

# Securing Our Future

*Our Next Fifty Years & Beyond*

JAPANESE  
ART  
SOCIETY OF  
AMERICA





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FOUNDED IN 1973 BY A HANDFUL OF ENTHUSIASTIC print collectors as the Ukiyo-e Society of America, the Japanese Art Society of America (JASA) has grown to be the largest membership organization in North America dedicated exclusively to the study and appreciation of the arts of Japan.

Thanks to the extraordinary vision and generosity of our donors and members, our activities today include publishing an award-winning annual journal *Impressions*, organizing in-person and on-line lectures on Japanese art, and arranging behind-the-scenes visits to important American collections, led by curators and collectors.

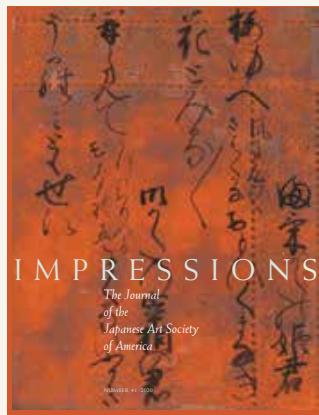
As we celebrate 50 years of JASA, we plan to make an even bigger impact in the field. Our goals are to expand understanding and appreciation of Japanese art, support important new scholarship, and foster a more inclusive community to encourage and reflect diverse voices.

Our \$2.5 million fundraising initiative has been focusing on four areas:

### MEIJI MODERN EXHIBITION

Our 50th anniversary exhibition, *Meiji Modern: Fifty Years of New Japan*, opened at the Asia Society Museum in New York on October 3, 2023, and will travel to venues in Chicago and Houston in 2024. Taking a fresh look at a pivotal period in Japan, the exhibition presents a selection of the finest examples of Meiji Period art from leading American museums and private collections, and is accompanied by a fully illustrated catalog published by Yale University Press.

Thanks to the extraordinary generosity of our members and supporters, we have already raised more than \$800,000 in funds for the exhibition and catalog. Now, we are looking to raise an additional \$1.7 million for our other initiatives.



### IMPRESSIONS

Our biannual journal *Impressions* has garnered critical acclaim, as well as numerous awards. To secure its long-term future as the premier academic journal for Japanese art, we plan to establish a fund to offset some of the cost of publishing each issue.

### FELLOWSHIPS FOR SCHOLARS

Promoting scholarship has always been at the heart of the JASA mission and is important to our donors and members as well. As part of our 50th-anniversary initiative, we are looking to raise \$400,000 to fund fellowships for emerging scholars to visit Japanese art collections for research

in conjunction with exhibition and publication projects, as well as attend and present at academic conferences.

### PROGRAM SUPPORT AND OPERATING RESERVE FUND

With vital support from our donors and volunteers, JASA was able to pivot quickly during the pandemic and offer lectures online, drawing audiences from around the country and across the globe. We intend to expand this capability by raising \$300,000 to fund additional online and in-person programs each year. We also plan to earmark an additional \$100,000 for a “rainy day” fund to cover gaps between funding commitments and income received.



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*JASA's activities are important to the visibility and growth of Japanese art.*

—Asato Ikeda, art historian

As we look ahead to our next 50 years and beyond, we want to deepen the unique sense of community that JASA fosters among collectors, academics, curators and Japanese art enthusiasts everywhere. We also want to play an even bigger role in keeping Japanese art scholarship and appreciation at the center of our nation's cultural life. We hope that you, our members and donors, share this vision. With your help, we will build on these accomplishments and create an exciting and even more successful JASA of the future.



CREDITS

FRONTISPICE. Kitagawa Utamaro. *Women in the Kitchen (Daidokoro)*. ca. 1795–96. Color wood-block print, *ōban* diptych, 36.1 x 48 cm. The Mann Collection, Highland Park, IL Photo: Aron Gent; A. William Green (center), founding member and first president of the Ukiyo-e Society of America. Photo: Frank Ward; © Trustees of Amherst College; B. JASA Vice President Emily Sano leading JASA members on exhibition tour in San Antonio, Texas; C. Aoki Tomonobu (Ichiryū) (active Meiji era). *Censer (Korō) in the form of a Hawk*. ca. 1895. Silver, shibuichi, shakudo, and gold. ©Museum of Fine Arts, Houston Photo: Thomas R. DuBrock.; D. Fujikasa Satoko (b. 1980), *Seraphim*. 2016. Stoneware with white slip glaze. Photo: Richard Goodbody. Collection of Carol and Jeffrey Horvitz; E. JASA online webinar on netsuke and sagemono with collector and JASA member David Butsumyo; F. Curators and JASA members at the Minneapolis Institute of Art



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CONFIDENTIAL LETTER OF INTENT

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

TELEPHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

I/we wish to contribute to the JASA 50th Anniversary "Securing Our Future" campaign. I/we intend to make a gift to the campaign as follows:

Gift of \$ \_\_\_\_\_, payable as follows:

\$ \_\_\_\_\_ in \_\_\_\_\_ \$ \_\_\_\_\_ in \_\_\_\_\_ \$ \_\_\_\_\_ in \_\_\_\_\_

JASA will remind you of your scheduled payment in advance

Gift designation or special terms, if any \_\_\_\_\_

For acknowledgement purposes, your name will be listed as seen above, unless otherwise indicated: \_\_\_\_\_

Check here if you wish your gift to remain anonymous.

My gift will be matched by: \_\_\_\_\_

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

Please make checks payable to the Japanese Art Society of America, Inc. For questions or information regarding gifts of stock, please contact Allison Tolman, JASA Treasurer, at 917.414.1366. Gifts may be made over a three-year period. All gifts to the campaign are eligible for a tax deduction to the full extent allowed by law.

Please return this form to: Allison Tolman, JASA Treasurer, 445 5th Avenue, #31C, New York, New York 10016, allisontolman@gmail.com