

**ASIAN ART MUSEUM OF SAN FRANCISCO
EXHIBITION SCHEDULE THROUGH FALL 2007**

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Digital images are available

The Asian Art Museum, having outgrown its home of thirty-five years in San Francisco's Golden Gate Park, opened its expanded facility in the city's Civic Center on March 20, 2003. The opening culminated an eight-year, \$160.5 million public/private partnership to create a suitable home for the museum and its world-renowned collection of Asian art; the new home was created by rehabilitating and adapting the city's former Main Public Library building, a 1917 beaux arts landmark. Architect Gae Aulenti, best known for converting a Paris train station into the celebrated Musée d'Orsay, conceived the transformation. The museum's new quarters – featuring nearly 40,000 square feet of gallery space as well as expanded educational services, state-of-the-art storage and conservation facilities, café, store, and more – allow the museum to better fulfill its mission of leading a diverse global audience in discovering the unique material, aesthetic, and intellectual achievements of Asian art and culture.

A Curious Affair: The Fascination Between East and West

June 17–September 3, 2006

The burgeoning interaction of East and West has been one of the great processes of global history and culture in the last five centuries. This exhibition focuses on the interaction—and the mutual fascination—between the two regions with eighty paintings, sculptures, furniture pieces, ceramics, and other decorative arts. Included are objects made in Great Britain, the US, and Europe as well as China, India, and Japan, all drawn from Bay Area collections and the museum's own collection. Many of these works have never been displayed publicly before. *A Curious Affair* offers a glimpse into the influences of Asian art on European decorative arts and vice versa, the use and adaptation of imported Asian art objects in European contexts, and Asians' and Europeans' portrayals of each other. *Organized by the Asian Art Museum. Accompanied by a publication.*

The Elegant Gathering: The Yeh Family Collection

Part I: March 24–June 25, 2006

Part II: June 27–September 17, 2006

Presented in two eight-week installations, *The Elegant Gathering* features eighty superb examples of Chinese painting and calligraphy dating as far back as the seventh century—all selected from the Yeh Family Collection, an extraordinary set of artworks assembled by three generations of a prominent Cantonese family and donated to the Asian Art Museum in 2003. The collection is strong in calligraphy, considered the premier visual art of China's educated elite, and it includes a number of important paintings by leading artists of the early and mid-twentieth century. Together its works document the tastes and values of China's cultural elite through the modern period and reflect the massive social and cultural changes from the end of dynastic China into the tumultuous twentieth century. *Organized by the Asian Art Museum. Accompanied by a catalogue.*

Karkhana: A Contemporary Collaboration

August 4–November 5, 2006

The first exhibition at the Asian Art Museum focusing on contemporary South Asian art, *Karkhana* derives its name from an Urdu term for the workshops where traditional court paintings were produced, largely through cooperation and collaboration among various artists. Twelve works by six contemporary Pakistani artists—each trained in the miniature paintings tradition—are featured in this unusual exhibition of collaboratively produced paintings, initiated as a creative experiment. When viewed against examples of the artists' individual works, which will also be included in the exhibition, the twelve resulting miniatures bear witness to various acts of improvisation, creative destruction, and dynamic adaptation, providing crucial insight into the way contemporary artists reinvent tradition. *Organized by The Aldrich Contemporary Art Museum, Ridgefield, CT. Accompanied by a catalogue.*

Hidden Meanings: Symbolism in Chinese Art

October 7–December 31, 2006

Symbolism abounds in the decorative arts of China, rendering clothing, personal adornment, and household objects rich with meaning. A gourd-shaped vase decorated with bats is more than just ornamental: it is a promising omen, as the gourd symbolizes fertility by virtue of its numerous seeds, and the imagery of bats implies the sentiment "blessings vast as the sky." By surrounding themselves with such symbols, many Chinese believed that wishes would be fulfilled. This exhibition unlocks the mysteries of these "hidden meanings" and offers a glimpse into the time-honored importance of auspicious symbolism in Chinese culture. More than one hundred artworks, including imperial porcelains and jades from the museum's acclaimed Avery Brundage Collection, illustrate pictorial motifs that represent wishes for fertility, a harmonious marriage, wealth and prosperity, long life, and more. *Organized by the Asian Art Museum. Accompanied by a publication.*

Pioneers of Philippine Art: Luna, Amorsolo, Zóbel

October 20, 2006–January 7, 2007

Featuring more than thirty five paintings, this exhibition chronicles one hundred years of Philippine painting from the late 19th to the late 20th century in the works of three artists—Juan Luna (1857–1899), Fernando Amorsolo (1892–1972) and Fernando Zóbel (1924–1984). Each artist was a pioneer in his own way: Juan Luna was the first Filipino artist to achieve international acclaim. His early work focused on subject matter popular in Europe's art academies, including historical scenes and portraiture; Fernando Amorsolo is the most famous and perhaps the most beloved of Philippine artists. His paintings of the Philippine landscape, infused with shimmering light, became a model for generations of artists that followed. His idealized depictions of young women at the market or in rice fields, of village men at rest or boys on the backs of water buffalos, evoke pastoral visions of the countryside; Like Juan Luna, Fernando Zóbel also received international training, having studied in both the United States and Europe. He was an artist of constant experimentation, and drew upon a wide variety of sources to create paintings of powerful abstraction. Zóbel was also a supporter of both Philippine and Spanish abstract artists. His achievements as an artist, a teacher and a patron have had a profound influence on the development of modern art in the Philippines. *Organized by the Ayala Museum, Manila. Accompanied by a publication.*

Princes, Palaces, and Passion: The Art of India's Mewar Kingdom

February 2–April 29, 2007

Mewar, one of the oldest and most important “princely states” of India, produced stunning courtly paintings and vibrant folk arts. Rajasthan, the region of India in which Mewar was located, is famous for its ancient temples and forts, its landscapes varying from green valleys to craggy desert cliffs, and its people’s proud spirit. Mewar’s capital of Udaipur is known for its sumptuous lake palaces and vibrant cultural traditions. Included in the exhibition will be both superb paintings made for the princely court and village arts such as story-telling scrolls and elaborate clay sculptures of folk deities. In the making for more than eight years, this exhibition features more than seventy artworks, and is the first ever outside India to focus on the arts of Mewar.

Organized by the Asian Art Museum. Accompanied by a catalogue.

Masters of Bamboo: Japanese Baskets and Sculpture from the Cotsen Collection

February 2–May 6, 2007

Connoisseurs and collectors have long regarded Japanese bamboo baskets as art objects of great sophistication and beauty. In 2002, the Asian Art Museum acquired 832 objects from the Lloyd Cotsen Japanese Bamboo Basket Collection, recognized as one of the largest and most notable collections of its kind in the world. This exhibition will feature approximately Seventy artworks from the collection—nearly all on view publicly for the first time, and some created by masters designated in Japan as “Living National Treasures”—offering visitors a revealing look at extraordinary beauty, intricate craftsmanship, as well as the historical and cultural importance of this unique art form. *Organized by the Asian Art Museum. Accompanied by a publication.*

Osamu Tezuka: The Marvel of Manga

June 2–September 9, 2007

Regarded in Japan as “The God of Comics” and “The God of Animation,” Osamu Tezuka (1928–1989) is heralded as an icon of the Japanese *manga* (graphic novels) movement; acknowledged as an artistic master, and revered as the figurehead of the *manga* and *anime* industries. Creating over 700 *manga* titles during his lifetime, he is best known in the West for his cartoons of *Astro Boy* and *Kimba the White Lion*, which were serialized for television in the 1960s. Tezuka’s work is acclaimed for its complexity and originality and his drawings showcase an extraordinary calligraphic dynamism. His prolific *manga* work contains two main streams: *manga* ‘comic pictures’ for a youth audience, including *Astro Boy*, *Kimba* and *Princess Knight*; and *gekiga* ‘drama pictures’—more seriously-toned, adult oriented narratives such as *Song of Apollo* and *Ludwig B*, that stress realistic effect and emotional impact. This major exhibition—the first of its kind to be staged outside of Japan—features more than 200 works including original drawings, covers, and posters that trace the artist’s development, the television and anime series inspired by his work, as well as his adult-oriented *manga*, introducing Western audiences to the complexities and extraordinary range of the *manga* form. An accompanying resource room will offer activities and anime screenings. The Asian Art Museum will serve as the only U.S. venue for the exhibition. *Organized by the National Gallery of Victoria.*

From Edo to Meiji: Yoshitoshi's Strange Tales

May 26–September 9, 2007

From Edo to Meiji presents a hundred prints by Taiso Yoshitoshi (1839–1892) dating from the turbulent last decades of Edo Japan to the westernizing Meiji era. The exhibition is built around two series that deal with the supernatural, one from the beginning of Yoshitoshi’s career, the

other from the end—stylistically so different that they could be by different artists. Sometimes considered ancestors of modern *manga*, woodblock prints were known as *ukiyo-e*, pictures of the “floating world” of entertainment, especially actors and courtesans. Yoshitoshi preferred other subjects, including events from folklore and history, often bloody. Colors are intense, gestures histrionic. In his later designs Yoshitoshi moved beyond the swirl of momentous events to portray human emotions with great psychological subtlety, which is his most important contribution to *ukiyo-e*. Through the prints, a picture emerges of traditional Japanese society moving at a breakneck speed into the modern world. *Organized by the Asian Art Museum and guest-curated by John Stevenson, formerly acting curator for Chinese art at Seattle Art Museum.*

Hiroshi Sugimoto: History of History

October 12, 2007 – January 6, 2008

One of the most internationally-acclaimed Japanese artists living today, Hiroshi Sugimoto is best known for his photographic series of empty movie theaters and drive-ins, seascapes, dioramas and wax museums. This exhibition juxtaposed Sugimoto's exquisitely minimalist works, selected from the photographer's past and most recent series, with fossils, artworks and religious artifacts ranging from prehistoric to the 15th century, all drawn from his own collection. The result is an extended exploration of time, life and spirituality as perceived in the contexts of nature and history. The exhibition, Sugimoto writes, addressed "recorded history, unrecorded history, and still another history--that which is yet to be depicted... like parts waiting to be assembled in a do-it-yourself kit." *Co-organized by the Japan Society and the Freer Gallery of Art & the Arthur M. Sackler Gallery, Smithsonian Institution. Accompanied by a catalogue.*

Court Arts of the Ming Dynasty (1368–1644)

Summer 2008

Ming means “bright,” an appropriate title for China’s last native-ruled dynasty. The Ming dynasty came in to existence in 1368 when rebels overthrew the Mongol rulers of the preceding dynasty; it ended when Manchu invaders took the imperial capital in 1644. The 276 years of Ming rule were marked by stability, economic strength, and a dramatic flourishing of the arts. This exhibition will explore the glories of the Ming dynasty court through approximately 250 works of art selected from the collections of three museums in China and from the Avery Brundage collection at the Asian Art Museum in San Francisco. *Organized by the Asian Art Museum. Accompanied by a catalogue.*

In a New Light: The Asian Art Museum Collection

Ongoing

More than 2,500 extraordinary works from the museum’s renowned collection are displayed in its new galleries. Together these works constitute a comprehensive introduction to the major cultures of Asia. Immense Indian stone sculptures, intricately carved Chinese jades, vibrant Korean paintings, mystical Tibetan thangka (ritual paintings on cloth), serene Cambodian Buddhas, richly decorated Islamic manuscripts, and colorful Japanese kimonos are just a few of the treasures on view.

Dates and exhibitions are subject to change. Please visit www.asianart.org to confirm information.

- **Information:** (415) 581-3500 or www.asianart.org
- **Location:** 200 Larkin Street, San Francisco, CA 94102
- **Hours:** The museum is open Tuesday through Sunday from 10:00 AM to 5:00 PM, with extended hours Thursdays until 9:00 PM. Closed Mondays.
- **Admission:** \$12 for adults, \$8 for seniors (65 and older), \$7 for college students with ID, \$7 for youth 13–17, and free for children under 12 and SFUSD students with ID. Admission on Thursdays after 5 pm is just \$5 for all visitors (except those under 12, SFUSD students, and members, who are always admitted free). Admission includes a complimentary audiotour of the museum's collection galleries (offered in English, Spanish, Mandarin, and Cantonese). **Target Tuesdays:** The museum offers FREE admission to all on the **first Tuesday** of every month, courtesy of [Target](#) Stores.
- **Access:** The Asian Art Museum is wheelchair accessible. For more information regarding access, please call (415) 581-3598; TDD: (415) 861-2035.

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