern arts engineering, but also by the chance to selfpublish wherein the artist, start to finish, was his own master.

In the afternoon Aaron Rio, associate curator of Japanese art, led us back through 15 centuries of the Mary Griggs Burke collection. Some 175 of her pieces are arranged in sixteen galleries, rich testimony to her evolving taste and that of her long-term adviser, the great scholar, Miyeko Murase. More bun than bu (more civil than military) in orientation, are numerous, top-duality iterations of religious



*The Japanese garden at the home of Jack and Linda Hoeschler, St. Paul*

conviction and artistic taste. Also on show are haniwa, substantial Shinto wood sculptures, Chinese-influenced paintings and a wide range of Buddhist arts. Among them is the seated Amida Buddha of the early 12 bodhisattvas Seishi and Kannon. Central to Pure Land Buddhism, Amida was also featured in prints ordered for monasteries by daimyos seeking to enhance their earthly and future status. More secular tastes emerge in ceramics and lavish screens.

Our brief encounter with MIA's unmatched Asian treasures is a reminder of how private collecting can lead to public wealth. Thanks to the skills of Matthew Welch, Deputy Director and Chief Curator at MIA, Frederick Wells III bequeathed his trove of shin hanga, and Mrs. Burke her more comprehensive bequest, now spread through 22 galleries. Recent riches came through the generosity of Bill Clark, a longterm JASA Trustee, guided in part by Sherman Lee; Clark chose MIA as a final home for the bulk of his Japanese Arts and Culture museum in Hanford, California. It is no accident that the MIA now possesses the largest collection of Japanese art works in the US.

Early the next morning we traveled to Saint Paul (that other Twin City) to visit the Charlotte Partridge Ordway Japanese Garden, a part the Como Park Zoo and Conservatory. This so-called mountain and water garden was established in 1955 to honor Saint Paul's sister-city relationship with Nagasaki.

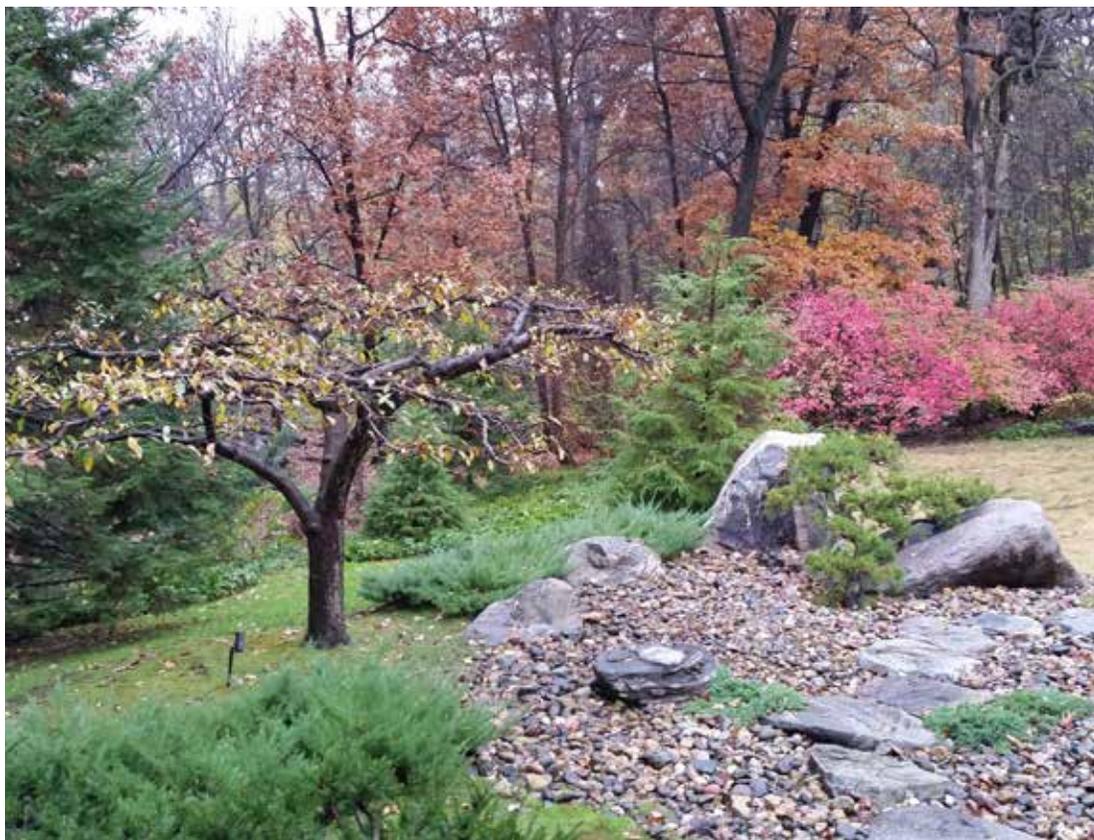
Incorporating some 400 tons of boulders, this rangy-feeling yet hardly one acre garden was subsequently renovated by specialist John Powers, who continued using adaptive plants that withstand a harsh climate. We also explored the Margaret McNeely Bonsai Pavillion.

Jack and Linda Hoeschler next welcomed us to their elegant Saint Paul home. Built in the 1960s, it is furnished with various Japanese arts, cunningly arranged, with an eye to comfort. Where else would one find so many pieces of George Nakamura furniture put to such use?

From all perspectives the house and garden are

intimately connected. In the mid 1990s, inspired by Secret Teachings in the Art of Japanese Gardens, the Hoeschlers invited its author, David Slawson, to "re-sculpt" their more than an acre of land, thereby creating symbolically a beach, lake, peninsula and island. The water is suggested by buffalo grass which, when uncut, ripples in the wind. Here too are tons of boulders from local quarries. In 1997 the Hoeschlers added a courtyard entrance garden, inspired by gorges and streams on the North Shore. Like the public garden, this one is also revamped periodically by the legendary John Powell. Jack is especially proud of his stucco Miaichai, mortise and tendon construction, where guests rest until invited to the tea house. We stepped with care. In so carefully wrought a garden nothing is insignificant.

We remain grateful to the generosity of our Twin City hosts and to Wilson Grabill's skillful management of this trip.



*The Charlotte Partridge Ordway Japanese Garden in St. Paul*

### ***Maple Viewing at Cobamong Pond, and a Visit to Artist Senju Hiroshi***

By Joshua Shapiro (all photos by Joshua Shapiro)

JASA's November 16th outing started off on the right note, graced with exceptional, unseasonably warm, and cloudless weather. This proved useful as the first stop was to Cobamong (Algonquin for "Hidden Place") Pond a renowned estate in Armonk NY. Planned and developed



*While not formally a Japanese garden, Cobamong (Algonquin meaning "hidden place") is an ike niwa -- pond garden*

over the course of half a century by Ted Nierenberg, the founder of Dansk Design, this 20 acre ike niwa has one of the largest collections of Japanese maple varieties in the United States.

Josh Jones, the estate manager, gave the group a history of the garden, background on Mr. Nierenberg, and a guided walk around the pond. While the weather was beautiful, some commented that the maple display was past its peak and wanted to return next year. As the extensive renovation of the grounds should be finished by then, perhaps the owner will indeed allow another JASA visit next autumn.

Having developed a bit of appetite from walking or even just basking in the sun, everyone had a tasty lunch at Kira Bistro & Sushi Bar in Armonk. Comments were overheard about how fresh the fish was. Judging from the intent eating activity, lunch was a success.

Refreshed, the 22 participants re-boarded the bus to visit the Pleasantville, NY studio of noted nihonga artist Senju Hiroshi. Senju-sensei proved to be a most gracious host. He explained his reasoning for using traditional Japanese pigments, paper, glue, and brushes. His materials all come from nature. Azurite mineral is ground to different mesh powders to create different blue hues and then might be burnt to create a black pigment.

Cinnabar is used for vivid reds and ground sea shell for pearlescent whites. These minerals he associates with the beginning of earth 4.2 billion years ago. Because of this natural origin of his materials, each a "gift of the earth," he intends his work to transcend national and cultural boundaries and allow people to experience a close connection to nature.

Senju-sensei demonstrated how he mixed the pigments with water and glue and then apply the pigment using various animal hair brushes onto Japanese washi, contrasting this approach with classical European technique of using an oil binder for pigments that have

become progressively more artificial. He gets from Japan extra large sheets of washi made specially for him which he then mounts onto a lightweight plywood and honeycomb core backing. He then picked up a sheet of washi, crumbled it, flattened it out again, and started painting it to show us one technique he uses to paint found landscapes. He relishes creating "beauty from damage."

Then, he showed us his "graffiti artist" technique where he uses an airbrush to spray-paint nihonga pigment to make his famous waterfall paintings. Water



*Fallen leaves and moss*



*Showing a cinnebar pigment*



*Even his easels are interesting and beautiful*



*Hiroshi Senju demonstrates dissolving pigment by hand*

and the earth's gravity are both the subject of the art and the method to create it. He links blowing paint to the last ice age, when cave painters put color in their mouths and blew to make negative handprints, for example. He is evolving his method further by using fluorescent pigments so that his work takes on new qualities when viewed in the dark under black light. When the time came to leave, he gave each visitor a cup of ocha, a small, original piece of his nihonga painting, and a folding mirror with a reproduction of his "Falling Color." With this omiagi, on the bus ride back to Manhattan, everyone could contemplate his philosophy of using natural products to depict natural phenomena in a universal manner.



*One of Hiroshi Senju's current works*

### ***Viewing Sōtatsu and Rinpa at the Freer Sackler***

By Susan L. Peters

I arrived in Washington D.C. the evening of Nov. 18 in anticipation of meeting up with our JASA group at the museum the next day at noon. Off to an early start after breakfast, I arrived at the Freer to discover several JASA members had followed the same plan and were already at the museum, ready to explore both the Freer and the Sackler exhibits. Noon found us in the Conference room enjoying a beautifully prepared menu, joined by members of the Asian Art Society of New England. Curator Jim Ulak, in a digital presentation, "walked" us through the exhibition and spoke on Sōtatsu, Charles Lang Freer, the behind the scene details on pulling together this exhibit (only to be seen at the D.C. museum), and highlighting many of the art works we would see. The art came from the Freer collection as well as many private and public collections throughout the world, a tribute to international cooperation, and a number of works will be rotated in/out due to restrictions by lenders. With this information in mind, we all headed for both the Sōtatsu exhibition in the Sackler and the Rinpa exhibition in the Freer Gallery.

Jim Ulak stated that exhibits usually don't lead off with one of the best works, but in this case that is exactly what he did – I walked into the exhibition space and was confronted with the massive pair of 6-panel folding screens *Waves at Matsushima*, painted by Sōtatsu

in the early 1600s (gift of Charles Lang Freer). Jim had shown us the image as part of his talk, but nothing really prepares the viewer for the impact these screens have. There were other screens in the exhibit (one by Ogata Kōrin was interesting to compare with Sōtatsu's) of the same subject, and quite beautiful, but for me, Sōtatsu's version was the most striking.

The exhibition included works by other artists who were contemporaries of Sōtatsu or followed him chronologically, and also more contemporary artists who were influenced by his style and approach. The explanatory material that accompanied each artwork was quite helpful in “connecting the dots” through the decades.

Possibly my favorite Sōtatsu work is titled *Whose Sleeves?*, a pair of 6 panel screens, also a gift of Freer. In addition to its striking beauty, with rich textiles abounding in glowing colors, plus a painted screen within the screen that clearly references his own painting *Waves at Matsushima*, the narrative of the painting is quite humorous and one that will be appreciated by all cat owners. A mother cat is peering around the screen watching the shenanigans of her kittens – rolling on the floor, climbing up a post, and one little guy in particular fiercely concentrating on a small rolled up scroll. Any cat owner alive knows that kitten is going to knock that scroll to the floor in two seconds. If Sōtatsu didn't own cats, he knew people who did. I left the exhibit with, I'm sure, a huge smile and thoughts of my Japanese Bobtails waiting for me at home.

The "Bold and Beautiful: Rinpa in Japanese Art" exhibit in the Freer Gallery was both entrancing and colorful as one might expect. Featuring 37 works of art, flowers, plants, trees and birds greeted the viewer throughout the galleries, and one gallery was devoted to tea ceramics influenced by Hon'ami Koetsu, Sotatsu's principal collaborator. One of the most colorful – and I must say breathtaking—works was a pair of 6-panel screens by Ikeda Koson. The photo that accompanies this article gives a taste of the brilliance of the colors, and Amy and Bob Poster give a sense of the scale of the screens. Another work, different in mood and coloring but one that forcefully struck my aesthetic sense, is the painting *Persimmon Tree* by Nakamura Hōchū (fl. 1790-1813). The punch of the persimmons' color is highlighted by the



*New Acquisition: Maple Leaves on a Stream. Ikeda Koson (1801–1866)*  
*Right screen: signature by Koson Sansha; seal by Renshinkutsu, Chaga Sanmai-an shu, Sanshin*  
*Left screen: signature by Koson Sanshin Kyudohoken; seal by Renshinkutsu, Chaga Sanmai-an shu, Sanshin 1856*  
*Pair of six-paneled folding screens; ink and color on gilded paper*  
*Purchase—Harold P. Stern Memorial Fund and Friends of the Freer and Sackler Galleries*

use of other more subtle colors and expert use of the “puddling” technique known as tarashikomi.

Unfortunately I had to miss Curator Louise Cort's walk through the Rinpa exhibit with JASA members at 3pm in order to catch my flight back to Texas, but I heard it was wonderful. And as a reminder, Louise will be JASA's speaker at the March 13th Annual Meeting and Lecture in New York.

Since I came early, I had two opportunities to walk through these exhibits. To say I was in visual overload is no exaggeration, a truly splendid experience. The catalog, very reasonably priced, has excellent photos and several essays and is well worth purchasing. Warning: it weighs a ton!

(Note: An article about Louise Cort's talk will appear in the next issue of the newsletter.)

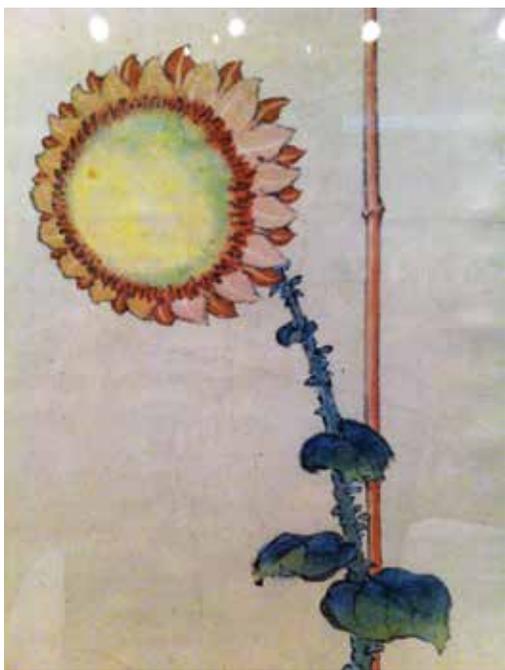
### ***Masterpieces of Japanese Art” Exhibition at the Cincinnati Art Museum:***

By Andrew Maske, DPhil (Oxon), Associate Professor of Art History, University of Kentucky

Frankly, when I learned that the Cincinnati Art Museum was planning an exhibition of works from its own collection entitled “Masterpieces of Japanese Art,” I was dubious about the quality of what would be displayed. Since the CAM is the institution nearest to my current teaching post with a permanent installation of Asian art, I have visited many times with art history classes. In contrast to the very respectable examples of ancient Chinese ceramics, Six

Dynasties period Buddhist sculpture and a huge Yuan dynasty wall mural of Wenshu (Manjusri), the much smaller Japanese section was dominated by rather gaudy Meiji export ceramics. I therefore concluded (wrongly, as it turned out) that there must be little in storage that was of interest to the enthusiast of Japanese art.

In fact, CAM's painting storage holds a diverse array of rare and beautiful Japanese paintings dating from the Heian period to the twentieth century. Over the past several years, a number of curators from Japan have examined the collection and identified a number of important works that had gone unstudied for many decades. In the late nineteenth and early twentieth centuries, Cincinnati experienced a boom in interest in Japan, and wealthy locals acquired outstanding examples of Japanese art, including a surprising number of works by acclaimed artists. Curator Houmei Sung traces these origins of the collection in her introductory essay in the fine exhibition catalogue.



*Hokusai Katsushika (1760-1849) Detail of the painting "Sunflower." Courtesy of the Cincinnati Art Museum; photo by Andrew Maske.*

Among the notable artists represented in the painting section is Katsushika Hokusai, whose classic work, *Beauty Reading A Letter*, is augmented by the unusual *Sunflower*, dating from near the end of Hokusai's life. Ogawa Haritsu's fascinating *Animal Story Scroll* can be considered one of his masterpieces. There is also a beautiful painting of a monkey by the animal specialist Mori Sosen that demonstrates why he is so famed for his animal depictions. In addition, the portrait by the somewhat mysterious Tosa Mitsushige of *The Poet Kakinomoto no Hitomaro* is a fine example of early Tosa painting.

Other works, by anonymous or little-known

artists, are equally compelling. At the opening to the exhibition is a six panel screen depicting a scene from the *Tale of Genji* attributed to the Momoyama woman painter Chiyo Mitsuhsisa, daughter of Tosa Mitsunobu and wife of Kano Motonobu. The original attribution came from none other than Ernest Fenollosa, who advised the Cincinnati collector Joseph Thoms during a buying visit to Japan in 1897. The screen was recently rediscovered by Japanese specialists and was sent to Japan for restoration prior to the start of this exhibition. Other notable works included a Heian period sutra scroll in gold pigment on indigo paper, a narrative handscroll *Illustrations of Hell* from the Nanbokuchō period, and a pair of *Fan-Decorated Screens*, from the Momoyama through early Edo periods. A scholarly article examining these screens in detail by the Japanese researcher Aizawa Masahiko appears in the profusely illustrated catalogue. Another article, by the art historian Nakamachi Keiko, examines the genre of *Genji*-themed paintings in the show. In fact, a surprisingly large number of paintings in the exhibition are based on the *Tale of Genji*, the *Tales of Ise*, and other Japanese classical literary themes.

The decorative art section of the exhibition is dominated by finely-crafted items of mostly Meiji period manufacture, including ivory, lacquer, and metalwork. Of particular interest are ceramics selected from a large group brought to America by the Rookwood artist Shirayamadani Kitarō 1893. The more than five hundred pieces Shirayamadani brought from Japan represent a cross-section of ceramic types and styles made in major areas of Japan in the late nineteenth century. Some rarely seen items that are featured in this section include the *Miss Okinawa Friendship Doll*, one of a set of dolls representing each of the Japanese prefectures that were exchanged with dolls from the United States in the late 1920s. Another unusual piece is a *keshō-mawashi*, a ceremonial apron worn by sumo wrestlers, given to the museum in 1891.

Providentially, the exhibition, which was slated to close during the summer, has been extended until January 3, 2016. Entrance to the Cincinnati Art Museum is free of charge, although there is a \$4.00 parking fee. Those who are unable to visit the exhibition in person will likely find the catalogue a worthwhile investment.

### *JASA Bids Farewell*

#### **Willard G. Clark**

Former JASA Board Member Willard G. Clark passed away on November 22, 2015 at the age of 85.

By Amy G. Poster

Bill was born in raised in central California, into a family of ranchers. He became fascinated with Japan when in grade school but didn't get there until he

was in the Navy in the 1950s. He continued making trips to Japan when possible, and in 1973 he bought his first major painting, which he showed when he lectured at the JASA Annual Meeting in March 2010. From the date of that first purchase, he was an avid and passionate collector. Though still a rancher, his business involved world travel and he bought all over the world.

An important early influence was the exhibition, *Birds, Beasts, Blossoms and Bugs*, which he saw at UCLA in 1976. The paintings were mostly decorative, colorful, striking, and beautiful and that was Bill's taste for several years. Gradually, he became interested in a wider range of paintings and later in ceramics, baskets and other decorative arts. He formed a large library and bought other collections of Japanese art books and catalogues. He always wanted and did share his interest in Japanese art with others, and so founded and built the Clark Center for Japanese Art and Culture in 1995 adjacent to his home in Hanford, California, where scholars and students and the public could come and see temporary exhibitions.

Bill joined JASA in 2009 and from 2012-2015 served on the Board. He was generous, not only to JASA, but to many institutions, including the Freer and Sackler Galleries, on whose Board he sat for many years, and where he could indulge his fondness not only for Japanese art but also for American 19th century painting. JASA members will also recall the 2013 and 2015 visits to Southern California, both of which included a wonderful stop at the Clark Center, an experience that was shared by many museum groups over the years, as a result of Bill's ever-present hospitality and generosity. The Japanese art collecting world has lost a giant.

By Susan L. Peters

The 2013 JASA visit to Hanford that Amy refers to will live in my memory as a very special visit to an outstanding collection and to a very special person. Bill was likeable, generous, and smart, with a wonderful sense of humor and a wonderful sense of fun, as well as a supportive JASA Board member. While Hanford was in the middle of what some of us would call "no where," it was a lovely setting, and it was where he built the family home and then built the beautiful and intimate Center and a collection that was open to all by appointment. The large and important bonsai collection was a marvel (especially to someone like me who has managed to kill off several bonsai over the years), and the lovely setting under the trees for our luncheon was delightful. We were also given a tour of the storage facilities where various works of art, as well as boxes with hidden treasures, could be found. It was difficult leaving and getting back on the bus.

JASA's 2015 visit to Hanford was, for many of us who knew of his fragile health, a farewell to both the collection (which went to the Minneapolis Institute

of Arts) and to Bill. It's a tribute to Bill's generosity of spirit and his sense of hospitality that he gave a reception and spent time talking with all members of the group. We also had another opportunity to thank Libby Clark, Bill's wife, for inviting us into their home a second time.

The almond trees were in full bloom while we were there, and many of us remarked how we were reminded of cherry trees. Fallen blossoms carpeted the ground, a vision of Japan transported to Hanford. It was a most fitting reminder to all of us of the beauty and fragility of life.

Bill, of course, lives on in the collection that he and his wife Libby donated to the Minneapolis Institute of Arts, as well as through many of the young people he helped mentor through the years through an intern program he sponsored at the Clark Center. More information about this magnificent gift, the collection, and Bill can be read in the interview done by Julia Meech and published in JASA's journal *IMPRESSIONS #35*. The Japanese art collecting world did indeed lose a giant, and for many who knew Bill, we lost a generous spirit, a delightful companion, and good friend.

### **Richard J. Wood**

By Susan L. Peters

JASA, along with Japan Society and many friends around the world, mourn the loss of Dr. Richard J. Wood, who died on August 1st at age 78. A Japanese philosophy and religion specialist, he had been the President of Earlham College from 1985-1996, Professor Emeritus and Dean Emeritus at the Yale University Divinity School, and a chair of the Japan-U.S. Friendship Commission of the United States Government and the U.S.-Japan Cultural and Educational Conference. As the President of Japan Society from 2006 to 2009, he strengthened and deepened understanding and friendship between the United States and Japan, steered the Society's centennial celebration highlighted by galas in New York and Tokyo, and created more programming opportunity globally. In 2010 the government of Japan awarded him The Order of the Rising Sun, Gold and Silver Star.

I met Dick and his wife Judy at the home of mutual friends Alice and Halsey North. He had retired but was still active in various activities, and we discovered that, in addition to our love of Japanese art, we also shared a love of murder mysteries. A number of our conversations (I hope not overheard by a member of the police department) involved the best way to "get rid of" a blackmailer, an adulterer, or any other number of bad actors. But never, I should add, of a collector! One friend on Facebook wrote that he was "life enhancing," and another wrote that he was a "superstar of energy, kindness, and love." Words that describe him perfectly.

## Marie-Hélène Weill

By Amy G. Poster

Marie-Hélène Weill died the week following her 95th birthday this October, and few would consider her age when remembering her sparkle, enthusiasm and great interest in Asian art. Though a relatively recent JASA member, she quietly supported JASA very generously and attended many of the JASA lecture and travel programs. She encouraged many young scholars and curators of Asian art in their careers and supported their projects while she pursued her own very serious interests as a collector, lecturer, and avid world traveler. She helped organize one of the Brooklyn Museum's most fondly recalled trips to Switzerland in 1987 to visit museums and collectors, arranging the hotels and restaurants, revealing her own Swiss roots. She will be fondly remembered by many.

## A SELECTION OF MUSEUM EXHIBITIONS and GALLERY EXHIBITS

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

### USA

#### Boston, Massachusetts

Museum of Fine Arts

465 Huntington Avenue

Tel: 617-369-3222; [www.mfa.org](http://www.mfa.org)

*In the Steps of the Master: Pupils of Hokusai*

Through February 15, 2016

#### Chicago, Illinois

Art Institute of Chicago

111 South Michigan Avenue

Tel: 312- 443-3600; [www.artic.edu](http://www.artic.edu)

*Kesa: Japanese Buddhist Monks' Vestments*

Through late January, 2016

#### Cincinnati, Ohio

Cincinnati Museum of Art

953 Eden Park Drive

Tel: 513-639-2995; [www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org)

*Masterpieces of Japanese Art*

Through January 3, 2016

#### Delray Beach, Florida

Morikami Museum and Japanese Gardens

4000 Morikami Park Road

Tel: 561-495-0233; [www.morikami.org](http://www.morikami.org)

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. This exhibition presents a selection of drawings that Mirikitani made before his death at the age of ninety-two.

*Perseverance: Japanese Tattoo Tradition in a Modern World*

February 26, 2016 – May 8, 2016

#### Des Moines, Iowa

Des Moines Arts Center

1330 Grand Avenue

<http://www.desmoinesartcenter.org/visit/hours-directions>

*East and Beyond: Frankenthaler and Her Contemporaries*

Through January 17, 2016

In celebration of the acquisition of Helen Frankenthaler's breakthrough color woodblock print, *East and Beyond*, 1973, the Art Center presents an exhibition contextualizing Frankenthaler's print. The exhibition includes four works on paper by Frankenthaler, as well as 23 works on paper and ceramics by American and Japanese artists who were active during the 1950s to 1980s. Transcending and merging their cultures' printmaking traditions, these artists too moved "beyond East" and "beyond West," Japanese pictorial traditions, including expressive sumi-e brush painting and Zen calligraphy, the use of un-sized supports, and ukiyo-e printing, inspired artists such as Sam Francis, Helen Frankenthaler, Willem de Kooning, Joan Mitchell, and Robert Motherwell and influenced their development as Abstract Expressionists, American ceramists Gertrud and Otto Natzler, Glenn Nelson, and William Wyman looked to Zen-inspired ceramics. Concurrently, Japanese Modernists Fumiaki Fukita, Hideo Hagiwara, Shoichi Ida, Masuo Ikeda, Hoshi Joichi, Haku Maki, Tetsuya Noda, Koshiro Onchi, Takumi Shinagawa, Hiroyuki Tajima, and Ansei Uchima moved towards Western approaches to abstraction, Pop Art, and Photorealism, as manifested in their woodblock prints, etchings, and lithographs

## **Eugene, Oregon**

Jordan Schnitzer Museum  
1430 Johnson Lane (on campus of the University of Oregon)

*Expanding Frontiers: The Jack and Susy Wadsworth Collection of Postwar Japanese Prints*

To January 3, 2016

## **Honolulu, Hawaii**

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

*Harajuku: Japanese Street Fashion*

Through April 3, 2016

## **Los Angeles, California**

J. Paul Getty Museum  
[www.getty.edu](http://www.getty.edu) (Check website for directions, parking and other information)

*Ishiuchi Miyako: Postwar Shadows and The Younger Generation: Contemporary Japanese Photography*

Through February 21, 2016

## **Los Angeles County Museum of Art**

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

*Living for the Moment: Japanese Prints from the Barbara S. Bowman Collection*

Through May 1, 2016

*Screens, Scrolls, and Prints: Japanese Art from LACMA's Collection*

Through March 20, 2016

## **Minneapolis, Minnesota**

Minneapolis Institute of Arts  
2400 Third Avenue South  
Minneapolis, MN 55404  
Tel: 888-642-2787; [www.artsmia.org](http://www.artsmia.org)

*Seven Masters: 20th Century Japanese Woodblock Prints from the Wells Collection*

September 26, 2015 - March 13, 2016

*Gifts of Japanese and Korean Art from the Mary Griggs Burke Collection*

Through May 8, 2016

## **New York, New York**

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

*Kamakura: Realism and Spirituality in the Sculpture of Japan*

February 9 – May 8, 2016

## **Metropolitan Museum of Art**

1000 Fifth Avenue @82nd Street  
Tel: 212-535-7710; [www.metmuseum.org](http://www.metmuseum.org)

*Celebrating the Arts of Japan: The Mary Griggs Burke Collection*

Through July 31, 2016

## **Newark, New Jersey**

Newark Museum  
40 Washington Street  
Tel: 973-596-6550; [www.newarkmuseum.org](http://www.newarkmuseum.org)

*The Art of Japan*

Now on view in four galleries

## **Pasadena, California**

Pacific Asia Museum  
46 North Los Robles Avenue  
Tel: 626 - 449-274

*The View From a Scholar's Studio: Japanese Literati Paintings from the Tiezudingzhai Collection*

Through May 15, 2016

## **San Francisco, California**

Asian Art Museum  
200 Larkin Street  
Tel: 415-581-3500; [www.asianart.org](http://www.asianart.org)

*Looking East: How Japan Inspired Monet, Van Gogh, and Other Western Artists*

Through February 7, 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](http://www.asia.si.edu)

*Lineage of Elegance: Tawaraya Sōtatsu*

Through January 31, 2016

*Bold and Beautiful: Rinpa in Japanese Art*

Through January 3, 2016

## **GERMANY**

### **Berlin**

Museum for Asian Art  
Lansstraße 8, 14195; <http://www.smb.museum/en/museums-and-institutions/museum-fuer-asiatische-kunst/home.html>

*Tigers, Cranes, Beautiful Women: Asian Art from the Klaus F. Naumann Collection*

Through January 10, 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/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>

National Museum of Modern Art  
Okazaki Enshoji-cho, Sakyo-ku, Kyoto 606-8344  
[info@ma7.momak.go.jp](mailto: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.co.jp/museum/english/index.html>

**Idemitsu Museum of Arts, Moji**  
2-3, Higashi-minatomachi, Moji-ku, Kitakyūshū-shi  
<http://www.idemitsu.co.jp/museum/english/index.html>

### **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](http://www.musee-tomo.or.jp)  
General information in English:  
[www.musee-tomo.or.jp/info\\_english.html](http://www.musee-tomo.or.jp/info_english.html)

*The 6th Kikuchi Biennale*

December 19, 2015 March 21, 2016

### **Ōta Memorial Museum of Art**

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

Through February 7, 2016

*Miyagawa Kozan Retrospective*

February 24 – April 17, 2016

### **Tokyo National Museum**

13-9 Ueno Park, Taito-ku  
Tokyo 110-8712; [www.tnm.jp](http://www.tnm.jp)  
*Kuroda Seiki, Master of Modern Japanese Painting: The 150th Anniversary of his Birth*  
March 23 -May 15, 2016

### **Yamatane Museum**

KS bldg.1F, 2 Sambancho Chiyodaku Tokyo  
102-0075Tel +81+3-5777-8600  
[www.yamatane-museum.or.jp/english/index.html](http://www.yamatane-museum.or.jp/english/index.html)  
*Jakuchū's Happiness and Taikan's Auspiciousness: All Happiness Comes to the Homes of Those Who Smile*  
January 3 – March 6, 2016

## **GALLERY EXHIBITIONS**

**A REMINDER:** Asia Week in New York will be held March 11-19, with many galleries having openings during that time. JASA will be sending out detailed information in late February/early March, as well as postings on our website.

In addition, JASA will be holding its Annual Meeting and Lecture on Sunday, March 13, with Louise Cort (Curator of Ceramics at the Freer Sackler museums) as our speaker. More details will be coming soon!

### **Joan B. Mirviss Ltd.**

39 East 78th Street, 4th Floor  
Tel: 212-799-4021; [www.mirviss.com](http://www.mirviss.com)  
The Joan B. Mirviss gallery will be showing at the Winter Antiques Show, January 22 – 31, 2016. at the Park Avenue Armory, Park Avenue at 67th Street.

## **Ronin Gallery**

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

Tel: 212-688-0188; [www.roningallery.com](http://www.roningallery.com)

### ***Yoshitoshi Mori***

Prints, many of them #1 of 1, paintings, and stencils  
from the Mori family private collection.

January 21 - March 3, 2016

## **Erik Thomsen Gallery**

23 East 67th Street

New York, NY 10065

Tel: (212) 288 2588; [www.erikthomsen.com](http://www.erikthomsen.com)

### ***Japanese Gold Lacquer Boxes***

December 5 - January 15, 2016

## **Please Keep Us Informed**

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



JASA President Susan L. Peters  
with the late Bill Clark.

**The next deadline for newsletter material is  
March 20, 2016.**

Digital photos via email attachment or CD are preferred.



Utagawa Toyohiro (1773-1828) "Summer Party on the Bank of the Kamo River." Hanging Scroll, ink and color on silk.  
Minneapolis Institute of Art; Mary Griggs Burke Collection, Gift of the Mary and Jackson Burke Foundation

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