Two Tiles in the Saz Style (detail), Ottoman period, c. 1560, Iznik, Turkey. Fritware with underglaze painting in blue, turquoise, black, and red slip. Mary Jane Gunsaulus Collection.
A very happy 2013 to you all!

Rather than report on the events that you will be perusing in this issue of the Asian Art Council newsletter, I am taking the opportunity to reflect upon what has drawn me to Asian art. What continues to fascinate me is not simply the object but the magical qualities that underlie its iconography. Chinese jade is an instructive example of the mystical dimensions I find so captivating.

Carved jade animals, some dating from as long ago as the first millennium, are not simply representations of animals. The Chinese jade “carver” is recognized as more than mere sculptor or lapidary. (This hardest of stones is actually drilled and ground rather than carved). In fact, magical powers have been ascribed to the jade carver that allows him or her to release the image of the creature trapped within its stony origins. This mystical theme is illustrated by the legend of an emperor of the Han dynasty (206 B.C.—A.D. 220) who challenged one of the most reputable jade carvers in the country to make a fine carving from a beautiful jade pebble without wasting the precious material. Years passed and on several occasions the frustrated emperor implored the carver for a result. The carver simply replied that patience was required as the spirit was not ready to emerge. At long last, the carver presented the emperor with two pouches. In one was a masterful carving of a powerful tiger. In the second was a tiny amount of powder, the material that the carver had removed—less than five percent of the original stone. The outer surface of the stone often forms the “skin of the animal.” The jade carver had utilized virtually the entire stone to create the sculpture. Through the carver’s mastery, the remarkable animal was magically released from the original jade pebble.

This concept of the spiritual release of a sculpted object from its entrapment is not limited to jade. Japanese Shinto sculptures are felt to be spirits freed from their wooden origins, and in the West Michelangelo liberated David from a heavy block of marble. The concept that the spirit of a sculpture resides within its original material, however, gives special meaning to those of us who spend our time appreciating these Asian art forms. These works are not merely representational objects. They reflect a spiritual relationship between the artist and the object and demonstrate how the artist’s technical competence is enhanced by the belief in his or her mystical abilities to coax a form from its ancient origins.

My best regards,

Edmund J. Lewis
President
Past Events

Asian Art Council Engages New York City for Silver Wind and Rimpa
—James M. Trapp, Asian Art Council board member and treasurer

Members of the Asian Art Council, led by curator Janice Katz, hit the streets of New York City in September. The first evening, the group gathered for a festive dinner at Café Boulu, where they devoured Boulu’s famous duck.

The next morning began with a visit to the home of Alice and Kurt Gitter to see their famous collection of Japanese paintings and ceramics, in the presence of renowned scholar Tadashi Kobayashi of the Chiba Museum. The group then travelled to the collection of Mary Griggs Burke for a discussion and viewing with curators Gratia Williams and Stephanie Wada. After lunch at Caffe Grazie with New York collectors, Asian Art Council members attended a pre-exhibition tour of Silver Wind: The Arts of Sakai Hoitsu at the Japan Society given by curator Matthew McKelway. Joel Earle (on his last day as director of the society), and Miwako Tezuka (on her first day as director) were there to greet us. That evening the group enjoyed a reception at Erik Thomsen’s gallery.

The following morning Alice and Halsey North hosted breakfast served on pieces from their astounding collection of contemporary Japanese ceramics. The afternoon included a special viewing of the Met’s new exhibition Designing Nature: The Rimpa Aesthetic in Japanese Art, introduced by curator John Carpenter. Later, some members visited the Whitney for Yayoi Kusama’s installation Fireflies on the Water. The final evening was celebrated with dinner in the Met’s members’ dining room. Several members stayed on until Sunday for the Met’s symposium on the Rimpa Aesthetic with Carpenter, Haruo Shirane, and Yukio Lippit. It was a flawless trip.

Events

Lecture Series
Encounters with Asia: Pursuing China’s Past
—Heather Black, Asian Art Council program chair

In April, the Asian Art Council will sponsor the second annual Encounters with Asia series—four consecutive lectures focused on arts distinctive to a region or culture of Asia. Last year’s series, Japanese Art Today, was widely acclaimed and drew almost 400 attendees. This year’s series, Pursuing China’s Past, will explore the aesthetic traditions of early China as reflected primarily in the Art Institute’s rich collections of jade, bronze, ceramics, and sculpture. Focusing on successive but overlapping periods, four lectures will illuminate the cultural ideals that underlay how such objects were made, used, and valued in their own day. Please see the calendar for more information.

Attendees will have the option to attend the lecture only or enjoy lunch and a gallery tour with the speaker. For more information and to register, please contact Susan Packard, Asian Art Council coordinator, at aac@artic.edu or (312) 443-7282.

Lecture
Road to Glory: New Archaeological Perspectives on the Rise of the Qin Dynasty
Chen Shen, senior curator and Bishop White Chair of East Asian Archaeology, Royal Ontario Museum, Toronto
April 4, 2013, Price Auditorium
—Elinor Pearlstein, associate curator of Chinese art

Many council members are undoubtedly familiar with the vast terracotta “burial army” that surrounds the yet-unopened tomb of China’s First Emperor (reigned 221–206 B.C.). Few, however, may realize that these life-size figures represent only the small part of much larger and ongoing discovery. Shen’s presentation will describe some of these new finds—many of thoroughly unanticipated styles—and explore the pathways by which the small, marginal state of Qin developed into China’s first truly unified empire. As a practicing archaeologist with extensive field experience in China, Shen will bring his multidisciplinary perspectives to what ranks as one of the world’s most dramatic discoveries and significant cultural treasures.

ABOVE: Front row, left to right, Sara Lieberman, Carol Trapp, Janice Katz, Diane Levy, Roberta Mann, Marlene Baumgarten. Second row: Anne Marie Sherry (partially shown), Casey Macias, Chip Mottier, Elias Martin, hosts Alice and Halsey North, Mack Trapp, Mike Levy, George Mann.
Visit to the Collection of Barry and Mary Ann MacLean

Asian Art Council members accustomed to seeing museum galleries organized strictly by region or culture gleaned instructive perspectives by their visit to the collection of Barry and Mary Ann MacLean. Set in a beautiful wooded area of Mettawa, Illinois, the museum’s subtly striking building designed by Chicago architect Larry Booth effectively highlights a collection that has rapidly expanded since the MacLeans began their ardent pursuit of Asian arts in the early 1970s. Their objects span a broad expanse of cultures—primarily Chinese, Southeast Asian, and Himalayan but also Korean and Japanese. Richard Pegg, the collection’s curator and member of the AAC’s Board of Directors, provided an enlightening tour of his installations, which foster cross-cultural perspectives on specific mediums and types of objects.

Among the most intriguing spaces, as detailed by Pegg, is the so-called Bell and Drum Gallery, which features bronze percussion instruments from throughout China and Southeast Asia. The largest gallery focuses on sculptural and architectural traditions, primarily in stone, that were inspired by Hindu and Buddhist beliefs as well as purely secular traditions. In this gallery, striking objects include carved, gilded, and painted wood boards designed to protect fragile Tibetan texts—the focus of a stunning book by Kathryn Selig Brown and of her lecture to AAC members in May 2012. Bi-level “open storage” allowed AAC members to explore a cross-section of the collection and promises infinite possibilities for future installations by Pegg.

Many may know Barry MacLean as a trustee of the School of the Art Institute as well as of the museum. His support and enthusiasm for the School’s studio programs is evident throughout his own museum, which quietly integrates new student works with those of antiquity.

In the Name of Science: Westerners Collecting Buddhist Art in Western Tibet—Two Case Studies

Rob Linrothe, associate professor of art history, Northwestern University
December 6, 2012
—Marion Wood Covey, independent scholar and AAC board secretary

In his lecture Professor Rob Linrothe painted a dark picture of the collecting practices of two Western scholars in the 1930s working in Tibetan cultural regions that are currently in western China and northwestern India. The first collector was the American zoologist Walter Koelz (1895–1989) from the University of Michigan (whose collection can be viewed at the University of Michigan Museum of Art). The second was Giuseppe Tucci (1894–1984), a noted Italian scholar of Asian languages and cultures affiliated with the University of Rome. The sources for Linrothe’s information were mainly Koelz’s unpublished, handwritten field notebooks, and Tucci’s “Chronicle of the Tucci Scientific Expedition to Western Tibet” in his publication Secrets of Tibet. In sweeping statements faulting art historians and museums as well, Linrothe labeled the acquisitions process a “conspiracy of silence,” from the
initial moment when a sacred, religious object was acquired and removed from its original cultural context to the final moment when it arrived at a museum.

Koelz’s acquisition practices were portrayed as “discreditable” in several ways. The scientist took advantage of the poverty of the people to buy objects cheaply, paying only 10 rupees for a beautiful Buddha, for instance. To underscore his point, Linrothe showed slides of starving locals in tattered rags. Another of Koelz’s practices was to buy thangkas from monks who were not the rightful owners. The thangkas were actually the property of a monastery, such as the Lamayuru monastery in Ladakh. At Likir monastery in Ladakh, Koelz struck a deal to buy 15 thangkas for 600 rupees (about $11). Finding this price too high, he tried to buy 22 paintings for the same price. Negotiating further, he paid only 300 rupees.

Linrothe painted an even darker portrait of Tucci. A scholar of Asian culture and a linguist fluent in Sanskrit, Bengali, Pali, Prakrit, Chinese, and Tibetan, Tucci was able to present himself as a devout Buddhist pilgrim. This pose opened doors for transactions in sacred objects, which the locals entrusted to him. At Lhalung monastery in Spiti he coveted a wooden Buddha that the monks did not want to give up. In the end he obtained it through a deal with a local trance-sorcerer. The sum total of his activities was that he loaded 160 kilos of paintings, manuscripts, and smaller sculptures onto ponies, took the bounty home, and announced that he had been on “a scientific expedition.” Ironically, according to Linrothe, Tucci’s most egregious “crimes” included his failure to keep good records of the provenance of his finds, i.e. conducting an “unscientific” expedition.

Emphasis on the permanent Asian art collection will be directed in three ways. One will be the reinstallation of portions of our collection. In June we will make modest adjustments to two Chinese galleries, presenting a more balanced view of Chinese artistic achievement with works such as paintings, calligraphies, and later decorative arts. A larger project is the reinstallment of the art of Islamic lands in Gallery 50, scheduled to open next fall. The third part of the collection to receive attention is later Indian material, to be exhibited in the Alsdorf Galleries between medieval India and Southeast Asia. This will take place in 2014.

Assessment of our collection is a second area that will receive increased attention. A careful review of departmental holdings by our own staff, assisted by expert scholars in particular fields, will focus on issues of quality, condition, and rarity in an effort to allow us to think aspirationally. It will help us to establish long-term goals and develop collecting (and de-accessioning) strategies for the future.

The third area that will receive increasing emphasis is upgrading the web content related to our collection. The objective is to have posted on the website “tombstone” information, label text, and an image of every object on view in the galleries—and ultimately of the entire collection. This work, to be conducted in conjunction with the collection assessment, will dramatically increase public access to and awareness of our holdings.


Two Turkish Tiles to be Featured in the New Islamic Installation

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

During the 16th and 17th centuries, under the Ottomans, ceramic vessels and tiles of remarkably high artistic and technical quality were produced at Iznik, a city in northwestern Anatolia. The middle of the 16th century was an important moment in the evolution of Iznik wares. Color was added to the blue and white palette—first turquoise, green, and purple, then a red slip. The earlier focus on tableware was supplemented by a new demand for architectural tiles. Also at this time, a new style emerged that emphasized floral motifs using familiar flowers (roses, carnations, tulips, etc.) as well as compositions of leaves and palmettes. The enduring quality of Iznik at its best and most representative is the effect of bold pattern in brilliant polychrome set against a pure white ground.

The Art Institute has a small but excellent group of tiles from different Islamic lands, and the tiles of Iznik are among the most impressive and aesthetically pleasing. These two beautiful tiles (see cover), not on view in recent years, will be part of the new Islamic installation. The pattern consists of elaborate palmettes and sinuously writhing leaves with serrated edges. Rosettes are half-covered by leaves, which, in turn, are pierced by stems. The pattern, almost baroque in its energy, is typical of the so-called saz style, a term that derives from the words saz kalem, or “reed pen.” The style developed in album drawings in black ink executed in Turkey during the second half of the 16th century and became widely popular in various media.

These tiles can be dated to about 1560, the apogee of Iznik tile production. The tiles were meant to be contiguous since the pattern continues effortlessly from one tile to the other. The occurrence of a diagonal border zone at the upper right suggests that our tiles come from the upper right part of an arched wall revetment. No other tiles from this set are known, but a very close counterpart, featuring windblown leaves but no palmettes, exists in two repeat-pattern revetments in the Rustem Pasha mosque in Istanbul, completed in 1561.

Art Institute Hosts Museum Excellence Fellows

— Allison Siragusa, administrative assistant, Vivekananda Memorial Program for Museum Excellence

As a part of the Vivekananda Memorial Program for Museum Excellence (VMPME), the Art Institute conducted three and a half weeks of seminars, workshops, and tours for six Fellows from September 24 to October 17, 2012. The Fellows selected for the 2012–2013 Program were: S. K. Bagi (Assistant Archaeologist, Archaeological Survey of India, Velha-Goa); R. B. Naik (Keeper in Charge of Galleries, Collection, and Reserve Collection, Salar Jung Museum, Hyderabad); W.V.S. Narasimham (assistant superintending archaeologist, Archaeological Survey of India, Nagarpurjunkonda); Anamika Pathak (Curator, Decorative Arts and Textiles, National Museum, New Delhi); Dr. S. R. Shukla (Assistant Keeper, Allahabad Museum, Allahabad); and Dr. S. K. Upadhay (Preservation Officer, Indian Museum, Kolkata).

This program was focused on collections management and preventive care. More specifically, the collections management curriculum explored database management systems, internal records management, the work of the registration department, packing and shipping art, imaging, and the work of a collections manager. The preventive care curriculum covered the museum environment and microclimates, conservation science, framing and lighting, and preventive care for objects, works on paper, paintings, photographs, books and archival materials, and textile collections. The program also included a self-assessment seminar at the Field Museum and a conservation tour at the Chicago History Museum. Fellows were given additional weekend assignments during their stay in Chicago, which included visits to the Museum of Science and Industry, the Oriental Institute, and the Smart Museum of Art.

As planning for the 2013–2014 VMPME seminars and workshops gets underway, this year’s Fellows will continue to adhere to an intensive, follow-up work schedule. In the coming months, the Fellows will complete a self-assessment report of their home museum, implement a database system, and provide progress updates to each other and to Art Institute staff via regular, monthly videoconference calls.

Two Tiles in the Saz Style, Ottoman period, c. 1560. Iznik, Turkey. Fritware with underglaze painting in blue, turquoise, black, and red slip. Mary Jane Gunsaulus Collection.

ABOVE: Left to right, Mr. Naik, Dr. Shukla, Mr. Narasimham, Mrs. Pathak, Dr. Upadhay and Mr. Bagi in front of the Art Institute’s beloved lions.
Zarina: Paper Like Skin
June 27–September 22, 2013
Galleries 182–184
—Madhuvanti Ghose, Alsdorf Associate Curator of Indian, Southeast Asian, Himalayan, and Islamic Art

The Art Institute is thrilled to welcome the first retrospective of Indian-born American artist Zarina, who chooses to be referred to simply by her first name. Organized by the Hammer Museum, Los Angeles, this long-overdue survey traces Zarina’s career from 1961 to the present and features approximately 60 works from the artist’s studio as well as from public and private collections.

Zarina Hashmi was born in Aligarh, India, in 1937 and has lived and worked in New York for the past 30 years. Her main medium is paper, which she employs in woodcuts, etchings, drawings, rubbings, and casts made from paper pulp. Although she is primarily a printmaker, she considers herself to be a sculptor as well, in part because the activity of carving blocks of wood is central to her practice. Zarina’s vocabulary is minimal yet rich in associations. Her abstract compositions are inextricably linked to her life and to the themes of dispossession and exile that have marked it. Even though her family is Muslim, they chose to stay in India following the partition of 1947, which caused the uprooting and deaths of millions of people. Eventually conditions in India made it impossible for them to stay there, but by the time her parents chose to emigrate to Pakistan in 1959, Zarina was married and living in Thailand. She was unable to return to her childhood home and was also not “at home” in Pakistan. She later lived in Germany, France, and Japan before settling in the United States. The concept of home—whether personal, geographical, national, spiritual, or familial—resonates throughout Zarina’s work. The line that defines her spaces is never anonymous; on the contrary, it is handcrafted and calligraphic. Although it appears in different guises throughout her oeuvre, her distinctive line is the unifying element of her compositions, like an umbilical cord that ties her to this world regardless of where she is.

Zarina’s work has been featured in major exhibitions and is represented in important public collections, including those of the Grunwald Center for the Graphic Arts at the Hammer Museum, the Museum of Modern Art and the Guggenheim, the Museum of Fine Arts, Boston, the Brooklyn Museum, the University of Pennsylvania Museum of Archaeology and Anthropology, the Philadelphia Museum of Art, and the Victoria and Albert Museum in London.

Acquisitions

Recent Acquisition of Islamic Art: Illuminated Title Page from a Religious and Philosophical Text
—Daniel Walker, Pritzker Chair of Asian Art and curator of Islamic Art

A recent acquisition, this handsome page comes from a copy of an important religious and philosophical tract known as the Mafatih al-Ghayb (The Keys to the Unknown). It was written by Fakhr al-Din al-Razi, one of the most renowned theologians of Islam. He was born in Iran at Rayy in 1149 and died in 1209 at Herat, in modern Afghanistan, having spent most of his life there. Although Iranian by birth, Fakhr al-Din al-Razi, as a religious scholar and author of commentary in the Sunni tradition, wrote in Arabic. This work, his most important, was also his most monumental undertaking, consisting in the printed edition of eight volumes of 600 pages each. This illuminated title page introduces the manuscript’s third section, known as “The Book of Paradise.”

The page consists of two principal illuminated elements, each containing text. Near the top of the page is a rectangle whose central oblong cartouche displays the manuscript and section title in an elegant white naskh script set against a blue ground embellished with floral motifs in gold. The zone around the cartouche is filled with gold floral scrolls set against a darker gold ground. A roundel containing a gold floral element projects into the outer margin. Beneath the rectangle floats a rosette (shamsa) formed by interlaced lobed triangles. This contains the very long full name of the author written in black ink in the more everyday cursive known as naskh.

The Mamluk dynasty seized power in Egypt and Syria in 1250 and held it for more than 250 years. Such a page reminds us that the Mamluk sultans, under whom this copy of the manuscript was executed, were great patrons of the arts. Although calligraphy is present here and is well-executed, our page is of artistic interest primarily because of its illumination, which has a geometric clarity and simplicity not found in text pages. It has striking similarities to a number of other 14th-century Mamluk title pages. Once part of the collection of the distinguished connoisseur Stuart Cary Welch, this splendid page will be shown in rotation with other manuscript leaves in the new Islamic installation.


Illuminated Title Page from a Religious and Philosophical Text, Mamluk period, 14th century. Egypt. Ink, opaque watercolor, and gold on paper. Louise A. Lutz Estate Fund.

[Image]
Recent Acquisition: Noda Tetsuya
—Janice Katz, Roger L. Weston Associate Curator of Japanese Art

This image of the artist’s daughter is one of three prints given to the museum by Noda Tetsuya this past October. Pleased at the response to the acquisition of two of his works presented in the spring, the artist decided to offer more prints to be added to our collection.

Tetsuya has earned worldwide recognition as a contemporary printmaker whose unique printing process combines photographic silkscreen with woodblock printing. Tetsuya’s work is also distinguished by his trademark personal subject matter. Almost all of Tetsuya’s prints bear the title Diary, as the images document his experiences on a particular day.

This 1978 portrait of the artist’s daughter, Rika, depicts the girl gathering the materials she needs for the opening ceremony on her first day of school. The print does not attempt to represent the child sentimentally but rather as a matter-of-fact image of a child growing up. The late 1960s through to the 1980s were formative years for the artist’s particular style of portraiture featuring his family. The department is pleased to be able to add this work to other portraits that make up a very important body of work by Tetsuya in the Art Institute’s collection.

The Way We Were: Edward (1881–1935) and Louise (1884–1949) Sonnenschein
—Elinor Pearlstein, associate curator of Chinese art

More than 250 Chinese jades exhibited along a ramped wall in our galleries of early Chinese art represent highlights of an extraordinary collection formed by the Chicago attorney Edward Sonnenschein and his wife, Louise. In the 1920s and early 1930s—a period that saw the very beginning of modern archaeology in China—the Sonnenscheins’ initial interest in Chinese jade gradually led them to seek the origins and techniques of the Chinese lithic industry. Collecting elegant, intricately decorated pendants and finely crafted ritual weapons and tools, they also sought unfamiliar forms and even unfamiliar stones. Ongoing finds in China now convincingly date the vast majority of the Sonnenschein jades to the late prehistoric and Bronze ages (c. 3000 B.C.—A.D. 200) and identify many of these objects with distinct regional styles.

Who or what prompted the Sonnenscheins to assemble this collection before Edward’s untimely death 20 years later can only be conjectured. We know only that their advisors and colleagues included some of the most prominent dealers in New York and Paris, and—during the couple’s single trip to China in April 1934—Peking. The Art Institute’s Sonnenschein jades inspire both analytical study and visual delight, attracting art historians, historians, archaeologists, and geologists from around the world. Their ongoing discoveries remind us that the breadth of Chinese jade production was unimaginable for the Sonnenscheins, a private couple to whose exploratory spirit we remain indebted for a truly great public collection.

ERRATA: The photo reproduced on p. 7 of the Fall 2011 Newsletter depicts not Lucy Calhoun, but her niece Polly Root.
Calendar of Asian Art Events

EXHIBITIONS

The Art Institute of Chicago

Material Translations: Japanese Fashion from the School of the Art Institute
Gallery 109
Through April 7, 2013

Japanese Screens
Gallery 109
April 15–June 30, 2013

The Yoshida Family: Three Generations of Japanese Print Artists
Gallery 109
April 27–July 14, 2013

The John and Mable Ringling Museum of Art

The Sahmat Collective: Art and Activism in India since 1989
Gallery 107
June 27–September 22, 2013

The Three Artforms of the Kyoto Temple

The Three Artforms of the Kyoto Temple


Zarina: Paper Like Skin
Gallery 107
July 20–October 6, 2013

California

Ming Masterpieces from the Shanghai Museum
Los Angeles County Museum of Art
March 2–June 2, 2013

Alia Syed: Eating Grass
Los Angeles County Museum of Art

Florida

Mythic Creatures of China
The John and Mable Ringling Museum of Art, Sarasota
Through July 14, 2013

Illinois

The Sahmat Collective: Art and Activism in India since 1989
Smart Museum of Art, Chicago
Through June 9, 2013

Massachusetts

Samurai!: Armor from the Ann and Gabriel Barbier-Mueller Collection
Museum of Fine Arts Boston
April 14–August 4, 2013

Michigan

Shirin Neshat
Detroit Institute of Arts
April 7–July 7, 2013

New York

Birds in the Art of Japan
The Metropolitan Museum of Art
February 2–July 28, 2013

Making the Invisible Visible: Conservation and Islamic Art
The Metropolitan Museum of Art
April 2–August 4, 2013

Flip Side
Rubin Museum of Art
March 15–August 12, 2013

Fiercely Modern
Rubin Museum of Art
April 26–September 16, 2013

From India East
Rubin Museum of Art

Count Your Blessings
Rubin Museum of Art
August 2, 2013–March 24, 2014

The All-Knowing Buddha
Rubin Museum of Art
September 13, 2013–February 11, 2014

Ohio

Atul Dodiya: Shutters
Contemporary Arts Center, Cincinnati
February 9–May 5, 2013

Texas

Arts of Islamic Lands: Selections from the al-Sabah Collection, Kuwait
The Museum of Fine Arts, Houston

The Cyrus Cylinder and Ancient Persia: A New Beginning
The Museum of Fine Arts, Houston
May 3–June 14, 2013

Washington

Future Beauty: Thirty Years of Japanese Fashion
Seattle Art Museum
June 27–September 8, 2013

Washington, D.C.

Arts of Japan: Edo Aviary and Poetic License
Freer Gallery of Art
February 2–August 4, 2013

The Cyrus Cylinder and Ancient Persia
Arthur M. Sackler Gallery
March 9–April 28, 2013

Handheld: Gerhard Pulverer’s Japanese Illustrated Books
Arthur M. Sackler Gallery
April 6–August 11, 2013

Xu Bing: Phoenix Project
Arthur M. Sackler Gallery
April 27–September 2, 2013

Sylvan Sounds: Freer, Dewing, and Japan
Freer Gallery of Art

Australia

7th Asia Pacific Triennial
Queensland Art Gallery, Brisbane
December 8, 2012–April 14, 2013

EVENTS

AAC Lecture: Road to Glory: New Archaeological Perspectives on the Rise of the Qin Dynasty
Chen Shen, senior curator and Bishop White Chair of East Asian Archaeology, Royal Ontario Art Museum, Toronto, Canada
Price Auditorium
Thursday, April 4, at 6:00 p.m.

Saturday, April 6, at 11:00 a.m.
Tour of Recent Acquisitions of Textiles, 2004–2011
Gallery walk led by Daniel Walker, Pritzker Chair of Asian Art and curator of Islamic art, Chair and Christa C. Mayer Thurman Curator of Textiles, Art Institute of Chicago
AAC MEMBER ONLY EVENT

AAC Lecture: The Ancestors, and Feast Friends from Afar: Jades and Bronzes of Ancient China
Nichols Board of Trustees Suite
Tuesday, April 9, at 11:00

Lecture: To Adorn the Body, Venerate the Ancestors, and Feast Friends from Afar: Jades and Bronzes of Ancient China
Elinor Pearlstein, associate curator of Chinese art, Art Institute of Chicago
Nichols Board of Trustees Suite
Tuesday, April 16, at 11:00

Lecture: Performing the Divine: Buddhist, Taoist, and Confucian Practice in Chinese Art
Dr. Stanley Murashige, associate professor of art history, theory, and criticism, School of the Art Institute of Chicago
Nichols Board of Trustees Suite
Tuesday, April 23, at 11:00

Lecture: Refinement of Taste: Chinese Ceramics of the Tang and Song Dynasties
Robert D. Mowry, Alan J. Dworsky Curator of Chinese Art and Head of Department of Asian Art, Arthur M. Sackler Museum, Harvard University
Nichols Board of Trustees Suite
Tuesday, April 30, at 11:00

AAC Lecture: Making the Invisible Visible: Conservation and Islamic Art
Colin MacKenzie, senior curator of Chinese art, Art Institute of Chicago
Nichols Board of Trustees Suite
Tuesday, May 7, at 11:00

AAC Lecture: The Three Artforms of the Kyoto Temple
AAC Member James M. Trapp
Nichols Board of Trustees Suite
Wednesday, June 19, at 10:30 a.m.
Lapis Circle Event, reception and seminar
Daniel Walker, Pritzker Chair of Asian Art, curator of Islamic art
Museum location TBD
AAC UPPER-TIER EVENT

AAC Annual Meeting
Nichols Board of Trustees Suite
Thursday, May 9, at 5:00

Thursday, June 6, at 6:00 p.m.
Reception and presentation
The Three Artforms of the Kyoto Temple
AAC Member James M. Trapp
Fellows Lounge
AAC MEMBER ONLY EVENT