

JAPANESE ART SOCIETY OF AMERICA



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LETTER FROM THE PRESIDENT

Dear Fellow JASA Members,

Happy spring! It was wonderful to see so many members at our annual lecture and meeting at Japan Society in New York last March. Even if you weren't able to be with us in person, I hope you could join our meeting online. The lecture by longtime print collector and JASA member George Mann was a rare treat, and we're so grateful to George for sharing his unique perspective and observations with us.

It was also a pleasure to visit so many galleries, auction houses and museums during Asia Week. Many thanks to the dealers, curators and art experts who worked so hard to bring the unique pleasures of Japanese art into our lives – and still under challenging circumstances, with the pandemic lurking in the background. We were so grateful to be back at Japan Society after two long years, and I was especially thrilled to meet its president, Dr. Joshua Walker, and talk to him about ways we can deepen the partnership between our two organizations.

We continue to move forward with our very exciting plans to celebrate JASA's fiftieth anniversary next year, with the highlight being the opening of our fascinating exhibition, Meiji Modern, at Asia Society New York in October 2023. We're especially grateful to our generous members who have donated to our 50th Anniversary fund, and encourage everyone to be part of this very special event. Donations of \$5000 and above will be acknowledged in our exhibition catalog, which goes to print later this summer – so please make your gift soon!

I hope you have been able to participate in some of our wonderful programs, featuring monthly lectures on diverse topics delivered over the Zoom online platform. Health conditions permitting, we will slowly expand our live in-person events while continuing to offer lectures online. Our members across the country – and indeed, worldwide – appreciate the ability to “tune in” to our offerings, including watching them later on our YouTube channel. We are extremely appreciative of our Program Committee for their hard work in finding a variety of insightful and stimulating speakers who open up exciting new vistas in the field of Japanese art scholarship and appreciation.

Finally, I want to thank our newsletter editor and president emerita, Susan Peters, for her dedication and creativity in putting this newsletter together. As an organization made up largely of volunteers, we are only as good as the people who roll up their sleeves and pitch in – and in our case, we are fortunate to have the best of the best!

Warm regards.
Wilson Grabill

FEATURES

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- ▲ Welcome New Members
- ▲ In Memoriam
- ▲ and many other things to capture your imagination



ON THE COVER

Meisen kimono with large checkered pattern. Shōwa period (1926–89), ca. 1930s. Plain-weave machine-spun silk in resist-dyed large ikat (Ōgasuri) with gold-thread weft. 57 ½ 47 in. (144.8 ½ 119.4 cm). Promised Gift of John C. Weber.

Image © The Metropolitan Museum of Art, photo by Paul Lachenauer

WELCOME NEW MEMBERS!

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

(If no country is indicated, the address is in the USA)

Mrs. Alexandra Aguilar, Salisbury, Wiltshire, United Kingdom

Ms. Elaine Bergstrom, Jacksonville Beach, FL

Mr. Robin Berrington, Washington, DC

Dr. June Compton, Flagstaff, AZ

Mr. Allan Ermann, New York, NY

Mr. Greig Evans, United Kingdom

Mrs. Emma Finn, Paddington, New South Wales, Australia

Dr. Karen M. Gerhart, Gambier, OH

Ms. Linda Greene, Ann Arbor, MI

Ms. Ann Grube, Hinsdale, IL

Ms. Ramona Handel-Bajema, New York, NY

Mr. Neil Harris, Ms. Teri Edelstein, Chicago, IL

Mr. Russell Hawkins, Huntsville, AL

Dr. Sol Jung, Washington, DC

Ms. Zena Kruzick, Richmond, CA

Dr. Marilyn Luber, Mr. Bob Raymar, Philadelphia, PA

Ms. Eriko Masuoka, Washington, DC

Ms. Akemi May, Pittsburgh, PA

Ms. Meher McArthur, Pasadena, CA

Ms. Gale Awaya McCallum, Bethesda, MD

Mr. Dennis Parker, San Diego, CA

Ms. Katherine Purcell, London, Royaume-Uni, United Kingdom

Mr. James Reardon, Sarasota, FL

Dr. Jennifer Robertson, Seattle, WA

Mr. Edward Rogan, Jacksonville, FL

Ms. Elizabeth Rogers, New York, NY

Mr. Markus Sesko, New York, NY

Ms. Sibylla Shekerdjiska-Benatova, Philadelphia, PA

Ms. Alison Solove, Atlanta, GA

Ms. Lynne P. Spivey, Santa Fe, NM

Ms. Pamela Sprinkle, Arlington, MA

Dr. John Szostak, Honolulu, HI

Dr. Yasuko Tsuchikane, New York, NY

Dr. Alicia Volk, Chevy Chase, MD

Mr. Chris Walther, Los Angeles, CA

Dr. Virginia Waters, Rowayton, CT

Dr. Gennifer Weisenfeld, Durham, NC

Ms. Xueying Zheng

UNDERDOGS AND ANTIHEROES: JAPANESE PRINTS FROM THE MOSKOWITZ COLLECTION

Assembled over the last two decades, the Pearl and Seymour Moskowitz Collection numbers more than 660 prints from the eighteenth through the twenty-first century that focus on subjects outside of the ukiyo-e (“floating world”) mainstream. The collection is built on Pearl Moskowitz’s interests in narratives of societal underdogs and antiheroes, as well as in related subjects such as ghosts, tattoos, firemen, and sumo wrestlers. Many of these subject areas challenge the conventionally championed aspects of the warrior rule in the Edo period (1603–1868), therefore enabling a richer understanding of commoner culture and its impact on the arts of Japan. The collection also affords intimate insights into aspects of theater history, as well as into the social histories of traditional Japan. For example, prints depicting supernatural beings, which worked in parallel with the tricks used to depict them on the kabuki stage, underscore the preference for the macabre that developed in Japan in the early nineteenth century.

The exhibition focuses on the captivating stories and urban legends of individuals living on the fringes of society in early modern Japan. Key subjects in theater, literature, and visual arts reveal antiheroes and underdogs whose virtues are often embodied by their rejection of societal norms, making them misfits and moral exemplars at the same time. The exhibition will follow virtuous bandits, tattooed firemen who love to fight, rogues from the kabuki theater, and others. It features subjects that are not commonly associated with traditional Japanese print culture but were nevertheless central to the interest of an early modern public. The exhibition includes 89 prints, each of which can be viewed on your computer by going to the object gallery: <https://asia.si.edu/exhibition/underdogs-and-antiheroes-object-gallery/>. To view a particular print, just click on the image and it will pop up with full information.



**JAPANESE ART
SOCIETY OF AMERICA
NEWSLETTER**

**P. O. Box 394
Lexington, MA 02420**

— IN MEMORIAM —

By Susan L. Peters, Editor &
Allison Tolman, JASA Treasurer

Jacqueline Avant 1940 – Nov. 30, 2021

Long time JASA member Jacqueline Avant (1940 - Nov. 30, 2021) was killed after an attempted robbery in her California home (the assailant has since pleaded guilty). Jacquie was a JASA supporter and philanthropist and friend to many JASA members. There will be a full appreciation of her, her Japanese art collections, and her philanthropy in *Impressions* #43, Part 2, written by scholars and curators.

Below are some photos that Wilson Grabill, JASA President, sent of a JASA 2018 visit to Jacquie's home, highlighting some of her extraordinary lacquer collection and other art work.



Shirley Johnson

March 6, 1940 – July 9, 2021

Shirley Johnson was an outstanding member of the Board of Trustees of the Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian's National Museum of Asian Art. The Smithsonian's National Museum of Asian Art is her main beneficiary among the museums she supported, which also include the Walters Art Museum and the George Washington University Textile Museum. Shirley's gifts of carefully chosen art from her collections of Chinese textiles and modern and contemporary Japanese metalwork have enormously enriched the National Museum of Asian Art. In addition, she left her complete archives documenting her collections and her multiyear journey as a collector in Chinese and Japanese art.

Her legacy has had further transformative power in the bequest of ten million dollars, the largest gift to the museum since its founding. This includes the endowment of the Shirley Z. Johnson Curator of Japanese Art, and ongoing backing for the program that Shirley initiated at the museum in 2015 called the Residency in Japanese Metalwork Design, which brings Japanese artists to the U.S. to share their art with American audiences, as well as support for other curatorial and conservation endeavors. Her support and nurturing of creativity by Japanese metalwork artists helped gain this field the international recognition it now holds.

Her writing includes the article "Tomobako: Functional Beauty," in *Impressions*, 2020, and an article on Japanese metalwork will be published posthumously in a future issue of *Impressions*.

TRIBUTE TO JAPANESE CLAY ARTIST

Congratulations to Hayashi Yasuo, born in 1928 and still going strong, for being the winner of the 40th (Reiwa period, 3rd year) Kyoto Prefecture Cultural Award in 2021 for his artistic contributions to the field of ceramic art and sculpture. Founded in 1982 by Kyoto Prefecture, the [Kyoto Prefecture Cultural Award](#) (Kyōtofu bunkashō tokubetsu kōrōshō jushō) is granted to individuals who have made remarkable contributions to cultural and artistic activities of Kyoto culture. It is a lifetime award for outstanding achievement.



KOICHI YANAGI

JASA members who traveled to NYC for Asia Week will remember visiting the beautiful gallery run by renowned dealer Koichi Yanagi, who passed away in Kyoto on January 17th at the age of 56. Koichi devoted his life to the appreciation of Japanese art and culture throughout the world and facilitated the acquisition of exquisite art objects by highly regarded public and private collectors.

Born in Kyoto on March 3, 1965, Koichi was the son of pre-eminent dealer Yanagi Takashi and from an early age was surrounded by fine examples of Japanese art. He moved to New York City in his 20s and in 1991 opened Koichi Yanagi Oriental Fine Arts. His third location, at 17 East 71st St., was a refined space that reflected the Japanese preference for natural materials and serene understatement. The exhibitions were noted for featuring only a few choice items of the highest quality, accompanied by a scholarly catalogue presentation, and displayed with utmost sensitivity and artistry. In addition to being a member of AWWNY, the gallery also exhibited with the Japanese Art Dealers Association (JADA). There will be an appreciation of Koichi in the upcoming issue of *Impressions* #43 Part 2 titled “Koichi Yanagi: Nothing but the Best.”

SOMETHING TO TALK ABOUT (Imagine walking along the shore line and seeing this!)

Yayoi Kusama’s “Yellow Pumpkin,” a symbol of Naoshima island that sits at the tip of an abandoned pier, was washed away by strong winds and waves generated by Typhoon No. 9 on August 9th. The iconic artwork was installed in 1994 and was partly responsible for the large influx of tourists to the remote islands of Kagawa prefecture. The pumpkin has since been retrieved but it is badly damaged and will likely have to be replaced.



DIGITAL AND PRINT NEWS

Looking at my shelf of JASA’s *Impressions*, I often despair of finding that one special article I read in a previous issue but now can’t remember which one. Now I can!

Go to the JASA website, look on the left side for Publications, and there you will find the listing for a complete index to the contents of all issues of *Impressions*, from volume 1 through 42. This index is divided into two sections: [Author/Subject Index](#) and [Alphabetical List of Essay Titles](#). In both sections, names of the authors appear in plain text. Subject headings appear in **bold-face**. The name of the author in the *Alphabetical List of Essay Titles* is in parentheses following the title, unless listed otherwise. The *Impressions* **issue number** is in boldface, followed by the year of publication and the first page number of the text. For example, *Impressions* 26 (2004): 23 is abbreviated **26** 2004: 23.

Titles that begin with “A,” “An,” “The” and the like are alphabetized by the first descriptive word. For example: “The Functional Beauty of the Japanese Box (Johnson), **42 Part 1** 2021: 37 is alphabetized under “F” for “Functional.” Titles of other works and words that are not part of the English lexicon are in italics in the index.

“Impressions of Japan” in citations refers to the short feature essays that conclude selected issues of *Impressions*. The index will be updated with each new issue. Found a past article, essay or interview of interest? Order the [back issue!](#)

FOR READERS WHO LOVE MYSTERIES

Honkaku: a century of the Japanese whodunnits

<https://www.theguardian.com/books/2021/apr/27/honkaku-a-century-of-the-japanese-whodunnits-keeping-readers-guessing>

These fiendishly clever mystery novels have spawned pop culture icons, anime and a museum. And, best of all, honkaku plays fair – you have the clues to solve the crime.

And last, but not least, go to YouTube.com, where one can type in a subject, click, and explore the videos that are listed. Japanese ceramics, Japanese Art, Japanese prints, and other terms will bring up any number of videos.

ASIA WEEK CAME BACK! MARCH 16-22, 2022

March 16-22 saw many galleries and dealers showing Japanese art. Most required masks but it was so wonderful to see the artwork that I suspect few people were really bothered. Japanese art was offered by these dealers; their city or country of location is in parentheses:

The Art of Japan (United States)

Dai Ichi Arts, Ltd. (NYC)

Egenolf Gallery Japanese Prints (Burbank, CA)

Ippodo Gallery (NYC)

Joan B Mirviss Ltd (NYC)

Onishi Gallery (NYC)

Giuseppe Piva (Italy)

Scholten Japanese Art (NYC)

Sebastian Izzard LLC Asian Art (NYC)

Thomsen Gallery (NYC)

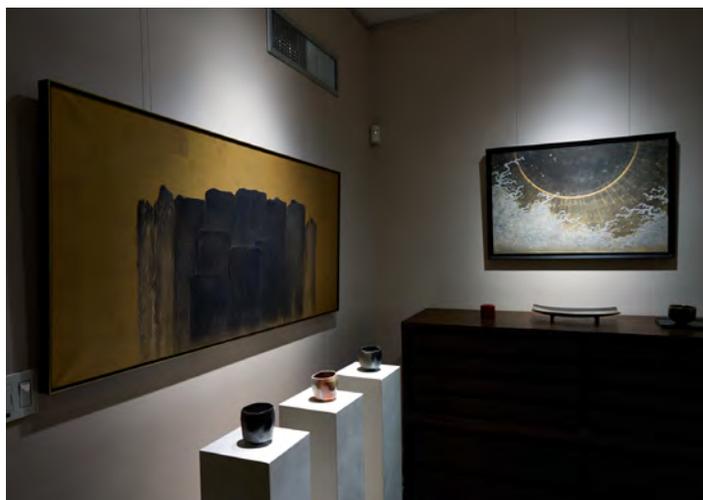
TAI Modern (Santa Fe, NM)

Hiroshi Yanagi Oriental Art (Japan)

Miyako Yoshinaga (NYC)



Dai Ichi Gallery's Beatrice Chang discusses Japanese ceramics during Asia Week NY



Scenery and Dawn Light by Ken Matsubara; various artists of clay works at Ippodo Gallery.



Viewing Works by Kondo Takahiro



The Joan Mirviss Gallery



Contemporary Metalwork by Japanese artists. Photo by GION) at Onishi Gallery.



Decisions, decisions at Scholten Japanese Art.



Outstanding prints on display at Scholten.

AND DON'T FORGET THESE PREVIOUSLY MENTIONED PROGRAMS

The special exhibition at Harvard “Painting Edo: Japanese Art from the Feinberg Collection” is no longer up, but you can see it virtually through the 15 video tours and recorded events on Harvard’s Vimeo channel. You can also go to YouTube, type in “Feinberg Collection of Japanese Art,” and you’ll be offered numerous videos to watch. In fact, a feast waiting to be viewed! Two catalogs are available for purchase from your favorite book seller.

The British Museum has launched a major revamp of its online collection database, allowing over 4 million objects to be seen by people anywhere in the world. This new version of the online database – officially called the British Museum Collection Online - has been unveiled earlier than planned so that people who are currently under lockdown measures due to Covid-19 can enjoy the treasures from one of the world’s great collections from the comfort of their own home. Go to: www.britishmuseum.org. There is a button you can click on labeled “Search the Collection.” After clicking, you can type in your search term. Take your time and try many terms – prepare to be amazed!

NOODLING AROUND THE INTERNET

In the last newsletter we announced a new book titled *Takahashi Hiromitsu: the “Dyeing” Art of Kappazuri*,” a wonderful introduction to the special form of kappazuri stencil printmaking. The book is beautifully designed, with 51 prints illustrated in glorious color, and can be ordered from tc@tolmantokyo.com for \$45 plus shipping.

And NOW you can see and hear the author, Lucas Martineau, discuss with Allison Tolman the art of kappazuri and the artist on the new series on YouTube “Conversations with the Artist.” Warning: you will want to adopt Lucas after you watch the video! On YouTube, type into the Search box “Born of Fire Crow Museum” and you’ll be brought to a fascinating program “Contemporary Women Japanese Artists” that was held at the Crow Museum (Dallas, TX) in September, 2021. The exhibition drew from the collection of JASA members Carol and Jeffrey Horvitz, who have amassed an important encyclopedic collection of major Japanese modern and contemporary ceramics. Their collection of more than 1,000 works is the largest, public or private, of contemporary Japanese ceramics outside of Japan. The moderator is Jacqueline Chao, Senior Curator, Crow Museum of Asian Art, and panelists were: Fujikasa Satoko, Artist; Futamura Yoshimi, Artist; Hayashi Kaku, Artist; Jeffrey Horvitz, Collector; Carol Horvitz, Collector, and Joan Mirviss, of the gallery Joan B. Mirviss Ltd. The program lasts 1 hour, 40 minutes.

A brand new JASA program just posted on YouTube is “**Listening to Clay: Conversations with Contemporary Japanese Clay Artists**” with ceramic collector/author Alice North and Louise Cort. This program comes out of the book by the same title by Alice and Halsey North and Louise Cort, to be published in June.

From the Editor: I’m going to cheat and use some of the text posted on Amazon: (This) is the first book to present conversations with some of the most important living Japanese ceramic artists. Tracing the evolution of modern and contemporary craft and art in Japan, this groundbreaking volume highlights sixteen individuals whose unparalleled skill and creative brilliance have lent them an influence that far transcends national borders.

Despite forging illustrious careers and earning international recognition for their work, these sixteen artists have been little known in terms of their personal stories. Ranging in age from sixty-three to ninety-three, they embody the diverse experiences of several generations who have been active and successful from the late 1940s to the present day, a period of massive change. ... they not only describe their distinctive processes, inspirations, and relationships with clay, but together trace a seismic cultural shift through a field in which centuries-old but exclusionary potting traditions opened to new practitioners and kinds of practices.

(Included are) conversations with artists born into pottery-

making families, as well as with some of the first women admitted to the ceramics department of Tokyo University of the Arts, telling a larger story about ingenuity and trailblazing that has shaped contemporary art in Japan and around the world. Each artist is represented by an entry including a brief introduction, a portrait, selected examples of their work, and an intimate interview conducted by the authors over several in-person visits from 2004 to 2019. At the core of each story is the artist’s personal relationship to clay, often described as a collaboration with the material rather than an imposing of intention.

The oldest artist interviewed, Hayashi Yasuo, enlisted in the army during WWII at age fifteen and trained as a kamikaze pilot. He was born into a family that had fired ceramics in cooperative kilns for generations, but he rejected traditional modes and went on to be the first artist in Japan to make truly abstract ceramic sculpture. In the late 1960s, another artist, Mishima Kimiyo, developed a technique of silkscreening on clay and began making ceramic newspapers to comment on the proliferation of the media. She became fascinated with trash, recreating it out of clay, and worked in relative obscurity for decades until she had a major exhibition in Tokyo in 2015.

Featuring a preface by curator, writer, and historian Glenn Adamson, and a foreword by Monika Bincsik, the Associate Curator for Japanese Decorative Arts at The Metropolitan Museum of Art, *Listening to Clay* has been a project more than fifteen years in the making for authors Alice and Halsey North, respected and knowledgeable collectors and patrons of contemporary Japanese ceramics, and Louise Allison Cort, Curator Emerita of Ceramics, National Museum of Asian Art, Smithsonian Institution. The book also includes conversations with five important dealers of contemporary Japanese ceramics who have played and are playing a critical role in introducing the work of these artists to the world, several detailed appendices, and a glossary of terms, relevant people, and relationships.

Go to: <https://www.youtube.com/watch?v=yHcn4cpkadA>, or simply type in the title of the program in the YouTube search box.

Elizabeth Emery’s book *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France, 1853–1914* (2020) will be available for purchase in paperback on June 2 (currently listed for \$34.95). “Largely absent from the history of Japonisme, the women highlighted and discussed in the book actively collected Japanese art, interacted with auction houses and art dealers, and formed collections now at the heart of museums such as the Louvre, the Musée Guimet, the Musée Cernuschi, the Musée Unterlinden, and the Metropolitan Museum of Art.”

There is also a JASA YouTube video of the Zoom program – type the title of the book in the Search box.

A SELECTION OF MUSEUM AND EXHIBITS

CONTACT INFORMATION

Contact information is supplied for many museums; if there is a Japanese art exhibit, some information is supplied. It's always best to call ahead or check on websites and see what is open or

soon opening. COVID is still disruptive but many museums have Japanese art exhibits in the planning stages so check out individual websites and also read the monthly JASA art calendar.

USA

Athens, Georgia

Georgia Museum of Art at the University of Georgia
www.georgiamuseum.org
Contemporary Japanese Ceramics from the Horvitz Collection
Through June 26, 2022
www.artsbma.org

Boston, Massachusetts

Museum of Fine Arts
465 Huntington Avenue
617.369.3222
www.mfa.org

Cambridge, Massachusetts

Harvard Art Museums
32 Quincy Street
www.harvardartmuseums.org
"Earthly Delights: 6000 Years of Asia Ceramics."
Through August 14, 2022

Chicago, Illinois

Art Institute of Chicago
111 South Michigan Avenue
312.443.3600
www.artic.edu
The Golden Age of Kabuki Prints. 18th century works by Katsukawa Shunsho, Katsukawa Shunko, and Shun'ei drawn from more than 700 Katsukawa School prints in the Art Institute's collection. The show's second rotation runs until June 26, 2022.

Wrightwood 659

659 W. Wrightwood Avenue
773.437.6601
"MOGA: Modern Women and Daughters in 1930s Japan
Through July 16, 2022
Open Friday and Saturday; call to reserve and buy a ticket.

Cleveland, Ohio

Cleveland Museum of Art
11150 East Boulevard
216.421.7340
www.clevelandart.org
Japan's Floating World; through Oct. 9, 2022

Dallas, Texas

Crow Museum of Asian Art at the University of Texas, Dallas
2010 Flora Street
214.979.6440
www.crowcollection.org

Delray Beach, Florida

Morikami Museum and Japanese Gardens
4000 Morikami Park Road
561.495.0233
www.morikami.org
"Beyond the Wall: Visions of the Asian Experience in America"
Through September 25, 2022.

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street
808.532.8741
www.honoluluuseum.org

Indianapolis, Indiana

Newfields / Indianapolis Museum of Art
4000 Michigan Road
317.923.1331
www.imamuseum.org

Kansas City, Missouri

Nelson-Atkins Museum
4525 Oak Street
816.751.1278
www.nelson-atkins.org

Los Angeles, California

Los Angeles County Museum of Art Pavilion of Japanese Art
5905 Wilshire Blvd.
323.857.6000
www.lacma.org

Minneapolis, Minnesota

Minneapolis Institute of Art
2400 Third Avenue South
888.642.2787
www.new.artsmia.org

This exhibition will focus on the resourcefulness of humans to create textiles from local materials like fish skin, paper, elm bark, nettle, banana leaf fiber, hemp, wisteria, deerskin, cotton, silk, and wool.

Dressed by Nature: Textiles of Japan
June 25 – September 11, 2022

Newark, New Jersey

Newark Museum
49 Washington Street
www.newarkmuseum.org

New York, New York

Asia Society
725 Park Avenue
212.288.6400
www.asiasociety.org/new-york

Japan Society

333 East 47th Street
www.japansociety.org

Metropolitan Museum of Art

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

Kimono Style:

The John C. Weber Collection

(From the Met's website): This exhibition will trace the transformation of the kimono from the late Edo period (1615–1868) through the early 20th century, as the T-shaped garment was adapted to suit the lifestyle of modern Japanese women. It will feature a remarkable selection of works from the renowned John C. Weber Collection of Japanese art that explore the mutual artistic exchanges between the kimono and Western fashion, as well as highlights from The Costume Institute's collection.

The weaving, dyeing, and embroidery techniques for which Japan is famed reached their peak of artistic sophistication during the Edo period. Members of the ruling military class were the primary consumers of sumptuous kimono, each one being custom-made. At the same time, a dynamic urban culture emerged, and the merchant class used its wealth to acquire material luxuries. Kimono, one of the most visible art forms, provided a way for the townspeople to proclaim their aesthetic sensibility. Depictions of kimono in Japanese woodblock prints were widely studied by Western couturiers in the late 19th century. The garment's comparatively loose, enveloping silhouette, and its rectilinear cut would have the most profound and lasting influence on Western fashion, with couturiers like Madeleine Vionnet and Cristóbal Balenciaga taking inspiration from the kimono for their avant-garde creations.

In the Meiji period (1868–1912), Western clothing was introduced to Japan. Simultaneously, modernization and social changes enabled more women to gain access to silk kimonos than ever before. Around the 1920s, affordable ready-to-wear kimono (meisen) became very popular and reflected a more Westernized lifestyle. These were sold in department stores modelled on Western retailers, following Western-style marketing strategies. To illustrate these connections, the exhibition will present over 60 kimonos alongside Western garments, paintings, prints, and decorative art objects.

June 7, 2022 – February 2023. There will be an accompanying catalog.

Pasadena, California
USC Pacific Asia Museum
Pacificasiamuseum.usc.edu

Philadelphia, Pennsylvania
Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
215.763.8100
www.philamuseum.org

Portland, Oregon
Portland Art Museum
1219 SW Park Avenue
www.portlandartmuseum.com

San Antonio, Texas
San Antonio Museum of Art
200 W. Jones
210.978.8100
www.samuseum.org

San Diego, California
International Mingei Museum
1439 El Prado, Balboa Park
619.239.0003
www.mingei.org

San Francisco, California
Asian Art Museum
200 Larkin Street
415.581.350
www.asianart.org

Seattle, Washington
Seattle Asian Art Museum
1400 East Prospect Street
206.654.3210
www.seattleartmuseum.org/
visit/asian-art-museum

Washington, DC
Freer Gallery of Art and Arthur M.
Sackler Gallery
Smithsonian Institution
Independence Avenue at
12th Street S.W.
202.357.2700
www.asia.si.edu
See the article within the newsletter.

EUROPE

London, England
British Museum
Great Russell Street
www.britishmuseum.org

Guimet Museum
6, Place d'Ilena
Paris
TOUCHER LE FEU:
Femmes céramistes au Japon
Touch the Fire: Women Ceramicists of Japan
June 1 through October 3, 2022

JAPAN - PARIS

Travel to Japan is still somewhat restricted; please check with your travel agent or the airlines to be sure you will be able to visit.

Please use the following web addresses for current exhibit information of these listed museums.

Kyoto
Kyoto National Museum
527 Chayacho, Higashiyama Ward
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
www.momak.go.jp/English

TOKYO

Idemitsu Museum of Art, Marunouchi
9th Floor, Teigeki Bldg., 3-1-1,
Marunouchi, Chiyoda-ku
www.idemitsu.com/museum/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

General information in English: www.musee-tomo.or.jp/info_english.html

Ōta Memorial Museum of Art
1-10-10 Jingumae, Shibuya-ku
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
For a list of future exhibits, go to:
<http://www.suntory.com/sma/exhibition/future.html>

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

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
Some are requiring masks; please call ahead to learn of a future exhibit and see what requirements are to attend.

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

Ippodo Gallery New York

32 East 67th Street
212.967.4899
www.ippodogallery.com

Open by appointment

Joan B. Mirviss Ltd.

39 East 78th Street, 4th Floor
212.799.4021
www.mirviss.com
*Branching Out: Miwa Family and th
Hagi Tradition;
Kaneshige Family and the
Bizen Tradition.*
Through June 30, 2022

Onishi Gallery

521 West 26th Street
212.695.8035
www.onishigallery.com

Ronin Gallery

32 West 40th Street
212.688.0188
www.roninagallery.com

Scholten Japanese Art

145 West 58th Street, Suite 6D
www.scholten-japanese-art.com
212.585.0474

"Noh: More Drama" includes paintings

by Paul Binnie.

June 16 – July 15, 2022

Erik Thomsen Gallery

23 East 67th Street
212.288.2588

JASA EVENTS

We are looking forward to the time when JASA programs can be announced, but at the time of this printing, COVID-19 is keeping JASA and everyone else on hold.

Be safe, be well!

IMPRESSIONS PART II COMING YOUR WAY

For those of us who like to be “in the know,” here is the Table of Contents for #43 Part 2 coming in the fall, 2022:

Collecting in a Specialized Field:
A Conversation with Fredric T. Schneider

TRIBUTES

Jacqueline Avant (1940–2021): A Life in Black and Gold
Monika Bincsik; Robert Hori; Erik Thomsen;
Sharon Takeda and Hollis Goodall

Koichi Yanagi: Nothing but the Best
Anne Nishimura Morse and Samuel C. Morse; Philip K. Hafferty;
Richard Danziger; Patrick Syz; Katō Gizan

REVIEWS

The Ephrussi Netsuke: Roots and Remnants
Evgeny Steiner

Two Exhibitions and Catalogues on Yōkai:
Making Sense of Weird Beings
Hollis Goodall

Japanese Screens:
Through a Break in the Clouds. Under the direction of Anne-
Marie Christin; edited by Claire-Akiko Brisset and Torahiko
Terada. New York: Abbeville Press, 2021
Rosina Buckland

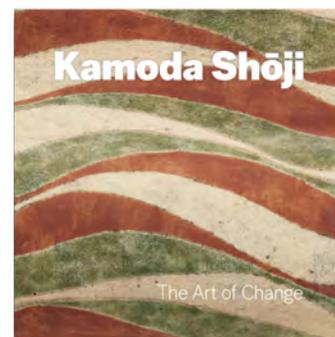
Picturing the Floating World:
Ukiyo-e in Context. By Julie Nelson Davis. Honolulu:
University of Hawai'i Press, 2021
Elizabeth deSabato Swinton

Kamoda Shōji—
The Art of Change.
By Satoshi Yokobori and Aaron
Rio. Minneapolis:
The Minneapolis Institute of Art,
2021
Samuel C. Morse

Catalog now available.

IMPRESSIONS OF JAPAN

Calling on Red Shōki, the Demon Queller,
in Times of Death and Disease
John T. Carpenter
Contributors



Artist: Takahashi Hiromitsu
Print: Kappazuri technique, "Katsura" 2012, #16 of 20. Size: 76 X 50 cm.

