

# ASIAN ART COUNCIL

NEWSLETTER FALL 2011

ART  
INSTITUTE  
CHICAGO



Lee In-chin (Korean, b. 1957). *Faceted Round Jar*, 2008. Porcelain. Proposed gift of Asian Art Council to the Art Institute of Chicago.

## Inside

Message from the  
President of  
Asian Art Council

Page 2

Events

Pages 3-4

Department News

Pages 4-5

Acquisitions

Pages 5-6

Meet the People

Page 7

The Way We Were

Page 7

Calendar

Back cover

ASIAN ART COUNCIL

A Support Organization for the Art Institute of Chicago

# Message from the President

Fall 2011

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Newsletter editor: Betty Seid

## Mission

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

## Asian Art Council

The Art Institute of Chicago  
111 South Michigan Avenue  
Chicago, IL 60603-6404

## Coordinator

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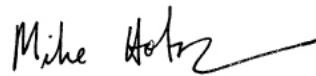
It is with special pleasure that I announce an unanticipated grant of \$10,000 that we have just received from the Chauncey and Marion D. McCormick Family Foundation. Founded in 1958, the McCormick Family Foundation is a Chicago-based charity that concentrates its efforts on education, hospitals, and arts and culture. An Asian Art Council member, who wishes to remain anonymous, personally initiated the gift, and we thank that member for such splendid thoughtfulness.

As you well know, our program expenses and associated Art Institute costs have risen appreciably over the past three years. As the Art Institute has faced financial challenges of its own, the AAC board has been faced with how to properly control expenses—accommodating higher use charges from the museum while at the same time continuing to provide the broadest programming we can.

Always striving to offer engaging options, we work hard to present annual events relevant to as many Asian regions as possible, and we have fond plans to continue our wide-ranging programs. The AAC board has been grappling with how to balance this desire against increasingly higher costs. The McCormick Foundation grant provides a financial cushion that alleviates these concerns.

Building membership remains crucial. Our outreach for new members is ongoing, and we are grateful to those of you who recommend AAC membership to friends and colleagues.

So we have much to be thankful for and can all look forward to another season of high-quality events. On that note, now that our strangely weathered summer is drawing to a close I call your attention to the list of upcoming events on the back page of this newsletter. Mark your calendars.



Michael Hobor  
President

# Council Events

## Asian Art Council Programs for 2011–2012

—Diane Levy, AAC vice president for programs

In the coming months at the Art Institute, leading international scholars will present lectures that cover our broad spectrum of Asian and Islamic art.

In addition to our roster of lectures, an event is planned to celebrate this year's Chicago International Film Festival, which spotlights the films of South Asia. *Patang (The Kite)* by Chicago-born director Prashat Bhargava has been selected for viewing.

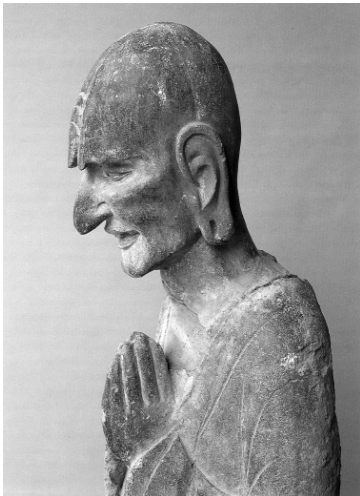
Our most popular events are visits to private collections. This season, Drs. Julia and Edmund Lewis have generously offered to open their home for a viewing of their outstanding collection of Asian art on October 16.

For a full schedule of programs, please see the back page of this newsletter. We look forward to seeing you often!

## In the Footprints of Strangers

Lecture at AAC Annual Meeting by Annette L. Juliano, professor of Asian art history, Rutgers University-Newark, June 16, 2011

—Elinor Pearlstein, associate curator of Chinese art



The most innovative periods of early Chinese art are often those of imperial breakdown, when nomadic peoples conquered, divided, and opened up vast areas of Chinese territory to outside influences. Through a series of striking works of art discovered over the past 30 years, Annette Juliano illuminated ideas of cultural diversity and

convergence that defined China's most tumultuous and prolonged period of division, c. 200–c. 600 A.D. Throughout those 400 years, peoples, ideas, and styles from central Asia, India, Rome, and the Byzantine Empire reached China via the overland Silk Roads.

Focusing on the far northwestern region of present-day Gansu and Ningxia provinces, Juliano began by introducing early 20th-century scholar-adventurers—European, Japanese, and American—who were among the first to rediscover ancient networks of peoples, faiths, and luxury goods along this strategic corridor. She singled out merchants from Sogdiana (present-day Uzbekistan and Tajikistan) as vital to those networks and to Chinese-

Central Asian relations. As vivid evidence of the adoption and adaptation of Chinese customs, she examined sixth- and seventh-century stone funerary couches and sarcophagi whose distinctively Chinese forms are carved with images depicting rituals drawn from the Persian faith of Zoroastrianism. She also explored the burial of a sixth-century official, whose Chinese-style tomb was furnished with an army of clay figurines depicted in central Asian dress; vessels of Sasanian glass; and a stunning gilt silver ewer from ancient Bactria (Afghanistan), whose Sasanian form is cast in relief with Greco-Roman images.

Turning to Buddhist art, Juliano surveyed devotional images that incorporate to varied degree features of Indian and central Asian iconography—wall reliefs, paintings, and freestanding sculptures in clay and stone, the last most notably from the monumental cave grottos of Dunhuang and Maichishan in Gansu province. Such “footprints” of religious as well as secular arts, as she amply illustrated, testify to the very human dynamics of cultural assimilation and borrowing.

## AAC Visit to Milwaukee Art Museum

August 23, 2011

—Elinor Pearlstein, associate curator of Chinese art



Concurrent exhibitions of Chinese art at the Milwaukee Art Museum filled an unusually illuminating Saturday for more than 20 AAC members. Highlighting our visit was a private tour by Chinese scholar and AAC board member Richard Pegg. He began by introducing a monumental stainless steel “scholar’s rock” by the sculptor Zhan Wang (b. 1962). Pegg’s familiarity with Wang’s Beijing studio enabled him to offer a firsthand account of the artist’s technique of simulating in mirror-surfaced metalwork the craggy boulders traditionally valued by China’s intellectuals as objects of personal reflection.

Members then toured *The Emperor’s Private Paradise: Treasures from the Forbidden City*. Featured were objects of both leisure and devotion. They originally furnished a secluded walled garden, within what is now the Palace Museum, conceived by the Qianlong emperor (r. 1736–95) as his retirement retreat. Pegg provided insightful perspectives about artistic style and historical significance as the group explored the exhibition of China’s most beautiful imperial treasures—paintings, calligraphy, furniture, religious images, ceramics, metalwork, and architectural elements. Upon return to China, these works will not be seen again until the restored garden opens to the public in about 2019.

## Hairdresses, Headdresses, and the Question of Relics Inside Buddha Images

Forrest McGill, chief curator and Wattis Curator of South and Southeast Asian Art, Asian Art Museum, San Francisco (AAMSF)

—Marion Wood Covey, visiting scholar and Asian Art Council secretary



In an insightful discussion, Forrest McGill pondered such perennial Southeast Asian Buddhist mysteries as the significance of the haircutting ceremony, the myths related to it, the shrines built in heaven and on earth to contain the hair pairings, and how these remnants are disposed of when not enshrined. McGill also discussed many aspects of the relics themselves: what they consist of (pearl-sized pebbles or mineral clusters), where and how they are housed, and the significance of images containing relics.

McGill explained how x-rays of a diminutive 15th-century rock crystal Buddha from Thailand in the AAMSF collection revealed that it did not contain any hair relics unlike a similar rock crystal figure now in the Royal Palace collection in Bangkok. He

speculated that these figures themselves might be relics.

Surprisingly, crowned and bejeweled Buddhas from Thailand and Cambodia often have removable conical crowns with a “deposit chamber” inside for the placement of relics. One example from the Art Institute’s collection is a 19th-century standing Buddha from Bangkok period Thailand. Many similar gilt bronzes with both hands raised and palms facing outward surround the Emerald Buddha in the Bangkok Palace and contain relics commemorating deceased royal relatives.

In McGill’s words, the Emerald Buddha was the “core of a reactor” which was “invited” to Thailand from Laos, as if it had a will of its own. In this context, the Emerald Buddha was said to contain seven relics—the essence and the core of the Buddha—believed to give power to the king and energy to the people.

A parting observation was that Buddhas with headdresses have long been associated with kings. A king who dared to wear such a headdress could claim to be a Buddha. McGill clarified that a crowned Buddha, such as one of the Pala Buddhas of India, would be a Supreme Buddha, not the historical Buddha who walked on earth. The lecture ended with a conundrum: “How do Buddhas become kings, and how do kings become Buddhas?”

## Department News

### Department Update

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



The Department of Asian Art has been extremely busy since my report in the previous newsletter. The recent appointment of Douglas Druick as President and Eloise W. Martin Director was preceded by many meetings to bring him fully up to speed on departmental issues—exhibitions, installations, space planning, programming and, naturally, budget. I am pleased to report a very positive outlook as Douglas proceeds to move the Art Institute forward.

Regarding installations, *Islands*, the monumental stone sculpture by Izumi Masatoshi, has been situated within the arc of the curving staircase in Gallery 135. The recently conserved *ramma* panels were installed in Gallery 108 in early August (see page 5). And the highly popular installation piece, *Public Notice 3*, by Jitish Kallat, ended its one-year run on the Woman’s Board Grand Staircase on September 11, the tenth anniversary of 9/11. Within the department, several exhibitions were created from the permanent collection, including the stunning Fujinuma baskets in the Ando Gallery and *Torii Kiyonaga: Ideal Beauty in Japanese Prints*, currently on view in Gallery 107. And we should not overlook the popular kimono exhibition, on view in the textile galleries through November 13.

Work continues on future loan exhibitions, including the paintings of the great Indian intellectual, Rabindranath Tagore, currently on view at Asia Society in New York and scheduled for the Art Institute in early 2012. We are also gearing up to relocate later Indian and Islamic art, as their present home in McKinlock Court has been reallocated for ancient and Byzantine art. Later Indian objects will be incorporated into the Alsdorf Galleries, and Islamic art will follow the Tagore exhibition in Gallery 50.

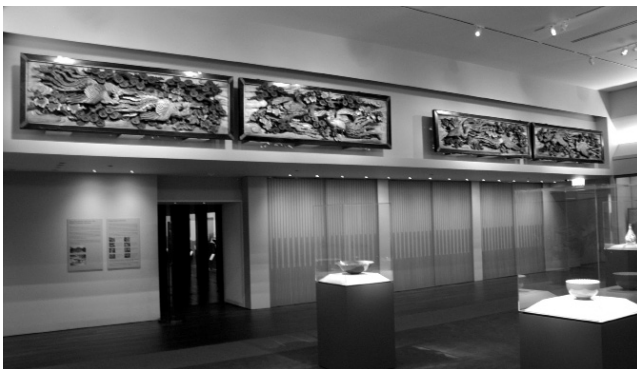
We are also actively engaged in increasing the exposure of our permanent collection through digital means. The Art Institute has been invited to participate in the Google Art Project, which puts collection highlights of select institutions online; I am pleased to report Asian art will have strong representation.

Our collections manager Susan Lerner joined the department in the spring. Susan was registrar at the Holocaust Museum and formerly on the installation crew of the Art Institute. As Asian Arts Council coordinator, Susan Packard's role remains unchanged, but her overall responsibilities have increased to include similar duties for both the Friends of Indian and Islamic Art and now the Textile Society as well.

And finally, with the relocation of Janice Katz's office, I am delighted that our curatorial staff has now been brought together within the main department offices.

### Ramma Panel Installation Complete

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



As reported in our fall 2009 newsletter, the Art Institute was then beginning a campaign to conserve and restore four carved wooden transom panels from the Phoenix Hall, the Japanese national pavilion at the World's Columbian Exposition of 1893. I am pleased to report that the treatment of the panels was concluded at the end of July, and they have now been installed in their new permanent home close to the ceiling in Gallery 108. Please stop by to take a look and learn more about their transformation when you are next in the museum.

The conservation and partial restoration was conducted by Inez Litas and Jane Foley of the Litas Liparini Studio in Evanston. It was painstaking work that required a thoughtful, restrained approach and an artistic eye. The intricately carved panels, each about nine feet wide, feature colorful phoenixes with long tail feathers flying among paulownia, pine trees, and clouds. Aside from a thorough cleaning, the panels underwent structural stabilization, pigment consolidation, toning, and re-carving of many elements such as birds' heads.

I would like to thank those individuals and AAC members whose contributions helped fund the conservation, as well as my colleagues in the departments of Conservation and Asian Art for their longtime devotion to this project.

Ramma panels installed in Gallery 108.

## Acquisitions

### Proposed Acquisition of Korean Art *Faceted Round Jar*

—Elinor Pearlstein, associate curator of Chinese art

The Asian Art Council's 2011 proposed gift to our department is a large and powerfully elegant jar created three years ago by Lee In-chin (b. 1957), one of Korea's most skilled, versatile, and increasingly prominent potters (see newsletter cover). Lee's stylistic development has undergone several phases, but common to all is a harmony between the functional and strikingly sculptural. Over a beautifully proportioned and meticulously wheel-thrown form, Lee has created an irregular honeycomb pattern by slicing the exterior with a knife and beating it with a paddle. Although large areas appear glazed, all surface coatings—smooth and glossy on one side and roughly speckled on the other—were created by fired ash and partially predetermined by Lee's precise placement of the jar in the kiln to allow for the directional flow of wind during firing.

Lee was initially trained at universities in California and as apprentice to an eminent potter in Bizen, Japan. He turned from dark stoneware to white porcelain in 2002, when he was invited to establish a studio in Jingdezhen in southeast China. Jingdezhen's ample supplies of white clay and pulverized rock had made it the center of imperial porcelain production for more than 600 years. Lee created this piece at the opposite end of the globe while engaged in a special residency at Alfred University in upstate New York—this country's most prestigious school of ceramic design and technology.

Despite his remarkably multinational career paths, Lee's ceramics exhibit an unambiguous Korean sensibility. This bold vessel subtly echoes the silhouette of distinctively Korean "moon jars." A 17th-century example in our collection is displayed in Gallery 101.

### Two Extraordinary Gifts of Japanese Art

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



This past spring the Department of Asian Art was honored with gifts to our collection of Japanese art from Asian Art Council members.

From Roger Weston, the museum gratefully accepted a painting by early floating-world artist Kaigetsudo Doshu (active c. 1711–16). Doshu was a member of the Kaigetsudo ("Yearning for the Moon") atelier, which specialized in artful portraits of beauties that feature intricate kimono designs and

Kaigetsudo Doshu. *Standing Beauty in Blue Kimono*, 1711/16. Hanging scroll; ink and color on paper. Gift of Roger L. Weston.

bold calligraphic out-lines. Here, the exaggerated pattern on her robe, as well as the pronounced curves suggesting her distinctive walk, present the courtesan as a monumental icon of beauty. She holds up her robes as she parades to meet her next client at an appointed teahouse or brothel; this would have been the only chance for non-clients to get a glimpse of such a glamorous woman.



An additional gift from George and Roberta Mann and Harlow and Susan Higinbotham is a large printed banner featuring Kintaro, the legendary Japanese strong boy who was brought up by his mother in the forest. Having no other friends aside from the animals in the wild, a mother bear often let Kintaro play with her cubs, and this is the scene depicted. It is believed that this work is a banner, or *e-nobori*, used for events surrounding the Boy's Day Festival celebrated annually on May 5. In the 18th century, painted banners of legendary warriors began to be displayed on this occasion to pray for the continued health of a male child and to protect him from harm.

Our sincere thanks to Roger Weston, the Manns, and the Higinbothams for these important additions to the collection of Japanese art.

### Three Important Indian Paintings

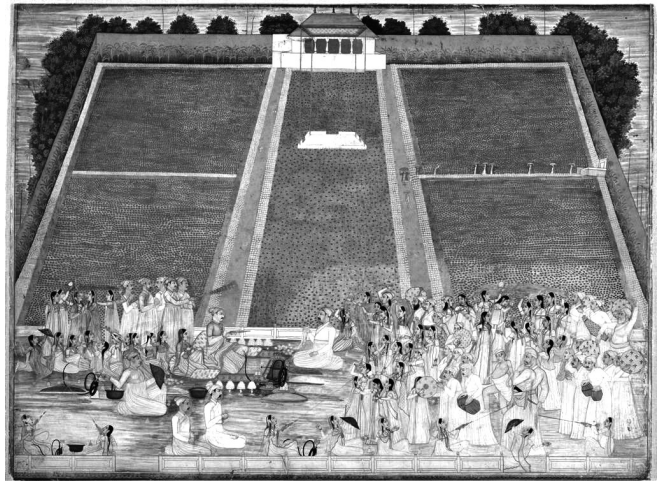
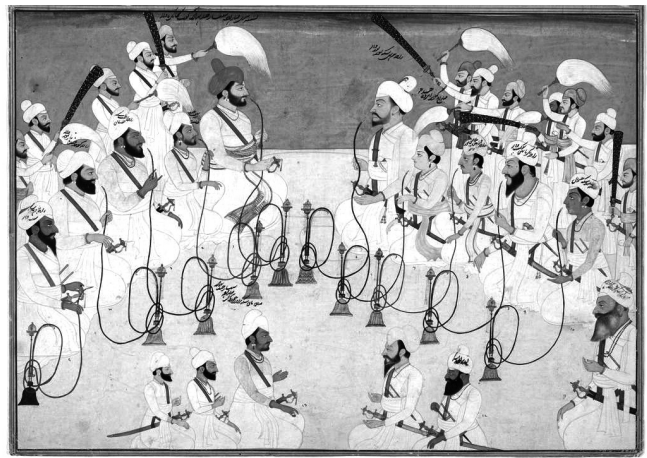
—Daniel Walker, Pritzker Chair of Asian Art and curator of Islamic art



On May 31 of this year, the Art Institute acquired three important Indian paintings at auction in London. The paintings have the power, charm, and observational detail to

Top: *Banner Depicting Kintaro Battling Bears*, 18th century. Hand-colored woodblock print. Gift of Mr. and Mrs. H. George Mann and Mr. and Mrs. Harlow N. Higinbotham.

Bottom: *A Monumental Portrait of a Monkey*, India, Rajasthan, Mewar, Udaipur, attributed to the "Stipple Master" (active c. 1692–c. 1715). c. 1705–1710 Opaque watercolor on paper. Lacy Armour Fund, James and Marilyn Alsdorf Acquisition Fund.



offer a highly summarized—though telling—view of life in the courts of Rajput and Mughal India. One painting, attributed to Mewar about 1700, depicts a monumentally scaled monkey, probably a royal pet, rendered in a highly naturalistic way with an uncannily humanoid face. Another, assigned to the late provincial school at Awadh about 1760, shows a colorful Holi festival, the once exclusively Hindu celebration of spring, with a Muslim prince, his family, courtiers, musicians, and dancers squirting each other irreverently with vivid dyes. And the third, dating from about 1800, presents Sansar Chand, the ruler of the northern state of Kangra, meeting with fellow rajas from neighboring kingdoms, a gathering that may have actually occurred. One is struck by the contrast between the austere, chilly whiteness of the formal gathering and the dark, writhing tangle of *huqqa* hoses.

The drama of these large painted scenes, however, is easily exceeded by the story of their acquisition as it unfolded in the Sotheby's salesroom. Competition among museums and private collectors was intense, and behind the scenes at the Art Institute, a new approach was required midstream.

Top: *Maharaja Sansar Chand of Kangra in Darbar*, India, Himachal Pradesh, Punjab Hills, Kangra, attributed to Purkhu (active c. 1780–c. 1820). c. 1800 Opaque watercolor and gold on paper. James and Marilyn Alsdorf Acquisition Fund.

Bottom: *Holi Festival in a Walled Garden with Celebrants*, 1764. India, Uttar Pradesh, Awadh, Lucknow. Opaque watercolor and gold on paper. Restricted gift of Robert C. Gluth in honor of Marilyn Alsdorf, Louise A. Lutz Fund, James and Marilyn Alsdorf Acquisition Fund, Frederick W. Gookin Memorial Fund.

Provenance was indeed a big issue, for the paintings were part of the fabled collection of Stuart Cary Welch—lecturer at Harvard, my immediate predecessor as head of the Department of Islamic Art at the Metropolitan Museum of Art, and one of the great connoisseurs and collectors of our day. There were, in fact, two auctions of the Welch material, but the Art Institute, like most other institutions, was completely shut out at the first sale in early April. Prices were so high that only bidders with no imposed bid limits were left standing. We went back to the drawing board, twice recalculated our proposed high bids (still working within the overall cap that had been agreed on), and twice went back to the Committee on Asian Art and the Board of Trustees to gain their approval. At the second sale, to our great relief (and surprise), we were successful in acquiring all three works we had decided to pursue.

## Meet the People

### Dr. Eileen Lam

—Elinor Pearlstein, associate curator of Chinese art

As in 2010, the generosity of the J. S. Lee Memorial



Fellowship Program has enabled the Asian art department to host a young scholar whose interest and expertise dovetails with a major strength of this museum. Since her arrival from Hong Kong in early December for a one-year residency, Eileen Lam has brought to our Sonnenschein collection of early Chinese jades (more than 600

works) her extensive knowledge of related pieces in Chinese museum collections and those excavated in recent decades. Eileen's doctoral research at the Chinese University of Hong Kong focused on lavish groups of jades discovered in princely tombs of the second century B.C. in southeastern China. Before completing her dissertation, she participated in excavations in Hong Kong and in writing archaeological reports.

Critically reviewing a floodtide of excavation reports and other references published throughout China is essential to understanding the age, provenance, context, and function of jades in the Sonnenschein collection. Eileen has proven an ideal scholar to help undertake this formidable task and thereby update our records. Her own scholarship has been simultaneously enriched by the opportunity to carefully study other major collections throughout the United States.

## The Way We Were: Lucy Monroe Calhoun (1865?–1950)

—Elinor Pearlstein, associate curator of Chinese art



Preserved directly east of Beijing's Tiananmen Square is the partially walled Legation Quarter—a secluded district of early 20th-century foreign embassies. William J. Calhoun (1848–1916), a prominent Chicago attorney, and his wife Lucy Monroe, art critic for the Chicago Herald, resided in the neoclassical American legation

in 1909–1913, when William served as President Taft's "Envoy Extraordinary and Minister Plenipotentiary," (i.e. ambassador) to China.

As William addressed the economic and political challenges of a deteriorating imperial court and fledgling republican government, Lucy documented her surroundings in perceptive letters and photos. She also received at her door impoverished court officials and other nobility keen to sell their treasures. With funds cabled to her by the Art Institute's Antiquarian Society, Lucy acquired extraordinary secular and Buddhist robes as well as temple hangings and wall panels. These pieces, together with others that she later presented to the Art Institute, remain some of the museum's most important Chinese textiles. The Calhouns' most distinctive gift, however, is a flamboyant scroll of tree peonies that was presented to the Lucy by the Empress Dowager Longyu, the childless "mother" of the reigning emperor (best known as Puyi), when the Calhouns left Beijing in 1913. This painting is dated 1911—the last year of imperial China—and signed "[a work of] the imperial brush." This signature seems highly unlikely as Puyi was then five or six years old.

Upon return to Chicago, Lucy lectured on Chinese art and architecture and helped organize Chinese exhibitions for the Art Institute. In the early 1920s, several years after husband's death, she returned to Beijing, studied Chinese, attended Puyi's wedding, and hosted weekly gatherings for Chinese and Western scholars. Lucy retired to Chicago in 1941, having witnessed some of the earliest and most dramatic turning points in modern Chinese history.

# Calendar

For further listings of all Art Institute Asian art rotations and events of interest, visit [www.artinstituteofchicago.org](http://www.artinstituteofchicago.org).

## EXHIBITIONS

### The Art Institute of Chicago

*Fujinuma Noboru: Master of Bamboo*  
Gallery 109  
Through November 13, 2011

*Torii Kiyonaga and Ideal Beauty in Japanese Prints*  
Gallery 107  
Through December 11, 2011

*Ongaku: Japanese Musical Instruments*  
Gallery 109  
November 26, 2011–May 6, 2012

*The Marguerite Michaels Collection: Japanese Prints of the 1960s and 1970s*  
Gallery 107  
December 17, 2011–March 4, 2012

### California

*Maharaja: The Splendor of India's Royal Courts*  
Asian Art Museum, San Francisco  
October 21, 2011–April 8, 2012

*Woven Identities of Japan*  
The Clark Center for Japanese Art and Culture  
Through January 28, 2012

*Ai Weiwei: Circle of Animals/Zodiac Heads*  
Los Angeles County Museum of Art  
Through February 12, 2012

*The Way of the Elders: The Buddha in Modern Theravada Traditions*  
Los Angeles County Museum of Art  
Through March 25, 2012

*Arts of Pacific Asia Show*  
Fort Mason Center, San Francisco  
February 3–5, 2012

### Louisiana

*E.O. Hoppé: Modernist Photographs of Tagore's Santiniketan and the Indian Subcontinent from 1929*  
New Orleans Museum of Art  
Through October 23, 2011

*The Elegant Image: Hindu, Buddhist, and Jain Bronzes from the Bhansali Collection*  
New Orleans Museum of Art  
Through October 23, 2011

### Minnesota

*Bonjour Japon: A Parisian Love Affair with Japanese Art*  
Minneapolis Institute of Art  
October 1, 2011–January 22, 2012

*Edo Pop: The Graphic Impact of Japanese Prints*  
Minneapolis Institute of Art  
October 30, 2011–January 8, 2012

### New York

*A Sensitivity to the Seasons: Summer and Autumn in Japanese Art*  
Metropolitan Museum of Art  
Through October 23, 2011

*Mother India: The Goddess in Indian Painting*  
Metropolitan Museum of Art  
Through November 27, 2011

*The Wonder of the Age: Master Painters of India, 1100–1900*  
Metropolitan Museum of Art  
Through January 2012

*New Galleries for the Art of the Arab Lands, Turkey, Iran, Central Asia and Later South Asia*  
Metropolitan Museum of Art  
Opening November 1, 2011

*Story-Telling in Japanese Painting*  
Metropolitan Museum of Art  
November 19, 2011–May 6, 2012

*Human Currents*  
Rubin Museum of Art  
Through November 3, 2011

*Once Upon Many Times*  
Rubin Museum of Art  
Through January 30, 2012

*The Buddhist Heritage of Pakistan: Art of Gandhara*  
Asia Society  
Through October 30, 2011

*Rabindranath Tagore: Poet and Painter of India*  
Asia Society  
Through January 1, 2012

*Fiber Futures: Japan's Textile Pioneers*  
Japan Society of New York  
Through December 18, 2011

*Asian Art Week in New York*  
March 16–24, 2012

### Ohio

*Chinese Art in an Age of Revolution: Fu Baoshi (1904–1965)*  
Cleveland Museum of Art  
October 16, 2011–January 8, 2012

### Oregon

*The Fragrance of Orchids: Asian Art from the Alex and Suzanne Rosenkrantz Collection*  
Portland Art Museum  
Through February 12, 2012

### Texas

*Gift of the Sultan: The Arts of Giving at the Islamic Courts*  
The Museum of Fine Arts, Houston  
October 23, 2011–January 15, 2012

### Washington

*Luminous: The Art of Asia*  
Seattle Art Museum  
October 13, 2011–January 8, 2012

### Washington DC

*Ancient Iranian Ceramics*  
Arthur M. Sackler Gallery  
Through 2012

*Power Play: China's Empress Dowager*  
Arthur M. Sackler Gallery  
Through January 29, 2012

*Seasons*  
Freer Gallery of Art  
December 18, 2011–March 4, 2012

## INTERNATIONAL

### Mexico

*India's Universe: Masterworks of the Los Angeles County Museum of Art*  
Museo Nacional de Las Culturas  
October 15, 2011–January 29, 2012

### Canada

*Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s*  
Royal Ontario Art Museum  
Through October 2, 2012

### United Kingdom

*Asian Art week in London*  
November 3–12, 2011

## EVENTS

### AAC-Sponsored Events

**Trapp Japanese Art Lecture Series: Japanese Crafts**  
Nicole Coolidge Rousmaniere, director, Sainsbury Institute for the Study of Japanese Arts and Cultures, United Kingdom  
Thursday, October 20 at 6:00  
Price Auditorium

**Lecture: Beauty, Luxury, Currency—The Role of Islamic Textiles and Carpets in Eastern and Western Cultures**  
Daniel Walker, Pritzker Chair of Asian Art, curator of Islamic art, and Chair and Christa C. Thurman Curator of Textiles  
Thursday, November 17 at 6:00  
Morton Auditorium

**Lecture: Korean Ceramics of the Goryeo Dynasty**  
Robert D. Mowry, Alan J. Dworsky Curator of Chinese Art, Harvard University Art Museums  
Thursday, December 8 at 6:00  
Price Auditorium

**Lecture: Collecting Edo Period Japanese Painting**  
Robert Feinberg, private collector  
Thursday, April 12 at 6:00  
Price Auditorium

**Lecture: Indian Art (Title TBA)**  
Catherine B. Asher, professor of art history, University of Minnesota  
Thursday, April 19 at 6:00  
Price Auditorium

### Private Events for AAC Members

**Lecture: Restoration of Japanese Ramma Panels**  
Jean Foley, conservator  
Thursday, October 27 at 6:00  
Nichols Board of Trustees Suite

**Lecture: Caring for Your Collection (Topic TBA)**  
Andrew Hare, Freer Sackler Galleries, Washington DC  
Thursday, February 23 at 6:00  
Prints and Drawings Study Room