

ASIAN ART COUNCIL

NEWSLETTER FALL 2013

ART
INSTITUTE
CHICAGO



Okada Yoshio. *Rising Sun, Red Clouds*, 2013. Lacquer. Gift of the Asian Art Council.

Inside

The Way We Were

Page 2

Events

Page 3

Department News

Pages 4-5

Meet the People

Page 5

Acquisitions

Pages 6-7

Calendar

Back cover

ASIAN ART COUNCIL

A Support Organization for the Art Institute of Chicago

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Mission

Asian Art Council strives to promote the Art Institute of Chicago's collection of Asian art and provides a stimulating and educational community for learning about the arts of Asia.

Asian Art Council

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The Way We Were: Florence Wheelock Ayscough (1878–1942)

—Elinor Pearlstein, associate curator of Chinese art



Shanghai on the eve of the 20th century was one of the world's most dynamic cities: wealthy, raucous, cosmopolitan, intellectually engaging, and artistically diverse. Foreign entrepreneurs rubbed elbows with nouveau-riche Chinese officials and merchants. Massive Art Deco buildings rose along the coast, and a loose association of painters that later came to be known as the "Shanghai School" broke from tradition and catered to bold, modern tastes. It was in this vibrant atmosphere that young Florence Wheelock, the daughter of a prominent Nova Scotia businessman in seafaring commerce, spent her first 11 years. In 1889, her father retired, and the family moved to Boston.

In her early 20s, Florence returned alone to Shanghai, married the British importer Francis Ayscough, took up photography and the cause of

women's rights, and immersed herself in Chinese art, language, and literature. She simultaneously became a talented author, collaborating with Amy Lowell on translations of traditional Chinese poetry (although Florence was not a poet and Amy knew no Chinese), and writing an observant account of Shanghai from the perspective of her dog Yo-fei. In 1915, she helped select and document an exhibition of paintings, many by emerging Shanghai School artists, for the Panama-Pacific International Exposition in San Francisco. From then on, she was a pioneer in the American study and collection of modern Chinese painting.

Recently widowed, Florence in 1935 married Harley Farnsworth MacNair (1891–1947), whom she had met years earlier, when he was teaching in Shanghai. They moved to Chicago after his appointment as professor of East Asian politics and international relations at the University of Chicago. Ayscough and MacNair named their Hyde Park home—designed with moon gates, lanterns, fountains, and stone lions brought from Shanghai—"The House of the Wutong Trees" after the symbolically allusive title of a painting by Ren Yi (1840–95) in their collection.

This painting and 15 other Shanghai School pictures form the most notable part of a large gift that MacNair presented to the Art Institute after Florence's death. Most are distinctive works by major Shanghai artists; others present hitherto unfamiliar styles. All have inspired study and publication by students and scholars.

Events

Asian Art Council Programs for the 2013–14 Season

—Heather Black and H. George Mann, Asian Art Council Vice-Presidents for Programs



Asian Art Council programs continue to explore the multifaceted nature of Asian culture and art forms. We are particularly excited about the new insights and experiences that the 2013–14 season promises to offer.

We opened on September 19 with

a wine reception and informal talks by the curatorial staff. Each curator had an object of his or her choice on private display for the evening. As with last year's highly successful opening event, it was a lively evening for AAC members and their guests.

Lectures, museum tours and visits to private collections are planned, focusing on various aspects of Korean, Himalayan, Chinese, Japanese and Islamic art. This year's Encounters with Asia series, coinciding with the opening of the Islamic galleries, will provide a rare opportunity to learn about many dimensions of Islamic culture. Masterpieces of Japanese Cinema will be the first of what we hope will be an annual film showing and discussion series. The second annual Art of Asian Cuisine dinner is planned for January 15 at Macku Sushi. Owner/chef Macku Chan will create a special five-course meal for AAC and will provide insight into his cooking philosophy.

Please consult the calendar on the back page of this newsletter for schedule details. Further information will, of course, be posted in advance of each event. And don't forget the unique experiences provided to those who join our patron levels.

LEFT: Kai Inowaki in *Tokyo Sonata* (2008).

RIGHT: Robert Mowry explaining the creation of 13th/14th century Jun ware as shown in a broken *saggur* (clay firing container) preserved from the ruins of a kiln site. Avery Brundage Fund.

Encounters with Asia: Pursuing China's Past

AAC lecture series, April 9, 17, 23, and 30, 2013

—Elinor Pearlstein, associate curator of Chinese art

Following the success of our inaugural 2012 Encounters with Asia series, which illuminated many aspects of contemporary Japanese art, this past spring we turned our focus to early China. Each of four speakers—Colin Mackenzie of the Nelson-Atkins Museum of Art, Stanley Murashige of the School of the Art Institute of Chicago, Robert Mowry of the Sackler Museum of Art at Harvard University and myself—focused on a primary strength of the Art Institute's collection. Together, these lectures spanned more than three thousand years of Chinese bronze, jade, tomb furnishings, Buddhist sculpture, and ceramics. Each talk illuminated how these objects were made, used, and valued in their own day. Works from the galleries and storage were on view for close study and discussion. Next spring, we look forward to a third series devoted to Islamic art.



FILM SERIES

Masterpieces of Japanese Cinema

Yojimbo (1961), directed by Akira Kurosawa

Discussion led by Milos Stehlik, co-founder and director of Facets Multimedia

School of the Art Institute of Chicago

Saturday, January 11, 3:00 p.m.

Tokyo Story (1953), directed by Yasujiro Ozu, discussion led by

Patricia Erens, adjunct professor, art history, theory and criticism, School of the Art Institute of Chicago

School of the Art Institute of Chicago

Saturday, February 8, 3:00 p.m.

Tokyo Sonata (2008), directed by Kiyoshi Kurosawa,

Discussion led by Tatsu Aoki, adjunct professor of film, video, and new media

School of the Art Institute of Chicago

Saturday, March 8, 3:00 p.m.

Department News

Recent Events

—Daniel Walker, Pritzker Chair of Asian Art and curator of Islamic art

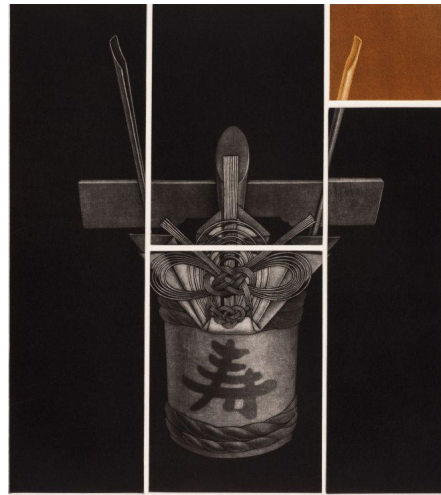
The past few months have been fruitful for the department. At the last meeting of the Committee on Asian Art, a terrific array of acquisitions, representing all major cultural areas, was proposed and approved. Several of these works are written up in detail in this publication: a fine Islamic bowl with calligraphic decoration donated by Harvey and Beth Plotnick; an Indian water vessel with a rare type of decoration in the *bidri* technique; a large group of wonderful Chinese, Korean, and Japanese objects donated by Dorothy Braude Edinburg, a dear friend of the department; and a contemporary Japanese lacquer box, selected and purchased with funds provided by the Asian Art Council. But there was much, much more: three additional Islamic ceramics, a bellows and an architect's compass inlaid with tortoise-shell and ivory from Turkey; two Indian paintings; 39 Japanese prints. The majority of these gifts and purchases were acquired with funds provided by good friends of the department, many of them council members. We are immensely grateful for this support.

In the last newsletter, my article "Focus on the Permanent Collection" outlined three ways in which the focus would be directed. Significant progress has been made in all three. As to upgrading our web content, we finished the fiscal year with increased numbers of objects published on the web. Ambitious goals have been established for the current year, and the department staff has been enlarged specifically for this purpose. Research assistants for Chinese and Indian art have already joined us, and a research assistant for Japanese art will be hired soon. Work on assessing the strengths and weaknesses of our collection has begun with the gathering of input from staff and opinions from outside experts. Robert Mowry, distinguished emeritus curator of Chinese art at the Harvard museums, is collaborating closely with Elinor Pearlstein on the assessment of our Chinese and Korean holdings. Other experts will be brought in to consult about particular areas of the collection.

I also noted that we would focus on the permanent collection in our galleries, and we have already begun to do so. The reinstallation of a large Chinese gallery that will accommodate rotating displays of paintings and calligraphy is underway and will be largely completed by early autumn. Plans for the re-installation of our Islamic holdings in Gallery 50, beneath the Alsdorf Galleries, are in the process of refinement for a projected opening next spring. I am also pleased to report that the current exhibition of Japanese prints, *Beyond the Great Wave: Hokusai's Images of Mount Fuji*, seems to be drawing unusually good crowds, perhaps due to special signage and the opening of the main door leading to the print gallery as well as to the illustrious—and well-known—subject matter.

Japanese Art Fall Preview: Hamanishi Katsunori in Gallery 107

—Janice Katz, Roger L. Weston Associate Curator of Japanese Art



We would like to draw your attention to some fall programs focusing on Japanese art that we hope you will attend. From October 12, 2013, to January 5, 2014, we will have an exhibition of the work of contemporary mezzotint artist Hamanishi Katsunori in Gallery 107. This

will be the first exhibition in the U.S. to chart the entirety of the artist's career, from the 1970s to the present. We are able to present this breadth due to the generous gift of prints from the Ninion and Sheldon Landy Collection, received earlier this year. Hamanishi is one of the few artists working in the painstaking technique of mezzotint, a printmaking method rarely taught at art schools. Therefore, in conjunction with this exhibition, there will be a demonstration by the artist for students and Asian Art Council members conducted at the print studio of the School of the Art Institute. More information on this program will follow in due course.

Fourth Annual Trapp Japanese Art Lecture: Japanese Erotic Art

—Janice Katz, Roger L. Weston Associate Curator of Japanese Art



On November 14, British Museum curator Tim Clark will present the fourth annual Trapp Japanese Art Lecture. Dr.

TOP: Kitagawa Utamaro. *Lovers in the Upstairs Room of a Teahouse*, from *Utamakura (Poem of the Pillow)*, picture 10 of 12 from a folding album, color woodblock, 1788. The British Museum, Asia, OA + 133.6 © The Trustees of the British Museum.

ABOVE: Hamanishi Katsunori. *Kotobuki*, 1997. Mezzotint. Gift of Ninion and Sheldon Landy.

Clark will talk about Japanese erotic art, the subject of his research for years. In his forthcoming lecture at the Art Institute, Dr. Clark will present the findings and insights that culminated in his groundbreaking exhibition at the British Museum this fall.

Update on the Vivekananda Memorial Program for Museum Excellence

—Madhuvanti Ghose, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan and Islamic Art

The Art Institute held its second annual Vivekananda Memorial Program for Museum Excellence (VMPME) Seminar at the National Museum Institute in New Delhi from July 25 through 27, 2013. A significant achievement of the VMPME during the first year was the selection of Jatan, an indigenously developed database management program. With the Art Institute's assistance, it will be uniformly rolled out across 10 major museums of India from 2013 to 2014. Between October 14 and 30, VMPME Fellows and select museum directors from the Archaeological Survey of India, the National Council for Science Museums, the National Museum of India, the Indian Museum, Salar Jung Museum, and the Victoria Memorial Hall will visit the Art Institute for training on museum collection best practices.



LEFT TO RIGHT: Attendees at the inauguration of the 2013 VMPME Seminar at the National Museum Institute included: The Art Institute team represented by Sam Quigley, vice-president for collections management, imaging and information technology; David Thurm, chief operating officer; and Madhuvanti Ghose, Alsdorf Associate Curator; with officials from the Ministry of Culture, Government of India, including Dr. Venu Vasudevan, joint secretary and director general, National Museum of India; Ravindra Singh, secretary of culture; Deepak Ashish Kaul, director and Dr. G.S. Rautela, director general, National Council of Science Museums, the nodal agency for the program.

Meet the People: Annette Gaspers

—Elinor Pearlstein, associate curator of Chinese art



AAC members may recognize Annette Gaspers in her signature blue lab coat, assuredly moving and installing works of art in the gallery and at many of our special events. Behind the scenes, the staff recognizes her consummate skill in matting, hinging, and framing Japanese prints

and other works on paper, taking expert photos required for exhibition layouts and requested by visiting scholars, formulating resourceful installations for the most challenging materials, and keeping our computerized inventory up to date. She works with many departments to make things happen.

Annette's affiliation with art, particularly works on paper, comes naturally, for that blue coat wraps around a talented, well-traveled, and highly regarded artist and art instructor. In the course of pursuing degrees in printmaking (B.F.A., University of South Dakota; M.A., Ohio State University), Annette received travel grants that allowed her to pursue her passion in Great Britain, Scotland, and Mexico. At Ohio University and the University of Rio Grande, she conducted workshops in design, drawing, and 3-D paper techniques. She also taught, designed curricula, and advised students in art appreciation, and—yes—non-Western art history. She joined the Art Institute in 2008 and, to our great benefit, the department of Asian Art in 2010.

Since moving to Chicago, Annette has maintained a studio for her own very creative works with paper, including printmaking and collography. These works have been shown in invitational exhibitions in the U.S. and in England, and are owned by public and private collections in this country and Mexico. Last October, she received a National Humanities Scholarship to further her experience at the prestigious Campbell Center for Historic Preservation. It seems only natural that Annette was selected as 2013 recipient of this museum's annual Chairman's Award.

Acquisitions

Asian Art Council Acquisition: A Contemporary Japanese Lacquer Box by Okada Yoshio

—Janice Katz, Roger L. Weston Associate Curator of Japanese Art

At the annual meeting in June, AAC members voted for a contemporary lacquer box by Kyoto artist Okada Yoshio to be the Asian Art Council-sponsored acquisition for 2013 (see cover image). This small, exquisitely crafted box features an image of the sun surrounded by jagged clouds in red and various shades of gold. The sun is fashioned from a disc of gold foil, surrounded by gold dust that forms a beam of light. The edges of the clouds are executed with even finer-ground gold dust in the *togidashi maki-e* technique in which the gold is incorporated into the design and repeatedly burnished. The resulting design is flush with the surface and displays a distinctive gradation. The red portions of the design are inlaid, most likely with cinnabar. The manner in which this box was produced is entirely traditional, and Okada is one of the most gifted lacquer artists today working with these old techniques. It is not usual for the artist to use so much red in his works. Thus, this coloring, the box's distinctive feature, led to its name: *Rising Sun, Red Clouds*.

Prior to this gift, there were no examples of contemporary lacquer in the Japanese art collection of the Art Institute. We are indeed grateful to the AAC membership for selecting this important addition to the collection.

An Extraordinary Gift of Chinese, Korean, and Japanese Art: The Harrie B. and Bessie K. Braude Memorial Collection

—Elinor Pearlstein, associate curator of Chinese art

Those who remember the 2008–2009 exhibition *Deft Hands, Discerning Eyes* would recognize Dorothy Braude Edinburg as an astute collector of Chinese and Korean ceramics. Some



Utagawa Hiroshige. *One Hundred Kyōka Poems* (*Kyōka hyakumin issbu*), n.d. Woodblock printed book. Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection.

may even recall a council meeting at which she engaged us with fascinating tales of her long collecting career (AAC *Newsletter*, Spring 2009). Few, however, may be familiar with Mrs. Edinburg's superb collection of Japanese illustrated books.

This June, together with her monumental contribution of 800 Western prints and drawings, Mrs. Edinburg officially gifted the Art Institute with almost 150 works of East Asian art in memory of her parents. The majority comprises Chinese and Korean stonewares and porcelains datable between the 10th and 14th centuries. Almost all are monochromes—celadons, whitewares, and



blackwares—and display her admirable eye for what collectors have traditionally esteemed as “scholar’s taste”—vessels whose beauty derives from the integration of elegant form, lustrous glaze, and restrained

decoration. Most Korean vessels have been exhibited in Gallery 131-A since 2010, and many of the Chinese vessels will be integrated in a forthcoming re-installation of Gallery 134. The Japanese books include 45 titles of great quality and, often, extreme rarity by such eminent artists as Ito Jakuchu, Kitagawa Utamaro, and Katsushika Hokusai. Many of these books were prevalent in Edo-period Japan but are virtually unknown in American museums today. Together, the Edinburg gifts will further enrich major strengths of our collection with works of great significance and beauty.

A Bidri Water Vessel

—Madhuvanti Ghose, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan and Islamic Art



The Art Institute recently acquired a rare bidri *lota* (water vessel) from the Deccan region of India. Its surface decoration is unusual—figures, animals, and temple settings in a folk style rather than the floral motif or abstract geometric patterns that usually embellish bidri-

Covered Oil Bottle with Flowering Lotus and Scrolling Leaves, Goryeo dynasty, 12th century. Korea. Stoneware with underglaze carved and incised decoration. Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection.

Bowl from the Gurgan Hoard, dated Muharram 604 AH/ July–August 1207 A.D. Frit body, painted in lustre on an opaque white glaze. Gift of Harvey and Beth Plotnick.

ware. It is also inscribed with invocations to the Hindu god Rama, indicating that the vessel was clearly made for a Hindu patron.

Bidri metalworking technique originated in the Deccan plateau and is unique to India. This particular vessel is made with an overlay of sheet silver whose design was cut in silhouette to reveal the dark alloy beneath. This technique is known as *aftabi*.

The Art Institute has only two other examples of bidri-ware, both huqqa bases with floral motifs dating from the 19th century. This ritual water vessel, from the early 18th century and with its unusual iconography, will add distinction to our permanent collection.

Recent Acquisition of Islamic Art: Luster-Painted Bowl, Dated 1207 A.D. from Kashan, Iran

—Daniel Walker, Pritzker Chair of Asian Art and Curator of Islamic Art



This well-preserved ceramic bowl, recently donated by Harvey and Beth Plotnick, is a fine example of luster-painted wares executed at the city of Kashan, Iran, in the late 12th and 13th centuries.

Luster painting was an innovation of early Islamic craftsmen, having first appeared on glass objects fashioned in Egypt and Syria. The technique soon migrated to workshops in Iraq, where it was adapted for use on ceramics. A thin layer of metallic oxide is painted on the surface of a vessel prior to it being fired in a reducing kiln where oxygen is thus removed, leaving a characteristic shimmering layer of metal on the surface. The potters of medieval Kashan used this technique

to great advantage in the elaborate pictorial and ornamental compositions presented on their ceramics.

In this bowl, the interior decoration consists of a radial arrangement of five ducks, pendants, and cartouches, with two bands of poetic inscriptions written in cursive script near the rim. Among the inscriptions is a Persian mystical poem of the period, which contains no specific reference to the vessel or its decorative imagery:

*I wished to take the veil from your moonlike face;
I wished to have a bite of those lips, sweet as sugar.
She said, why talk of pincers, you who burn like a candle
[in my love],
Are you not afraid, O poor one, that your head might be cut
off in the
Attempt?*

Also included is a verse containing benedictions to the owner as well as a date (in two places) equivalent to July–August 1207 AD. The exterior is embellished with a row of large leaf motifs. Both the dimensions (dia. 19.8 cm., ht. 10.1 cm.) and the shape (deep bowl on a tall everted foot) are typical of a group of about a hundred Kashan vessels, many of them luster-painted, that were discovered in the early 1940s in Gurgan, in northern Iran. The group, known as the “Gurgan hoard” and published in 1949, was widely dispersed among museums and private collectors. Our bowl was included in that publication as the property of S. Tillinger, Tehran, but, as of the early 1960s, it was in the possession of his son, John Tillinger, a well-known theater director (*Love Letters and The Lisbon Traviata*, among others) and actor in New York.

Calendar of Asian Art Events

EXHIBITIONS

The Art Institute of Chicago

Tomoaki Suzuki
Bluhm Family Terrace
Through October 27, 2013

**Japanese Art of the 1960s:
the Challenge of Tradition**
Gallery 109
Through January 12, 2014

**Beyond the Great Wave:
Hokusai's Images of Mount Fuji**
Gallery 107
Through October 6, 2013

Shomei Tomatsu: Island Life
Gallery 188
Through January 5, 2014

**The Mezzotints of Hamanishi
Katsunori**
Gallery 107
October 12, 2013–January 5, 2014

**Amar Kanwar: The Lighting
Testimonies**
Gallery 291
October 14, 2013–January 12, 2014

**Nilima Sheikh: Each Night Put
Kashmir in Your Dreams**
Galleries 182–184
Through June 15, 2014

California

Kitasono Katue: Surrealist Poet
Los Angeles County Museum of Art
August 3–December 1, 2013

The Garden in Asia
Pacific Asia Museum, Pasadena
Through November 17, 2013

**Constructed Visions: New Media
from Korea**
Pacific Asia Museum, Pasadena
Through November 24, 2013

**Ralli Quilts: Contemporary Textiles
from Pakistan**
Pacific Asia Museum, Pasadena
December 20, 2013–March 2, 2014

**The Art of Continuity: Revering Our
Elders**
Pacific Asia Museum, Pasadena
Through January 5, 2014

**Focus on the Subject: The Art of the
Harari Collection**
Pacific Asia Museum, Pasadena
Through March 30, 2014

**In Grand Style: Celebrations in
Korean Art during the Joseon
Dynasty**
Asian Art Museum, San Francisco
October 25, 2013–January 12, 2014

Florida

Picturing Ceylon
Ringling Museum of Art, Sarasota
Through January 5, 2014

Ai Weiwei: According to What?
Perez Art Museum, Miami
December 4, 2013–March 16, 2014

Hawaii

**Poetic Imagery: Illustrations of the
Ogura Hyakunin Isshu Anthology**
Honolulu Museum of Art
Through October 27, 2013

Kansas

**Secret Messages: Symbolic Meaning
in Chinese Art**
The Nelson–Atkins Museum of Art,
Kansas City
Through January 12, 2014

Massachusetts

**She Who Tells a Story: Women
Photographers from Iran and the
Arab World**
Museum of Fine Arts, Boston
Through January 12, 2014

**Sacred Pages: Conversations about
the Qur'an**
Museum of Fine Arts, Boston
Through February 23, 2014

**Fish, Silk, Tea, Bamboo: Cultivating
an Image of China**
Peabody Essex Museum, Salem
Through December 31, 2013

**The Copeland Collection: Chinese
and Japanese Ceramic Figures**
Peabody Essex Museum, Salem
Through December 31, 2013

**Future Beauty: Avant-Garde
Japanese Fashion**
Peabody Essex Museum, Salem
November 16, 2013–January 26,
2014

**Toshio Shibata, Constructed
Landscapes**
Peabody Essex Museum, Salem
Through February 2, 2014

Minnesota

**Ryuta Nakajima and Trever
Nicholas**
Minneapolis Institute of Arts
Through September 29, 2013

**Envisioning Japan: Shinhanga from
the Ellen and Fred Wells Collection**
Minneapolis Institute of Arts
October 6, 2013–February 23, 2014

**The Audacious Eye: Japanese Art
from the Clark Collections**
Minneapolis Institute of Arts
October 6, 2013–January 12, 2014

New York

Iran Modern
Asia Society
Through January 5, 2014

Count Your Blessings
Rubin Museum of Art
Through March 24, 2014

**Rebirth: Recent Work by Mariko
Mori**
Japan Society
October 11, 2013–January 12, 2014

Allegory and Illusion
Rubin Museum of Art
October 16, 2013–February 10, 2014

**Ink Art: Past As Present in
Contemporary China**
Metropolitan Museum of Art
December 11, 2013–April 6, 2014

**Interwoven Globe: The Worldwide
Textile Trade, 1500–1800**
Metropolitan Museum of Art
Through January 5, 2014

North Carolina

**Doris Duke's Shangri La:
Architecture, Landscape, and
Islamic Art**
Nasher Museum of Art at Duke
University
Through December 29, 2013

Ohio

**Fresh Impressions: Early Modern
Japanese Prints**
Toledo Museum of Art
October 4, 2013–January 1, 2014

**Ai Weiwei: Circle of Animals/Zodiac
Heads**
Cleveland Museum of Art
Through January 26, 2014

**Opening of Chinese, Indian, and
Southeast Asian galleries**
Cleveland Museum of Art
December 31, 2013

**Remaking Tradition: Modern Art of
Japan**
Cleveland Museum of Art
February 16–May 11, 2014

Texas

**Samurai: Armor from the Ann and
Gabriel Barbier-Mueller Collection**
Kimbell Art Museum, Fort Worth
Opening February 16, 2014

Washington, D.C.

Perspectives: Rina Banerjee
Arthur M. Sackler Gallery
Through June 8, 2014

Yoga: The Art of Transformation
Arthur M. Sackler Gallery
October 19, 2013–January 26, 2014

Washington

**A Fuller View of China, Japan, and
Korea**
Seattle Asian Art Museum
Through April 13, 2014

Hometown Boy: Liu Xiaodong
Seattle Asian Art Museum
Through June 29, 2014

Inked: Wan Qingli
Seattle Asian Art Museum
Through June 29, 2014

London

**Masterpieces of Chinese Painting
700–1900**
Victoria and Albert Museum
October 26, 2013–January 19, 2014

Paris

**Sho 2: Contemporary Japanese
Calligraphy**
Musée Guimet
October 12, 2013–January 13, 2014

**Angkor: Birth of a Myth—Louis
Delaporte and Cambodia**
Musée Guimet
October 16, 2013–January 13, 2014

Toronto

**Between Princely India and the
British Raj: The Photography of
Raja Deen Dayal**
Royal Ontario Museum
Through January 12, 2014

EVENTS

**Members' Reception, Demonstration
and Gallery Tour with Visiting Artist
Hamanishi Katsunori**
School of the Art Institute of Chicago
Thursday, October 17, 6:00 p.m.

Public Lecture: Japanese Erotic Prints
Trapp Japanese Art Lecture Series
Timothy Clark, British Museum,
London
Price Auditorium
Thursday, November 14

Members' Event: Art of Asian Cuisine
January 2014
Location and time TBD