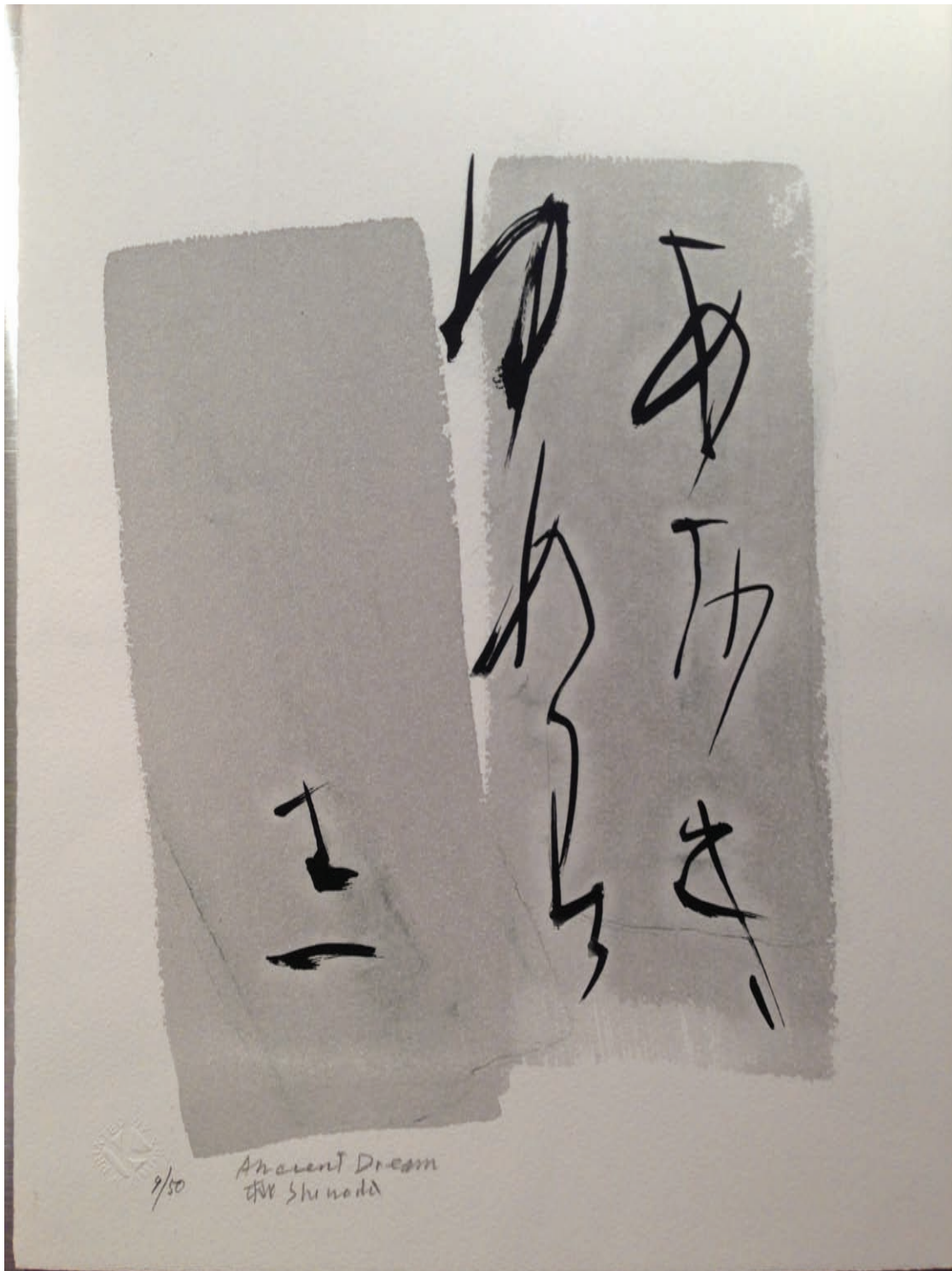





Japanese Art Society of America

 Founded as the Ukiyo-e Society of America



Features

Letter from the President  Welcome New Members  Members Reports
In Memoriam  Museum & Gallery Exhibitions

**Board of Directors of the
Japanese Art Society of
America, Inc.**

Board Officers

President, Susan L. Peters
Vice President, Amy Poster
Treasurer, Allison Tolman
Secretary, Cynthia Bronson Altman

Directors

John T. Carpenter
Willard "Bill" Clark
Richard Fishbein
Kurt Gitter
Sebastian Izzard
Victoria Melendez
Amy Poster
Emily Sano
Erik Thomsen
Roxane Witke

Newsletter Editor

Susan L. Peters

Design

Minuteman Press, Galveston TX

Membership Administrator

Christy Laidlaw
Japanese Art Society of America
P.O. Box 524
Harwich Port, MA 02646
japanesartsoc@yahoo.com

Japanese Art Society of America

P.O. Box 524
Harwich Port, MA 02646
www.japanesartsoc.org

Front cover:

SHINODA Toko. "Ancient Dream," #9 of
50. Printed by K. Kimura. Lithograph with
original painting. 28.5 X 38.5 cm.
Private Collection.

Back cover:

Members of JASA at the Clark Center for
Japanese Art and Culture, June 2013.

LETTER FROM THE PRESIDENT

Dear Members,

As you will see while reading this newsletter, the first half of 2013 has been busy and the second half promises to be the same. Several museums are having major Japanese art exhibits, and I hope many of you will be able to attend AND send me your reports.

In a short time, you will be receiving (via both U.S. mail and on the website) the 2013-2014 schedule of JASA programs, lectures, and events. The list won't be complete as the Program Committee is still finalizing some details, but it will give you a good idea of what is being planned. Amy Poster, Victoria Melendez, Marion Galison, and Wilson Grabill have done a superb job in pulling together another exciting year, and I thank them for all their many hours of work. Be sure to turn over the program letter, where you'll find an abridged JASA financial report.

In addition, a JASA committee is planning a one-day symposium in NY to celebrate the 40th anniversary of JASA, which began life in 1973 as the Ukiyo-e Society of America. For those of our newer members, the 35th anniversary was organized and celebrated with the exhibit **DESIGNED FOR PLEASURE: THE WORLD OF EDO JAPAN IN PRINTS AND PAINTINGS, 1680-1860** at New York's Asia Society, with a catalog by the same name. A few copies of the catalog are still available for purchase via the JASA website and are a "must own" by anyone interested in Japanese art.

Enjoy your summer, and I hope to see many of you this coming year.

All the best,

Susan L. Peters, President

MEMBER REPORTS

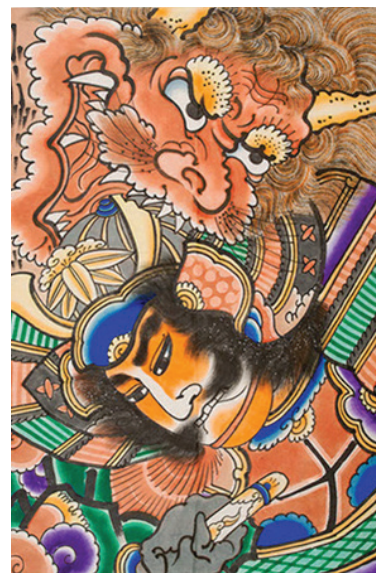
New Exhibition Opens in Santa Fe, NM: Kite Crazy in Japan

by Wilson Grabill

The name of this new exhibition at the Museum of International Folk Art in Santa Fe, NM, and the choice of adjective, is spot on. "Crazy" describes the riotous jumble of colors, shapes, sizes and images on display in one of the museum's airy galleries, and you can't help feeling uplifted – "high as a kite" – after seeing the show.

The collection belongs to David M. Kahn, executive director of the Adirondack Museum in upstate New York, who has been an avid – some might say, fanatical – collector of Japanese kites since he was nine years old. Starting in the 1980s, however, his collection really took off and today – after multiple visits to some of the great kite makers of Japan – he has more than 700 kites in his possession. Approximately 250 are on display at the museum. For Kahn, an enthusiast of Mingei (folk art), the attraction to Japanese kites is powerful. "They're beautifully crafted and inspiring objects," he says. His collecting priorities are "based on aesthetic quality and historical significance" – although "historical" might be open to interpretation, since most of his kites are from the 1960s up to the present age.

Kahn's collection includes a few earlier kites – from the late Meiji, Taisho



Tsugaru kite painting, 1960s, depicting Raiko and Shutendoji. Artist unknown. From the collection of David Kahn.

Welcome New Members

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

Mr. Randall Albright, Boston, MA
Mr. John Amsterdam, New York, NY
Mr. Cheney Cowles, Seattle, WA
Ms. Carole Davenport, New York, NY
Ms. Joyce Eskwitt, New York, NY
Ms. Patricia Falk, New York, NY
Mrs. Eve Hampson, Ottawa, Canada
Mr. Thomas Harr, Rockville, MD
Mr. Gregory Irvine, London, United Kingdom
Ms. Marie-Louise Kennedy, Chevy Chase, MD
Mr. Donald Klein and Mrs. Rachel Klein, New York, NY
Mrs. Ann Korijn, New York, NY
Mr. Richard Kroll, Portland, OR
Ms. Elizabeth Meyers, Seattle, WA
Mrs. Rachael Munafo, Philadelphia, PA
Dr. Robert A. Myers, New York, NY
Ms. Madeline Noveck, New York, NY
Ms. Nana Onishi and Mr. Errol Rudman, New York, NY
Mr. Lewis Paleias and Mrs. Linda Paleias, New York, NY
Mr. John D. Proctor, Moreland Hills, OH
Ms. Diana P. Rowan, New York, NY
Ms. Susan Schmidt, Boulder, CO
Mr. Joshua Shapiro and Mrs. Joyce Shapiro, Chappaqua, NY
Mr. Peter Shinbach, Lake Oswego, OR
Mr. Yoshinobu Shiota and Mrs. Kathleen Shiota, Owings Mills, MD
Mr. Richard Siegel and Ms. Diana Altman, New York, NY
Henry D. Slosser, M.D., Pasadena, CA
Dr. Andrew Svedlow, Loveland, CO
Ms. Vanessa Tothill, Chelmsford, United Kingdom
Mr. Sergei Varshavsky, San Francisco, CA
Mr. Joseph Waldman, New York, NY
Mr. David Werner, State College, PA
Dr. Victoria Weston, Harvard, MA
Ms. Karen Westrell, Golden, CO

and early Showa eras – but they are quite rare. The reason for this is simple, he explains: “Kites are ephemera. They end up in trees and in rivers. They’re destroyed by bad landings and poor storage. It can be an ignominious end to beautiful hand-painted works of art.”

Kites came to Japan quite early, via China, but it was in the Edo era when Japan first went “kite crazy.” Because of the extreme scarcity of kites from the Edo period, the museum is displaying a number of kite themed woodblock prints to give viewers a sense of how kites were enjoyed by both men and women, and by adults as well as children. Later, kites became associated with boys and both Boys Day and New Year celebrations specifically. Japanese kites vary in shape, size and design, depending on the region the kite maker comes from and demand for his product. A beautifully designed brochure, “Tako Kichi, Kite Crazy in Japan,” organizes the kites into themes: gods and goddesses; iconic figures such as Daruma, Fikusuke, Kintaro and Yakko; famous warriors; demons; animals and mythical creatures; and calligraphy.

Kahn commissioned a Shirone kitemaker – one of the few

remaining of a dying breed of craftsmen – to make two enormous 12 ft tall kites for the show. By contrast, there are also kites on display that measure one inch by one inch. In between, there is every kite variation you can imagine and then some, plus books, tools, prints and multimedia.

The exhibition is on display at the Museum of International Folk Art in Santa Fe until March 23, 2014. It should not be missed.

Asian Art Unveiled at the Smith College Museum of Art

by Julia Meech

The Smith College Museum of Art (SCMA) is looking for donations of Japanese art to enhance a new permanent gallery dedicated to the arts of Asia.

Many former students, including Hilary Tolman; Peggy Danziger; Victoria Chan-Palay; Joan Lebold Cohen; and Julia Meech among others, have made gifts or promised gifts in recent years. Joan is the visionary who initiated the museum’s Asian Art Task Force. As she says, “We still have a way to go, but we are definitely off and running.” There is now a burgeoning collection as well as seed money for a curator of Asian art and a gallery of Asian art. The exhibition “Collecting Art of Asia,” on view this spring, with its eponymous catalogue, drew many of us to Northampton for a two-day colloquium on April 5 and 6.

Invitees included donors and supporters who worked to make the exhibition happen. Professors conducted seminars for us on subjects ranging from jade carving and connoisseurship to contemporary Korean art. Mary Tolman spoke of her family’s involvement with contemporary printmakers. Samuel Morse introduced us to a newly acquired collection of prints by Sekino Jun’ichirō, a gift from Lucio and Joan Noto initiated through the intercession of Allison Tolman. The Hotel Northampton and adjacent Wiggins Tavern proved to be thoroughly enjoyable.

The handsome catalogue is well worth purchasing, and if you are in that part of the world, be sure to visit the museum, one of the best of its kind.

JASA Goes to California

by Susan L. Peters, Editor

I don’t have enough superlatives in my lexicon to describe the May trip to California, but I hope the photo on the back of the newsletter sends the message: we had a great time! There are too many wonderful moments to write about, so I’ll only mention some that were, for me, exceptional.

First, the photography show at the Getty Museum – “Japan’s Modern Divide” was a fascinating look at the traditional, more objective

work by Yoshio Yamamoto, and the imaginative, surreal photos of Hiroshi Hamaya. Since I knew nothing about these two men, it was an eye-opening experience for me. The Getty itself is awesome – do visit if you can!

Touring the lovely Pacific Asia Museum was a treat. A small museum in beautiful Pasadena, it was originally built as a home and business by Grace Nicholson; she left it to Pasadena with the directive that it become a center for art and culture. Clearly it needs “room to grow” but I hope without losing its charm, and the “Art of the Harari Collection” exhibit was small but choice.

The Huntington Library and Gardens in San Marino deserves a second, and probably a third visit. We didn’t have time to explore the Huntington mansion, and we all gazed longingly at it as we walked by. However, our destination was the Japanese Garden and the “new” Tea House that was originally built in 1967 in Kyoto and donated to the Huntington by the Pasadena Buddhist Temple. We walked through the Rose Gardens to the Tea House and Gardens, and the glorious weather, scent of roses, and incredible vistas at every turn formed a perfect visit. The Japanese garden covers nine acres and every inch is a visual stunner. Added to the beauty of the day, the jacaranda trees were in full bloom.

At the Los Angeles County Museum of Art, Japanese Pavilion, Hollis Goodall, Curator of Japanese Art, met us and took us on a tour of the Hokusai exhibit and some of the major paintings on display, answering questions as we walked along. One special work was the pair of screens of cranes by Maruyama Okyo, along with an exhibition of paintings and screens by his contemporaries and later artists. We were then left to browse the Japanese Pavilion on our own, and at the appointed time met Hollis “in the back room” for time spent with treasures that she brought out of storage for us to get up close and personal with. We indulged for a couple of hours, allowed to peer at prints and paintings without the separation of glass (although we did cover our noses so as not to breathe on the art) and walk around ceramics in order to view all aspects of a work. Hollis enjoyed testing us (“Do you know who the artist of this print is?”) and I’m pleased that she always got a correct answer, usually from a number of JASA members and not just one. Dinner at the museum restaurant was delicious.

One shouldn’t play favorites, but I’m going to anyway. While we visited the Clark Center for Japanese Art and Culture in Hanford following our visit to the Getty Museum, I’ve saved talking about it for last. Hanford, for those of you who don’t know where it is (and don’t worry, most Californians don’t know either) is in the middle of nowhere between San Francisco and Los Angeles. It is in The Valley, where it gets so hot that the Center closes the month of August. Bill Clark and his wife Libby settled there decades ago and began building a home, cultivating land and cattle, and collecting Japanese art. As Bill’s business became more and more successful, more art was acquired and the Center was built. If you build it, they will come, but getting there is a schlep, requiring a private car or hired

bus. Almost all of us on the JASA trip had never been here.

We arrived the night before after a 4 hour bus ride – this may sound awful, but we were having too much fun talking and laughing to notice the time. One of the nice things about being on a bus is that we can move around, change seats, and talk with different participants. By the time we arrived at the Tachi Palace Hotel and Casino, we all knew each other. Clearly the profits come from the casino – our rooms were lovely, inexpensive, and a full breakfast was \$4. And I mean a FULL breakfast!

Back on the bus, we met Libby and Bill Clark for dinner at the lovely Vintage Press Restaurant in Visalia (it was superb) and the following morning we arrived at the Clark Center. Bill talked about the Center and we were then led by Curator Andreas Marks for a tour of the facilities, of the fascinating exhibit “Genji’s World in Japanese Woodblock Prints,” and the treat of going through the storage areas and seeing some of the ceramics, lacquer, and baskets. We also were led through the Bonsai Garden and given many insights into this incredible art form. Libby Clark joined us for lunch (catered by the Vintage Press restaurant with another superb meal) under the trees, near the ponds. Afterwards, Bill took us through their home and showed us more art, talked about the architecture and design of their home, and answered our many questions.

Looking back, this was for me a perfect day – and a perfect trip. And, as I soon learned, the end of an era. Only a few weeks later, Bill Clark announced that the entire collection was going to the Minneapolis Institute of Arts and that Andreas would become the Curator of Japanese Art there. For the next 5 years there will be two exhibitions a year at the Clark Center (see the Museum Exhibits listing at the end of the newsletter) created and mounted by the MIA. The Clarks will continue to live there, and I’m sure Bill will often greet visitors and groups, but change, as the old saying goes, is in the air.

Our numbers were a steady 25, with a few more



Curator Andreas Marks shows us one stuffed storage closet.

joining us at certain events, and ALL of us extend our many thanks to Wilson Grabill and Amy Poster for organizing this outstanding JASA trip. Wilson was part of and in charge of this lively group and managed to get all of us on the bus at various points, keep us to our schedule, maintained his sense of humor throughout, and didn't lose anyone.

I arrived home tired and excited – my poor husband



A Ginkgo bonsai, one of many bonsai in the Clark Center.



Above: A perfect lunch under the trees at the Clark Center. Heaven!



"The Garden in Snow," 1854, by Utagawa Kunisada and Utagawa Hiroshige. From the Paulette and Jack Lantz Collection.



One of many stunning views of the Japanese Garden at the Huntington Library and Gardens.



The Japanese Tea House at the Huntington Library and Gardens.

had to listen to me for hours describing the trip, the food, the art, the people, the EVERYTHING, until I noticed his eyes had glazed over and he was frozen in place. I took pity and stopped, but will never forget.

There will be another JASA trip in the future, and I hope you will sign up. It is one of the many benefits of being a member of JASA, and one you shouldn't miss.

The New Golden Age of Japanese Ceramics

by Cynthia Bronson Altman

On April 4th, Joan Mirviss lectured to a full capacity audience in honor of Fred Baekeland, pioneer collector and dealer and long-time JASA member, who was instrumental in bringing attention in the West to contemporary Japanese ceramics. Joan has long been involved in the arts of Japan and has done much to further establish the field of ceramics. She credited Fred (and his wife Joan Baekeland) with inspiring her to concentrate on bringing the work of many Japanese ceramicists to this country.

The Baekelands' journey to Japan on their honeymoon in 1969, and their fateful encounter with the elegant beauty of the contemporary pottery, was the beginning of a life-long fascination.

The Momoyama period has been long known as the Golden Age of Japanese Ceramics, when tastes encompassed both refined, elegant ware and the more rustic pottery suited to the aesthetic of the tea ceremony. Joan Mirviss sees a new Golden Age beginning in the 1950s when the radical changes in postwar society and unprecedented access to global artistic influences gave impetus to changes and experimentation. In addition, the proliferation of schools teaching ceramics was particularly



Joan and Fred at a celebratory dinner

important in the emergence of ceramicists, particularly women artists.

The audience was treated to a tour of the history of clay in Japan, from earliest examples of the ancient Jomon and ritual Haniwa funerary figures. Images of ancient and medieval pieces paired with the contemporary works that they inspired elucidated the continuum of the aesthetic, as potters allowed the clay to speak for itself, simple and unadorned.

During the Momoyama period, the climbing kiln was developed in the Mino area, where the potters produced vessels for the tea ceremony. In the Korean invasions of the 1590s under Hideyoshi (1536-98), powerful daimyos captured potters from their homeland and set them to work in Japan. Other Korean potters followed voluntarily. There were several centers of ceramic production in this era. Among them were: Hagi, where the wares were characterized by creamy white glaze; Agamo where there developed climbing kilns; northern Kyushu which produced a grey crackled Kartsu ware; Takatori, where the pottery was characterized by the flambé seen especially on tea jars. In the 17th century notable was the work of Ogata Kenzan (1663-1743) and Nonomura Nishie (active 17th c.), both of whom signed their works. In addition, ceramics of this time reflected a taste for Chinese ware.

Several exhibitions in the early 20th Century attested to the rising awareness of Japanese ceramics in this country: in 1914 Charles Lang Freer organized a seminal show at Knoedler's in New York, curated by Edward Sylvester Morse of Boston; the Walters Gallery in Baltimore held an early exhibit, from which they acquired a beautiful vase, boldly patterned with bamboo leaves, by Itaya Hazan (1872-1963); the Havemeyers were early collectors, and many of their pieces are at the MMA.

After WWI, the Mingei (folk craft) movement was begun by potters Hamada Shoji (1894-1978), Kawai Kanjiro (1890-

1966), and philosopher, Yanagi Soetsu (1889-1961). Its philosophy encouraged the creation of simple, anonymous and unselfconscious objects for everyday use. In 1929 Mingei pottery was exhibited in London and in 1937 at the Paris International Exposition where Kawai was awarded the Grand Prix.

Immediately following WWII, the Sodeisha movement emerged, prompted by severe post-war shortages of materials and fuel, as well as rising awareness of such European masters as Brancusi, Klee, Fontana and Picasso. Sodeisha, literally "crawling through the mud association" championed non-functional ware. The founders were Suzuki Osamu (1926-2001), Yagi Kazuo (1918-79) and Yamada Hiraku (1923-2001). Yagi Kazuo has been called the father of modern Japanese ceramics and his work was included in the 1966 exhibit at MoMA: "New Japanese Painting and Sculpture." A Cloud Remembered, 1959, is in the collection of MoMA.

Japanese potters of the 1960s and 1970s were the teachers to Western pottery students, many of whom headed to Bizen and to Mashiko to study with Hamada Shoji.

There were important shows in Chicago in 1966, and in the 1970s travelling exhibitions out of New York and Syracuse. Key in this era was the scholarship of Frederick Baekeland, who with Peg Weiss organized the Everson exhibition in 1978, "Twenty-six Contemporary Japanese Potters," and with Robert Moes in 1993, "Modern Japanese Ceramics in American Collections," which began at Japan Society in New York and travelled to New Orleans and Honolulu.

This is but a brief summary of the fascinating lecture and tribute to the important career of Frederick Baekeland.

JASA's March 17 Annual Meeting and Lecture

by Susan L. Peters

March's Asia Week in New York is always a wonderful, hectic time, and I find it amazing that so many people find the time to attend our annual meeting and lecture. This year was no exception as the Auditorium at The Japan Society was almost 100% filled to hear Dr. Robert Feinberg give a fascinating



Betsy and Robert Feinberg
Photo by Keith Weller

talk, with images, about Edo paintings and the works he and his wife Betsy have collected. The Feinberg Collection is now travelling in Japan, but it returns to the U.S. and will be on view, in two rotations, at the Metropolitan Museum of Art beginning in February, 2014. As soon as dates are confirmed, we will get the information to the membership. You will not want to miss this exhibit.

At the Business meeting (which we always promise will be short!), the following Board members were formally elected: Sebastian Izzard, Roxane Witke, and Victoria Melendez. Re-elected were Susan L. Peters and Amy Poster. The Board elected Susan L. Peters to a second term as President; Amy Poster as Vice President; Allison Tolman as Treasurer; and Cynthia Altman as Secretary.

An Asia Week Private Collection Visit

Report from Susan L. Peters

On March 18, two separate groups, totaling over 40

JASA members, visited the Japanese-influenced Tribeca home of JASA members David Frank and Kazukuni Sugiyama (affectionately called Sugi by all who know him!). One of the beautiful features of the home was the use of wood planks that were saved from the original warehouse



Former JASA treasurer Judy Blum with David Frank and Kazukuni Sugiyama; ceramic by Fujino Sachiko.

structure and used to create one of the most beautiful ceilings I have ever seen. Throughout the space, we were treated to a beautiful collection of contemporary Japanese ceramics that have been purchased both in Japan and the U.S. The open concept of the condo, with its high ceilings and feeling of spaciousness, allowed these original works to show off their exemplary beauty and striking forms. It's a true delight to see so many wonderful pieces "lived with" instead of behind glass in a museum, and everyone expressed their thanks to David and Sugi for allowing us the privilege of visiting their home and collection.

"Screens Within Screens: Unfolding 18th Century Styles"

by Mary Tolman

The newly-minted recipient of a Ph.D. from Princeton, Dr. Sinead Kehoe, Asst. Curator, Dept. of Asian Art at the Metropolitan Museum, led an SRO audience on a fascinating foray into 18th c. Japanese painting styles. Our virtual visit to various Japanese museum and temple collections was essential in order to understand the subject of her lecture.

Titled "Screens within Screens," the focus was a pair of Edo six-panel screens acquired by the Met in 2010, each about 67" x 148", ink, color and gold on gilt paper. These two large screens have as their theme paintings of various panelled screens in a variety of sizes, themes and

techniques – a smorgasbord of Japanese art arranged in a helter-skelter fashion. Some even have their mates painted on a different panel, or have no mate at all, such as a depiction of cherry blossoms with a "gofun" surface of pulverized oyster shell.

One pair features the popular West Lake, with loose and rounded brush work in ink; another offers us three scenes from "The Tale of Genji," highly polychromed interiors of palaces and seasonal flowers; another is a scattering of fans, each with its own painting of vegetables, insects or courtly motifs done in the Rimpa style.

We are treated to beautifully delineated carp with aquatic plants; a falcon on a perch; autumn grasses; a stand of bamboo. Something for everyone. The styles, motifs and techniques displayed on each screen are dizzying.

Some works could belong to the Tosa school, or Unkoku, or Kano, or Hasegawa, or Maruyama-Shijo. The artist is unknown. The provenance may be a friend of some unnamed Kyoto art dealer. The backing paper is one commonly used, providing no clues.

Could this be a samurai's fantasy of the perfect collection? Or an Edo merchant's recollection of paintings he particularly liked? Or, as someone suggested, could this intriguing work simply be an ad. Why not? A sophisticated, playful Edo artist may simply be offering a shop window resume. "Ya want birds? Flowers? Tale of Genji? Chinese ink painting? I can do them all."

In any case, these quirky screens are an enigma, and as Dr. Kehoe said, "They are difficult to parse." You can view them online at metropolitanmuseumofart.org. Click on "Collections," then "In the Museum," then "Asian Art," and then type in "screens within screens."

"Robust Vision in Clay, Ash and Fire II" Ceramics by Yui Tsujimura

by Susan L. Peters

This is the second exhibition of works by Yui Tsujimura that Koichi Yanagi Oriental Fine Arts in NY has held. I've been fortunate to see both exhibits, (the first was last summer) and I see a maturing in his work, especially in his shapes. A master at Sueki stoneware, the blues, greens, and greys that evolve from the glaze and the heat of the kiln are lovely and evoke spring and summer. Yui also has a sense of humor and is a lover of



Tsujimura Yui "robustly" picks up his largest Creation

cats (a love we share) and we spoke of ceramics and cats. When I wanted to take his photo, he suddenly sprang to his feet, picked up the largest pot in the entire exhibition, and grinned – “this is the shot,” he seemed to say. And so here it is.

An Exhibit of Tea Bowls

by Roxane Witke

The esteemed potter Ajiki Hiro was on hand for Joan Mirviss' first exhibition devoted to a single ceramic artist of chanoyu, the Japanese tea ceremony. This was also his first solo exhibit in the US. Through the production of chawan, or tea bowls, its most revered implement, Ajiki carries the venerable tradition of chanoyu to new heights.

More than forty of Ajiki's works were on display—and selling fast.

Each chawan is a singular delight to eye and hand. (The hand of the maker can also be felt.) Most are bowl-shaped, though some are wide-mouthed with a narrow base. Each is idiosyncratic, no two alike in shape and color. Choosing one's own is a demonstration of personal



Ajiki Hiro at the gallery

taste. Not hugely expensive, these chawan are meant to be used rather than honored the way one might ancient ones. Ajiki also presents deftly designed chaire, or tea caddies, each with its own woven silk bag, Tang dynasty style. Some of his painted screens were also on view.

Ajiki's initial training as a western style oil painter may have sparked a sensibility that is bolder in color and in pattern than we usually associate with chawan. He decorates loosely faceted bowls, some with squares as in checkerboards, in black and white, or even red, blue, yellow and blended tones. Others are in ovals. To me they shimmer in a syncopated rhythm. Still others are in creamy black, or in earthy colors finished with mad dashes of salt glaze. Most distinctive may be his basara series that evokes the late 16th century samurai elegance and flash. The most striking include gold and silver among the checkerboards, suggesting the lavish textiles that of samurai costume.

At the elegant Mirviss gallery, most of his works were shown on a square paper mat of Ajiki's design, no two alike. Cleaving to tradition, each came with a wooden box

that would be dedicated in his skilled calligraphy to the purchaser, if she or he wishes. Like the late Hamada Shoji, Ajiki does not sign the works themselves, as he assumes that the object stands for its maker. His wit and playful nature radiate from each.

Those who managed to participate in one of the chanoyu that master Ajiki Hiro performed around New York the week of the opening may now know the spiritual experience that chanoyu inspires between host and guest. Is there a finer way to live in the moment?

And a Follow-up: Participating in a Tea Ceremony

by Susan L. Peters

Along with 11 other JASA members, I was able to attend one of the several tea ceremony events offered at the Mirviss Gallery by Ajiki Hiro. Ajiki is a most charming fellow, high energy and the antithesis to the concept of the “formal” Japanese. His mother conducted the tea ceremony to each group of 6, while Ajiki answered questions. His wife conducted the final tea ceremony, and Ajiki translated her remark that she was nervous in front of her mother-in-law! (Some things are the same country to country.) He had kindly brought tea bowls and all the accessories with him from Japan, and I had to wonder what his excess luggage weighed in at! One of our attendees has bought a tea bowl earlier in the week and asked that she be able to have her tea in her new purchase, a treat we all envied.

I drink tea at home, but not as part of a ceremony – I must admit that having tea in this more formal structure is quite interesting, rather spiritual and calming. Perhaps one might consider doing this at home more as we tussle with a rather stressful world.

OF SPECIAL INTEREST AND NOT TO BE MISSED:

Toledo Museum of Art Revisits, Updates Landmark 1930 Show Establishing Modern Japanese Woodcut Prints in North America

In 1930 the Toledo Museum of Art played a critical role in popularizing modern Japanese woodblock prints in North America by organizing the largest exhibition ever devoted to the movement and producing an authoritative catalog to accompany it on its nationwide tour of 10 museums. Installed in four special exhibition galleries with works that spanned a decade, the landmark 1930 show presented 343 prints by 10 leading artists of the *shin hanga* (“new prints”) movement.

This fall the Toledo Museum of Art will open **Fresh Impressions: Early Modern Japanese Prints**; the exhibit will revisit and reassemble in its entirety that historic exhibition. The Museum has also produced a major catalog (available in October) in conjunction with the show that for the first time reproduces all 343 prints together in full color and includes essays by Putney, scholars Kendall H. Brown, Koyama Shuko, and artist Paul Binnie. The exhibition, organized by the Museum's chief curator and curator of Asian art, Carolyn Putney, runs from Oct. 4, 2013 through Jan. 1, 2014 and admission will be free.

The *shin hanga* movement began in Japan around

1915 and is noted for combining traditional Japanese woodblock technique with an interest in Western aesthetics and a vivid, modern color sensibility. The new exhibition underlines the importance of the early 20th-century resurgence of Japanese woodblock printmaking, which has been described as “a period of Renaissance” in the field. The prints encompass a variety of subject matter, including traditional landscapes, seascapes, rivers and lakes, beautiful women (*bijin-ga*), and actors (*yakusha-e*).

All but five of the 343 prints are now in the Museum’s collection. Most were purchased around the time of the original show and donated to the Museum in 1939 by local businessman and print collector Hubert D. Bennett. (The Museum is borrowing the additional five prints.) The Toledo Museum of Art’s collection of *shin hanga* is considered to be one of the finest in any museum in the country. The prints have only rarely been out of storage since the 1930s and as a result are in pristine condition.

In addition to the 343 woodblock prints, the exhibition will present companion objects depicted in the prints—such as kimonos, netsuke and samurai swords and armor—not included in the original 1930 show.

Shin hanga was introduced to the American public in the 1920s through several smaller exhibitions organized to benefit artists affected by the great Kanto earthquake of 1923. But it was not until the Toledo Museum of Art’s 1930 show, **A Special Exhibition of Modern Japanese Prints**—co-organized by Toledo curators J. Arthur MacLean (1879–1964) and Dorothy L. Blair (1890–1989), in collaboration with *shin hanga* artist Yoshida—that the movement’s scope was fully grasped and examined. The original catalog, which was fully illustrated in black-and-white and featured artist biographies, signatures and seals, became an invaluable resource on the work of modern Japanese printmakers for scholars and enthusiasts; it was reprinted twice.

Blair, the subject of Putney’s essay in the new catalog, was a pioneering authority on Asian art and culture in a field dominated by men. In 1927 she spent a year studying in Japan at Kyoto Imperial University—the first woman and first foreigner accorded that privileged status. She became assistant curator at the Toledo Museum of Art in 1928, after working at other noted museums, including the Cleveland Museum of Art and the Art Institute of Chicago.

The exhibition **Ebb & Flow**, a companion to the **Fresh Impressions** exhibition, runs from October 11, 2013 – January 5, 2014, and explores the global influence of Japanese printmakers since 1936. The approximately 60 works of art include a selection of prints shown at TMA in 1936 in the exhibition “Modern Japanese Prints” as well as works by Japanese and Western artists inspired by the early 20th-century Japanese art movements *shin hanga* and the more Western-inspired *sosaku hanga* (“creative prints”). Works by contemporary Japanese and Western artists influenced by these movements also will be shown, demonstrating the continued exchange of ideas between East and West.

FROM THE MINNEAPOLIS INSTITUTE OF ARTS:

THE AUDACIOUS EYE: JAPANESE ART FROM THE CLARK COLLECTION

The Minneapolis Institute of Arts mounts the first exhibition of 120 highlights from the Clark Collections, recently acquired by the MIA. Bill and Libby Clark brought together one of the finest collections of Japanese art, following their interests, instincts, and idiosyncrasies – they didn’t think about trends, what would sell, what museums thought they should collect. They collected what they liked with their “audacious eyes.”

The Clarks began collecting in the late 1970s and built their home and the Clark Center in the agricultural valley of Central California. The collection now consists of some 1,700 objects and ranges across 10 centuries; it includes paintings, sculpture, ceramics, prints, and bamboo baskets. Important examples are from every school of Japanese painting since the 16th century to modern times, including 80 pieces by ceramicist Fukami Sueharu, the largest assembly of his bluish-white porcelain in the world. More details can be read in this newsletter in the article about the May JASA trip to California.

The exhibit will open Sunday, October 6 and go through Sunday, January 12, 2014. This is a ticketed exhibition, free for members of the MIA.

Envisioning Japan: Shin hanga from the Ellen & Fred Wells Collection

The Wells Collection of *shin hanga* prints, given to the Minneapolis Institute of Arts in 2002 now constitutes an important part of the museum’s Japanese print collection. Because of the extremely high quality and outstanding condition of these woodblock prints, this collection is worthy of a special exhibition and publication. The collection comprises of 206 prints by 36 artists. Of the 206 images in the collection, approximately 75 will be chosen for the exhibition; 25 each of *bijin-ga*, actors, and landscapes. Most of these images date to the early decades of the 20th century. Since *shin hanga* artists were greatly influenced by Western art, most of these images are an appealing mixture of Japanese and Western artistic styles. They also often reflect aspects of change and modernity during this period of great social change and upheaval in Japanese society.

This free exhibit will run Sunday, November 3 through Sunday, February 23, 2014.

FROM THE ASIAN ART MUSEUM, SAN FRANCISCO:

In the Moment: Japanese Art from the Larry Ellison Collection

From June 28 to September 22, the Asian Art Museum in San Francisco will host this exhibit. Included in the exhibition are significant works by noted artists of the Momoyama (1573–1615) and Edo (1615–1868) periods along with other important examples of religious art, lacquer, woodwork, and metalwork. Highlights include a

13th–14th century wooden sculpture of Shotoku Taishi; six-panel folding screens dating to the 17th century by Kano Sansetsu; and 18th century paintings by acclaimed masters Maruyama Okyo and Ito Jakuchu.

IN MEMORIUM

by Susan L. Peters, Editor

Just days before this newsletter went to press, I learned of the death, after a long illness, of JASA member **William Burto**. Those of us who took literature courses or were teachers of literature will know and appreciate the many texts he co-wrote or co-edited, and a search on Amazon will provide a very long list of publications.

Lovers of Japanese art will know him through his collecting, with Sylvan Burnet, of Japanese calligraphy. The book **THE WRITTEN IMAGE: JAPANESE CALLIGRAPHY AND PAINTING FROM THE SYLVAN BARNET AND WILLIAM BURTO COLLECTION** is the catalog created in conjunction with the exhibit of the same name that was held at the Metropolitan Museum of Art ten years ago. In this book, Burto and Barnet wrote two essays: the first (“The Collectors’ Forward”) discuss the history of their collection; in the second (“Some Western Thoughts on Shodo: The Way of Writing”) is aimed at the non-Japanese reader and offers commentary on how Japanese calligraphy can be appreciated. Fortunately this catalog is still in print and should be read by all who seek to understand Japanese art and culture.

A SELECTION OF MUSEUM EXHIBITIONS and GALLERY EXHIBITS
(Please check the JASA website at www.japaneseartsoc.org for up-to-date list)

USA

Boston, Massachusetts

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

Luxury on Paper: The Art of Surimono

Through December 1, 2013

Chicago, Illinois

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

Beyond the Great Wave: Hokusai's Images of Mount Fuji

July 20, 2013–October 6, 2013

Cincinnati, Ohio

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

Taming the Elements: Contemporary Japanese Prints and Ceramics

October 12, 2013–January 5, 2014

Delray Beach, Florida

Morikami Museum and Japanese Gardens
4000 Morikami Park Road
Tel: 561-495-0233; www.morikami.org

Wood Be Kindred Spirits: The Kokeshi Dolls of Bob Brokop

June 4, 2013 – September 15, 2013

Hanford, California

The Clark Center for Japanese Art and Culture
www.ccjac.org

Simplicity and Surprise: The Utilitarian Beauty of Japanese Lacquerware

Drawing from the Clark Center's permanent collection and samplings of works from private collectors, **Simplicity and Surprise** will explore the themes and modes of production of traditional Japanese lacquerware from the 16th to 21st century.

September 1 – December 14, 2013

Honolulu, Hawaii

Honolulu Academy of Arts
900 South Beretania Street
Tel: 808-532-8700; www.honoluluacademy.org

The Tale of the Soga Brothers

June 27 – August 25, 2013

Poetic Imagery: Illustrations from the Ogura Hyakunin Isshu Anthology

August 29 – October 27, 2013

Indianapolis, Indiana

Indianapolis Museum of Art
4000 Michigan Road
Tel: 317-923-1331; www.imamuseum.org

Impressed: Modern Japanese Prints

Through January 26, 2014

Minneapolis, Minnesota

Minneapolis Institute of Arts
2400 Third Avenue South
Minneapolis, MN 55404
Tel: 888-642-2787; www.artsmia.org

The Audacious Eye: Japanese Art from the Clark Collection

October 6, 2013 – January 12, 2014

Envisioning Japan: Shin Hanga from the Ellen and Fred Wells Collection

November 3, 2013 – February 23, 2014

New York, New York

Japan Society Gallery
333 East 47th Street
Tel: 212-832-1155; www.japansociety.org

Rebirth: Recent Work by Mariko Mori

October 11, 2013 – January 2, 2014

Metropolitan Museum of Art

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

Brush Writing in the Arts of Japan

August 17, 2013 - January 12, 2014

Newark, New Jersey

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

From Meiji to Modern: Japanese Art Goes Global

Now on view

Pasadena, California

Pacific Asia Museum
46 North Los Robles Avenue
Tel: 626-449-2742; www.pacificasiamuseum.org

Focus on the Subject: The Art of the Harari Collection

April 5, 2013 to March 30, 2014

Portland, Oregon

Portland Art Museum
1219 SW Park Avenue
Tel: 503-276-4235; www.portlandartmuseum.org

Anne and Gabriel Barbier-Mueller Collection of Japanese Armor

Oct 5, 2013 - January 12, 2014.

Washington, DC

Freer Gallery of Art and Arthur M. Sackler Gallery
Smithsonian Institution
Independence Avenue at 12th Street S.W.
Washington, D.C. 20013-7012
Tel: 202-357-2700; www.asia.si.edu

Hand-Held: Gerhard Pulverer's Japanese Illustrated Books

Through August 11, 2013

Reinventing the Wheel: Japanese Ceramics 1930–2000

Opening July 23

Arts of Japan: Screens

Ongoing

EUROPE

London, England

The British Museum
Great Russell Street
www.britishmuseum.org

Shunga: sex and pleasure in Japanese art

October 3, 2013 - 5 January 5, 2014.

Due to subject matter, children under 16 must be accompanied by an adult. A scholarly catalogue with contributions from more than thirty authors will be published by British Museum Press; there will be a symposium at the British Museum October 4-5, 2013.

Oxford, England

The Ashmolean Museum
Beaumont Street
www.ashmolean.org

Tales in the Round: Manjū Netsuke from the Ashmolean

Through September 1, 2013

JAPAN

Kyoto

Museum of Kyoto
Sanjo-Takakura, Nakagyo-ku, Kyoto
http://www.bunpaku.or.jp/info_english.html

Yae no SAKURA: Her Life and Legacy.

A special exhibition of NHK's annual historical drama for 2013.
July 13 - September 1, 2013.

National Museum of Modern Art
Okazaki Enshoji-cho, Sakyo-ku, Kyoto 606-8344
info@ma7.momak.go.jp ; http://www.momak.go.jp/English/

Suzuki Osamu: Image in Clay

July 12 - August 25, 2013
140 works will be on display.

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

The Power of Character, the Power of Calligraphy

July 6 - August 18, 2013

Sengai and the World of Zen

September 21 - November 4, 2013

The Kanō School in Edo: Innovation Towards Elegance

November 12 - December 16, 2013

Idemitsu Museum of Arts, Moji
2-3, Higashi-minatomachi, Moji-ku, Kitakyūshū-shi

Aoki Mokubei and Yamada Jōzan III –

The Genealogy of Tea Ceramics for Sencha

Through August 25, 2013

Bijin-ga, Paintings of Beauties by Katsukawa Shunshō

September 6 - October 27, 2013

Ōta Memorial Museum of Art

1-10-10 Jingumae, Shibuya-ku

Tel: 03-3403-0880; www.ukiyoe-ota-muse.jp/index-E.html

Handsome Boys and Good-looking Men of Edo

July 2 - August 25, 2013

Utagawa Hiroshige: Wild Geese and the Moon

August 31 - September 26

Comical Ukiyo-e: Humorous Pictures and the School of Kuniyoshi

October 1 - November 26, 2013

Suntory Museum of Art

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

Tani Buncho

July 3 - August 25, 2013

Celestial Dance: the Art of Hiten

November 23, 2013 - January 13, 2014

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

The Beauty of Japanese Style Calligraphy

July 13 - September 8, 2013

Kyoto from Inside and Outside: Scenes on Panels and Folding Screens

October 8 - December 1, 2013

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

Kawai Gyokudō – Depicting Japan, Heart and Hearth

Through August 4, 2013

Hayami Gyoshū and the Elite of the Japan Art Institute

August 14 - October 14, 2013

Gallery Exhibitions

Chicago, Illinois

Floating World Gallery

1925 N. Halstead Street
Tel: 312-587-7800; www.floatingworld.com
Check website for future exhibits

New York City, NY

Joan B. Mirviss LTD

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

Out of the Fire: Sultry Ceramics

July 8 - August 30, 2013

The Eight Winds: Chinese Influence on Japanese Ceramics

September 18 - October 31, 2013

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 quarterly newsletter material is October 1, 2013. Digital photos via email attachment or CD are preferred.

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

FIRST CLASS
U.S. POSTAGE
PAID
GALVESTON, TX
PERMIT NO. 77

