



## Mission Statement

As Smithsonian museums, the Freer Gallery of Art and the Arthur M. Sackler Gallery hold in trust the nation's extraordinary collections of Asian art and of American art of the late nineteenth-century aesthetic movement.

Our mission is to encourage enjoyment and understanding of the arts of Asia and the cultures that produced them. We use works of art to inspire study and provoke thought.


Annual Record 2011

Fiscal Year 2011

October 1, 2010–September 30, 2011

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Washington, DC

 **Smithsonian Institution**

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Typeset by Reid Hoffman

Cover: Detail of central figure, Tara (One of the Famed Twenty-one Tara Emanations). Central Tibet, second half of the 17th century. Gilt copper alloy, turquoise, enamel, and coral. The Alice S. Kandell Collection, Arthur M. Sackler Gallery S2011.12A–C

**FREER | SACKLER**  
THE SMITHSONIAN'S MUSEUMS OF ASIAN ART

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## Acquisitions and Loans

## Freer Gallery of Art

## GIFTS

## BEQUEST OF KATHARINE GRAHAM

Disk (*bi*). China, Eastern Zhou dynasty, 770–256 BCE. Jade, 21 × 1.7 cm. F2011.1

Pole finial in the form of a dragon's head. China, Yuan dynasty, late 13th–late 14th century. Bronze with gilding, 26.7 × 13.1 cm. F2011.2A–C

## GIFT OF KOICHI YANAGI AND YUKO HOSOMI

Red Raku tea bowl named Asa Fuji (Morning Fuji). Sen Kenso Jikisai Soshu (1725–1782), 7th generation *iemoto* of Mushanokoji Senke, Kyoto. Japan, Edo period, mid–late 18th century. Raku ware, earthenware with red iron slip under clear lead-silicate glaze (Red Raku glaze), 9.1 × 9.8 cm. F2010.2A–J

## PURCHASE

## PURCHASE—FRIENDS OF ASIAN ART

Gourd-shaped serving dish. Nin'ami Dohachi (1783–1855), Momoyama kiln, Fushimi, Kyoto. Japan, Edo period, 1842–55. Stoneware with cobalt and iron pigment under clear glaze, gold leaf over glaze, 6.5 × 16.5 × 23.4 cm. F2011.3A–F

## FREER STUDY COLLECTION

## PURCHASE

Two sets of rubbings of an excerpt from the *Sutra of Immeasurable Meanings* (*Wuliangyi jing*), 6th century. China, Xiangtangshan, Hebei, 2010. Ink stick on paper, each 123.8 × 109.2 cm. FSC-R-565.1–2

## Arthur M. Sackler Gallery

## GIFTS

## THE ALICE S. KANDELL COLLECTION

Shakyamuni Buddha in a full shrine. Mongolia, probably Dolonnor, late 18th–early 19th century. Silver turquoise, gilt copper, coral, mother-of-pearl, and lapis lazuli, 58.4 × 30.5 cm. S2011.10A–C

Maitreya, the Future Buddha. Mongolia, probably Dolonnor, Qing dynasty, second half of the 18th century. Gilt copper, turquoise, and traces of original pigments, 70 × 40.5 cm. S2011.11

Tara (one of the *Famed Twenty-one Tara Emanations*). Tibet, second half of 17th century. Gilt copper alloy, turquoise, enamel, and coral, 48.3 × 31.8 cm. S2011.12A–C

## GIFT OF JOAN AND FRANK MOUNT

Group of four vessels. Iran, Iron Age I–III, 1400–600 BCE. Earthenware, various dimensions. S2010.36–.39

## THE DR. PAUL SINGER COLLECTION OF CHINESE ART OF THE ARTHUR M. SACKLER GALLERY, SMITHSONIAN INSTITUTION; A JOINT GIFT OF THE ARTHUR M. SACKLER FOUNDATION, PAUL SINGER, THE AMS FOUNDATION FOR THE ARTS, SCIENCES, AND HUMANITIES, AND THE CHILDREN OF ARTHUR M. SACKLER

Miniature container (*lei*). China, Anyang, Henan province, late Shang dynasty, ca. 13th century BCE. Marble, 7.4 × 5.6 cm. S2010.40

Headdress ornament in the form of a moth. China, Qing dynasty, 19th century. Kingfisher feather, gold, metal, and silk, 4.5 × 5.5 × 0.8 cm. S2011.1

Headdress ornament in the form of a flower and butterfly. China, Qing dynasty, 19th century. Kingfisher feather, metal, and stone, 7.5 × 6.4 × 1.3 cm. S2011.2

Hair or headdress ornament in the form of a caterpillar turning into a butterfly. China, Qing dynasty, 19th century. Kingfisher feather, metal, silk, and glass, 19 × 14.5 × 1.8 cm. S2011.3

Hair ornament of a moth. China, Qing dynasty, 19th century. Kingfisher feather, silver, other metal, and stone, 24.5 × 9.5 × 2 cm. S2011.4

Headdress ornament in the form of a phoenix. China, Qing dynasty, late 18th–early 19th century. Gold and pearls, 3.4 × 5 × 10.3 cm. S2011.5

## GIFT OF LEOPOLD SWERGOLD

*Untitled No. 33*. Hai Bo (b. 1962). China, 1999. Gelatin silver print, 60 × 40.5 cm. S2011.6

## PURCHASES

## PURCHASE—FRIENDS OF ASIAN ART

*Untitled No. 36*. Hai Bo (b. 1962). China, 1999. Gelatin silver print, 67.9 × 66.7 cm. S2011.7

*Untitled No. 51*. Hai Bo (b. 1962). China, 1999. Gelatin silver print, 67.9 × 66.7 cm. S2011.8

*The Northern No. 14 (Dense Fog)*. Hai Bo (b. 1962). China, 1999. Gelatin silver print, 60 × 40.5 cm. S2011.9

## Loans to other institutions

## MUSEUM RIETBERG

Zurich, Switzerland  
APRIL 28–AUGUST 7, 2011

## METROPOLITAN MUSEUM OF ART

New York City  
SEPTEMBER 26, 2011–JANUARY 8, 2012

*Masters of Indian Painting*

*A Drunken Babur Returns to Camp at Night*. Farrukh Beg, 16th century. Pakistan, Lahore, Mughal dynasty, 1589. Opaque watercolor, ink, and gold on paper, 41 × 26.3 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler S1986.231

*The Late Shah Jahan Album: Humayun Seated in a Landscape*. Payag (act. ca. 1591–ca. 1658). India, Mughal School, ca. 1650. Opaque watercolor, ink, and gold on paper mounted on paperboard, 25.4 × 37 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler S1986.400

*Dara Shikoh Hunting Nilgae*. Payag (act. ca. 1591–ca. 1658). India, Mughal School, ca. 1640. Opaque watercolor on paper, 17.2 × 23.6 cm. Purchase S1993.42A–C

## FRIST CENTER FOR VISUAL ARTS

Nashville  
JUNE 24–OCTOBER 2, 2011

*Vishnu: India's Blue-Skinned Saviour*

Annakut Festival. India, Rajasthan, Mewar, Nathadwara, mid-19th century. Opaque watercolor on cotton, 260.4 × 245.1 cm. S1992.28

## NATIONAL MUSEUM OF KOREA

Seoul, South Korea  
SEPTEMBER 26–NOVEMBER 6, 2011

*Secrets of the Portraits of the Joseon Period*

*Portrait of Father Zhang Jimin and Mother Zhao*. China, Ming or Qing dynasty, 17th century or later. Ink and colors on silk, hanging scroll, 322 × 128.3 cm. Purchase—Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff S1992.73

*Portrait of Oboi*. China, Qing dynasty, 18th–early 19th century. Ink and color on silk, hanging scroll, 290 × 152.7 cm. Purchase—Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff S1992.93

## Gifts, Grants, and Contributions

*Portrait of Li Yinzu.* China, Qing dynasty, 18th–19th century. Ink and color on silk, 321 × 132.7 cm.  
Purchase—Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff  
S1992.104

### SAN ANTONIO MUSEUM OF ART

San Antonio, Texas  
SEPTEMBER 29, 2011–FEBRUARY 19, 2012

*5000 Years of Chinese Jade featuring Selections from the National Museum of History, Taiwan and the Arthur M. Sackler Gallery, Smithsonian Institution*

Group of twenty-three objects. Late Neolithic period–Yuan dynasty (3300 BCE–1368 CE). Jade and other hardstones, various dimensions.  
Gift of Arthur M. Sackler

Private support is critical to the work of the Freer and Sackler Galleries.

During fiscal year 2011, contributions from individuals, foundations, and corporations helped underwrite exhibitions including *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, *Shahnama: 1000 Years of the Persian Book of Kings*, *Gods of Angkor: Bronzes from the National Museum of Cambodia*, and our *Moving Perspectives* series of modern and contemporary art installations. Our donors also supported the reinstallation of the Freer’s galleries of Korean and ancient Chinese art, as well as a variety of educational programs, such as the popular *ImaginAsia* family workshops. We are grateful to all of these donors for their generous support.

We also gratefully acknowledge all of the members of the Friends of the Freer and Sackler Galleries for their enthusiasm and support throughout this past year. Friends are denoted with an asterisk following their name.

We are particularly grateful to the following charter members of the Friends Leadership Circle, whose annual gifts of \$20,000 or more provide the Galleries with crucial funding for special projects identified by the museum director:

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Mrs. Theresa Sackler.

Financial support of \$1,000 or more was provided to the Galleries between October 1, 2010, and September 30, 2011, by the following:

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### Friends Council Advisory Board

We extend a sincere thanks to each member of the 2011 Friends Council Advisory Board. The council provides invaluable support for the Freer and Sackler Galleries' artistic and educational programming through volunteer efforts to increase participation in the Friends program.

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### Silk Road Society Advisory Board

In February 2011, we launched the first FJS membership for young professionals, the Silk Road Society. The group benefited from the guidance of nine advisory board members.

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## Budget Summary

**Statement of Activity and Changes in Fund Balance**

For the year ended September 30, 2011, with comparison to the year ended September 30, 2010

<b>Support and Revenue</b>	2011 TOTAL	2010 TOTAL
Federal allocation	\$6,138,500	\$6,113,000
Campaign allocation	31,100	-
Endowment income-Freer	5,681,450	5,655,473
Endowment income-Other	1,679,997	1,498,464
Shop sales	515,671	978,623
Gifts, grants, and membership	2,571,405	2,785,197
SI Grants: ResEquip, IRM, SchStudies	151,805	165,400
Other: Rights sales, Royalties, Benefits	413,486	574,509
<b>Total support and revenue</b>	<b>\$17,183,414</b>	<b>\$17,770,665</b>
<b>Expenses</b>		
<b>Office of the Director</b>		
Director's office	\$783,142	\$612,372
Collections acquisition	94,000	860,017
Associate director's office	32,005	206,722
Scholarly publications	472,741	157,055
Publications	484,716	369,136
Exhibition coordination	1,443,093	1,663,201
Library and office renovation	105,500	135,441
<b>Subtotal—Office of the Director</b>	<b>\$3,415,197</b>	<b>\$4,003,943</b>
<b>Office of the Deputy Director</b>		
Deputy director's office	\$159,303	\$443,628
Curatorial research	2,070,353	1,283,944
Conservation and scientific research	1,746,035	1,715,168
Collections management	1,013,365	1,122,163
Education	1,370,463	1,182,097
Imaging and photographic research	494,062	336,653
Library, archives, and rights	541,367	375,395
Library acquisitions	70,039	54,218
<b>Subtotal—Office of the Deputy Director</b>	<b>\$7,464,987</b>	<b>\$6,513,265</b>
<b>Office of Design and Production</b>		
Design and production	\$1,730,910	\$1,559,074
Web	99,875	129,524
<b>Subtotal—Office of Design and Production</b>	<b>\$1,830,785</b>	<b>\$1,688,598</b>
<b>Office of External Affairs</b>		
Membership, development, and special events	1,149,219	\$1,365,148
Public affairs	559,209	462,627
<b>Subtotal—Office of External Affairs</b>	<b>\$1,708,428</b>	<b>\$1,827,775</b>
<b>Office of Finance and Administration</b>		
Finance, administration, and personnel	\$1,382,221	\$1,456,018
Network services	90,657	142,601
Museum shops		
Cost of goods sold	716,339	551,706
Other costs	441,987	843,079
<b>Subtotal—Office of Finance and Administration</b>	<b>\$2,631,204</b>	<b>\$2,993,404</b>
<b>Total expenses</b>	<b>\$17,050,601</b>	<b>\$17,026,987</b>
Excess (deficiency) of support and revenue over expenses before other financing	132,813	743,679
Transfer to endowments	-	-
Lapsed federal	-	-15,157
Fund balance, beginning of year	12,543,602	9,646,486
Plus: Prior Period Adjustment	-	2,062,239
<b>Adjusted Fund Balance, end of year</b>	<b>\$12,676,415</b>	<b>\$12,437,248</b>

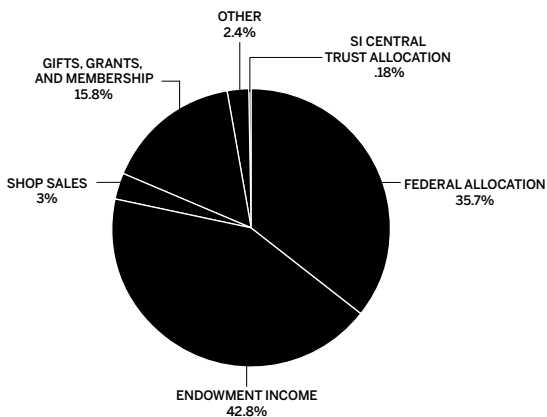


**Fiscal Year 2011**

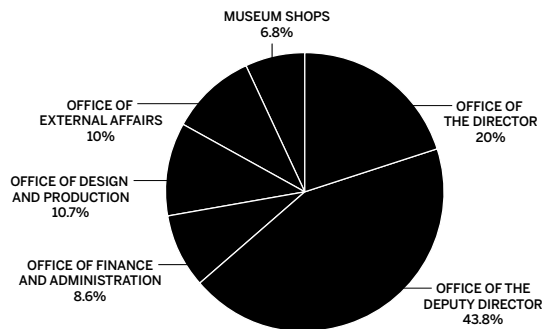
OCTOBER 1, 2010–SEPTEMBER 30, 2011

The following charts reflect the income and expense distributions for the Freer Gallery of Art and Arthur M. Sackler Gallery during fiscal year 2011. The financial statements included in this report are the representation of management and are not audited.

**INCOME**



**EXPENSES**



**Changes in Fund Balance**

**2011 Total**

Fund balance, beginning of year	\$12,543,602
Plus/minus: prior period adjustment	-
Plus/minus: excess over revenue	132,813
<b>Fund balance, end of year</b>	<b>12,676,415</b>

**Endowment Funds****Arthur M. Sackler Gallery**

	MARKET VALUE 9/30/11	MARKET VALUE 9/30/10
--	-------------------------	-------------------------

Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the Gallery, its collections, and its programs	\$4,822,479	\$4,993,295
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Else Sackler Fund For fresh flowers at the entrance to the Gallery	\$505,847	\$523,765
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**Freer Gallery of Art**

Freer Estate Endowment General operating funds, including acquisitions	\$95,530,614	\$98,919,562
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Freer Estate Endowment For the creation and maintenance of ornamental gardens within the courtyard and corridors of the building	\$15,259,405	\$15,799,905
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Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	\$2,199,146	\$2,277,042
--	-------------	-------------

Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	\$2,304,020	\$2,385,630
--	-------------	-------------

Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	\$121,179	\$135,286
---	-----------	-----------

Camel Fund For research expenses related to conservation	\$160,701	\$166,393
---	-----------	-----------

**Freer and Sackler Galleries**

	MARKET VALUE 9/30/11	MARKET VALUE 9/30/10
--	-------------------------	-------------------------

Southeast Asian Materials Fund Library acquisitions	\$89,084	\$92,240
--	----------	----------

Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	\$245,968	\$254,681
--	-----------	-----------

Publications Endowment Fund For research and publication of the permanent collections	\$1,712,664	\$1,773,329
--	-------------	-------------

Hirayama Fund For Japanese painting conservation, research, and training	\$3,047,288	\$3,031,292
---	-------------	-------------

Sir Joseph Hotung Fund For library acquisitions	\$120,811	\$125,091
--	-----------	-----------

Moynihan Endowment Fund To further research on the Mughal emperor Babur	\$194,125	\$201,002
--	-----------	-----------

Chinese Art Research Fund For Chinese art research, projects, and programs	\$548,630	\$568,064
---	-----------	-----------

Education Endowment Fund For education programs	\$1,118,880	\$1,158,493
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Nancy Fessenden Endowment for Education For education programs	\$990,426	\$1,025,508
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Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	\$465,947	\$482,452
--	-----------	-----------

Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	\$7,348,276	\$7,608,558
--	-------------	-------------

Anne van Biema Fellowship Endowment To promote excellence in research and publication of the Japanese visual arts	\$492,767	\$510,222
--	-----------	-----------

The Andrew W. Mellon Foundation Senior Scientist in the Department of Conservation and Scientific Research Endowment To endow a senior conservation science position	\$2,476,746	\$2,564,475
--	-------------	-------------

Persian Art Programs Endowment	\$870,369	\$803,657
--------------------------------	-----------	-----------

The Ralph and Catherine Benkaim Fund To support programs in the fields of Indian and Islamic art	\$14,554	\$11,640
---	----------	----------

The Jeffery P. Cunard Fund General support	\$357,258	\$173,783
---	-----------	-----------

The Ann and Gilbert Kinney Fund General support with a focus on Southeast Asian art and culture	\$231,153	\$123,129
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May Liang and James Lintott Foundation General support	\$245,651	-
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Susan and Michael Pillsbury General support	\$90,982	-
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Jahangir and Eleanor Amuzegar Persian Cultural Celebration To fund an annual celebration in honor of Nowruz	\$444,304	-
---	-----------	---

Jahangir and Eleanor Amuzegar Persian Cultural Celebration To support contemporary Iranian art	\$448,715	-
--	-----------	---

Jane and Raphael Bernstein Endowment To support Japanese programs	\$55,919	-
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Southeast Asian Endowment To support Southeast Asian art and culture	\$90,431	-
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## Public Affairs and Marketing

### Attendance:

Freer|Sackler: 945,710  
 Freer: 557,983  
 Sackler: 387,727  
 Average monthly visitation: 78,809

### Website visitors (individuals, not hits)

2,649,853  
 Average monthly visitors: 220,821

### Promotional Videos

"Buddha 2.0: Echoes of the Past"  
 JUNE 21, 2011  
 YouTube, F|S website, Meadows Museum  
 exhibition space

"The Art and Science of Conservation"  
 AUGUST 19, 2011  
 YouTube, F|S website

"Power|Play: China's Empress Dowager"  
 DECEMBER 23, 2011  
 YouTube, F|S website

### Social Media:

Facebook fans:  
 8,145 (+3,753 FROM FY 2010)

Twitter followers:  
 4,657 (+2,717 FROM FY 2010)

### Public Engagement

Asia After Dark: A Tribute to Japanese Art and  
 Fashion  
 MAY 14, 2011  
 Featured exhibitions: *Seasons: Arts of Japan* and  
*Seasons: Japanese Screens*  
 Estimated attendees: 891

Asia After Dark: Arabian Nights  
 JULY 14, 2011  
 Featured exhibitions: *Arts of the Islamic World* and  
*Ancient Near Eastern Art*  
 Estimated attendees: 797

### Selected Press Coverage

ABC News  
 "View the World's Art without Leaving Home"  
 By Ki Mae Heussner  
 FEBRUARY 1, 2011  
 Featured event: Freer|Sackler in the  
 Google Art Project

*The New Yorker*  
 "James McNeill Whistler's Peacock Room"  
 By Peter Schejldahl  
 APRIL 18, 2011  
 Featured exhibition: *The Peacock Room Comes  
 to America*

*PBS NewsHour*  
 "A Digital Visit to the Cave Temples of  
 Xiangtangshan"  
 By Jeffrey Brown, Kelly Chen, and Grace  
 Lamb-Atkinson  
 JULY 11, 2011  
 Featured exhibition: *Echoes of the Past: The  
 Buddhist Cave Temples of Xiangtangshan*

*The Wall Street Journal*  
 "Collector Gives Tibetan Art to Smithsonian"  
 By Melanie Grace West  
 AUGUST 10, 2011  
 Featured event: Alice Kandell's Tibetan shrine gift

*The Washington Post*  
 "Portraits as a PR move for China's Royal Power"  
 By Anne Midgett  
 SEPTEMBER 18, 2011  
 Featured exhibition: *Power|Play: China's Empress  
 Dowager*

### Press Previews

*Shahnama: 1000 Years of the Persian Book  
 of Kings*  
 OCTOBER 20, 2010

*Echoes of the Past: The Buddhist Cave Temples  
 of Xiangtangshan*  
 FEBRUARY 24, 2011

*Family Matters: Portraits from the Qing Court*  
 JUNE 8, 2011

*Power|Play: China's Empress Dowager*  
 SEPTEMBER 21, 2011

### COVERAGE VALUE

Estimated value of earned media coverage:  
 \$3,496,111

## Annual Benefit Gala

On November 17, 2010, the Freer and Sackler  
 Galleries hosted the eleventh annual benefit gala  
 to celebrate the reopening of the ancient Chinese  
 jade and bronze galleries in the Freer. The festive  
 evening highlighted the reinstated galleries and  
 the stunning works within, many of which were  
 back on view after more than a decade in storage.  
 Welcoming remarks by Smithsonian Secretary  
 G. Wayne Clough and F|S Director Julian Raby  
 were followed by a live auction of contemporary  
 Chinese artworks, donated by such world-  
 renowned artists as Cai Guo-Qiang and Hai Bo.  
 Guests enjoyed cocktails and a private preview  
 of the galleries before dining at tables dressed in  
 China red. The celebration ended with dessert and  
 dancing in the Freer's beautiful corridors.

### HONORARY PATRON

His Excellency Zhang Yesui, AMBASSADOR OF THE  
 PEOPLE'S REPUBLIC OF CHINA

### GALA COMMITTEE

CHAIRS—Patricia and Henry Tang  
 Susan Beningson and Stephen Arons  
 Peggy and Richard Danziger  
 Robert Ellsworth  
 Winnie and Michael Feng  
 Nancy and Hart Fessenden  
 Merit Janow and Peter Young  
 Elizabeth Knight  
 Tina Liu and H. Christopher Luce  
 Ann and William Nitze  
 Susan and Michael Pillsbury  
 Diane Schafer and Jeffrey Stein  
 Jane and Leopold Swergold

### YELLOW DRAGON SPONSOR

Dame Jillian T. Sackler

### WHITE TIGER SPONSOR

Mr. and Mrs. Hart Fessenden  
 Mr. James W. Lintott and Ms. May Liang  
 Dr. and Mrs. Michael Pillsbury  
 Diane H. Schafer and Dr. Jeffrey A. Stein  
 Jim and Masako Shinn

### CRIMSON PHOENIX SPONSOR

Ms. Merit E. Janow and Mr. Peter Young  
 Mr. and Mrs. Walter Moore  
 Patricia and Henry Tang

### SPONSOR

Mr. and Mrs. Michael R. Sonnenreich  
 Jane and Leopold Swergold

## Exhibitions

**Arthur M. Sackler Gallery**

The Arthur M. Sackler Gallery continued to present both contemporary and historical works of Asian art that engaged museum visitors with compelling and thought-provoking exhibitions. In the fall of 2010, the museum presented *Shahnama: 1000 Years of the Persian Book of Kings*, celebrating the millennium anniversary of the poet Firdawsi, whose *Shahnama* is considered to be one of the world's great works of literature. Created between the fourteenth and sixteenth century, the colorful folios on view conveyed the poet's sweeping narrative and mix of myth and history. In spring 2011, the exhibition *Echoes of the Past: The Buddhist Cave Temples at Xiangtangshan* deftly combined majestic sixth-century Chinese Buddhist sculpture with 3D imaging technology in an exploration of one of the most important groups of Buddhist devotional sites in early medieval China. An immersive cave offered a kinetic recreation of one of the largest stone temples at the site. The spring also saw the five-week exhibition *Waves at Matsushima*, in tribute to the earthquake and tsunami that struck the Pacific Coast of Japan in April. The exhibit featured images of Matsushima from the Freer collection, including a pair of seventeenth-century folding screens by Tawaraya Sotatsu and woodblock prints by Kawase Hasui.

Two 2011 exhibitions illustrated the public face of portraiture in Qing China. In the spring, *Family Matters: Portraits from the Qing Court* featured sixteen paintings representing several generations of the Qing imperial family, from the early to mid-eighteenth century. In the fall, *Power|Play: China's Empress Dowager* featured black-and-white photographs of Empress Dowager Cixi (1835–1908). Staged and often presented as diplomatic gifts, the carefully created images offered new insights into Qing court culture, as well as Cixi's public and private life.

The *Perspectives* series of contemporary art filled the Sackler's vaulted pavilion with works by noted video artists. *Perspectives: Lu Chunsheng* featured *History of Chemistry I*, a video that references a distant history while conveying the sense of dislocation wrought by modernization. *Perspectives: Hale Tenger* incorporated a sense of recent history as the artist filmed the façade of the Saint Georges Hotel in Beirut—the site of the assassination of the former prime minister of Lebanon—while it was being renovated. The work, a compelling blend of history and poetry, presented a mysterious yet deeply moving narrative to the viewer.

In July 2011, *Ancient Iranian Ceramics* was installed in the Sackler Gallery, which received a rave review in the December issue of *Ceramics Monthly*. Throughout the year, a series of thematic installations of Chinese art showed the power and poetry of the Chinese artist's brush. These included *Seasons: Chinese Landscapes*, *The Orchid in Chinese Painting*, and *Seasons: Chinese Flowers*.

SPECIAL AND TRAVELING EXHIBITIONS, LONG-TERM LOANS,‡ AND CHANGING THEMATIC SELECTIONS†

**SHAHNAMA: 1000 YEARS OF THE PERSIAN BOOK OF KINGS**

OCTOBER 23, 2010–APRIL 17, 2011

**THE ORCHID IN CHINESE PAINTING**

JANUARY 15–JULY 17, 2011

**FIONA TAN: RISE AND FALL**

THROUGH JANUARY 21, 2011

**GODS OF ANGKOR: BRONZES FROM THE NATIONAL MUSEUM OF CAMBODIA**

THROUGH JANUARY 23, 2011

**TRAVELED TO THE J. PAUL GETTY MUSEUM, LOS ANGELES, CA**

FEBRUARY 22–AUGUST 14, 2011

**PERSPECTIVES: HAI BO**

THROUGH FEBRUARY 27, 2011

**ECHOES OF THE PAST: THE BUDDHIST CAVE TEMPLES OF XIANGTANGSHAN**

MARCH 19–JULY 17, 2011

**PERSPECTIVES: LU CHUNSHENG**

MARCH 19–JULY 17, 2011

**WAVES AT MATSUSHIMA**

MAY 28–JULY 5, 2011

**FAMILY MATTERS: PORTRAITS FROM THE QING COURT**

JUNE 11, 2011–JANUARY 16, 2012

**PERSPECTIVES: HALE TENGER**

JULY 30–NOVEMBER 6, 2011

**POWER|PLAY: CHINA'S EMPRESS DOWAGER**

SEPTEMBER 24, 2011–JANUARY 29, 2012

**LONG-TERM**

**ARTS OF CHINA†**

(SELECT OBJECTS ON LOAN)

**SCULPTURE OF SOUTH AND SOUTHEAST ASIA‡**

**CONTEMPORARY JAPANESE PORCELAIN**

THROUGH JULY 5, 2011

**REINVENTING THE WHEEL: JAPANESE CERAMICS 1930–2000**

OPENED JULY 23, 2011 (ON VIEW INDEFINITELY)

**XU BING: MONKEYS GRASPING FOR THE MOON**

**TAKING SHAPE: CERAMICS IN SOUTHEAST ASIA**

THROUGH NOVEMBER 27, 2011

**ANCIENT IRANIAN CERAMICS**

OPENED JULY 16, 2011

## Freer Gallery of Art

In April 2011, the Peacock Room was reinstalled and restored to its appearance in 1908, when museum founder Charles Lang Freer used it to organize and display more than 250 ceramics he acquired throughout Asia. *The Peacock Room Comes to America* illustrated Freer's belief that "all works of art go together" and that there are "points of contact" between American and Asian art. In neighboring galleries, highlights of Freer's collection of ancient Chinese jades and bronzes returned to public view after almost a decade, marking the first phase of a three-year plan to reimagine the Freer's entire suite of six Chinese galleries. The museum possesses one of the finest collections of ancient Chinese bronzes outside China, representing all periods of the Bronze Age, and its remarkable collection of ancient jades features pieces produced by the late Neolithic Liangzhu culture. The *Seasons* series of thematic rotations continued in the Freer, highlighting the importance of the seasons in Chinese and Japanese art and culture. *Seasons: Japanese Screens* featured screens painted to represent various times of year. *Seasons: Tea* included a dozen examples of how tea wares and utensils changed to incorporate a season's essential quality, such as the chill of winter or the heat of summer.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS†

### MASTERPIECES OF CHINESE PAINTING

THROUGH NOVEMBER 28, 2010

### SEASONS: CHINESE LANDSCAPES

DECEMBER 18, 2010–JUNE 12, 2011

### CORNUCOPIA: CERAMICS FROM SOUTHERN JAPAN

THROUGH JANUARY 9, 2011

### SEASONS: ARTS OF JAPAN

THROUGH FEBRUARY 12, 2012

### SEASONS: TEA

THROUGH JUNE 24, 2012

### SEASONS: CHINESE FLOWERS

JULY 2, 2011–JANUARY 8, 2012

### CHINAMANIA: WHISTLER AND THE VICTORIAN CRAZE FOR BLUE-AND-WHITE

THROUGH AUGUST 7, 2011

### SWEET SILENT THOUGHT: WHISTLER'S INTERIORS

AUGUST 20, 2011–AUGUST 19, 2012

### LONG-TERM

### NEW EXHIBITIONS

### ANCIENT CHINESE JADES AND BRONZES

OPENED NOVEMBER 20, 2010

### THE PEACOCK ROOM COMES TO AMERICA

OPENED APRIL 9, 2011 (UNTIL 2016)

### CONTINUING

### ANCIENT CHINESE POTTERY AND BRONZES

THROUGH AUGUST 14, 2011

### ANCIENT NEAR EASTERN ART

### ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS

### ARTS OF THE ISLAMIC WORLD

### BUDDHIST ART

THROUGH AUGUST 7, 2011

### CHARLES LANG FREER AND EGYPT

THROUGH AUGUST 14, 2011

### FREER AND WHISTLER: POINTS OF CONTACT

### JAPANESE SCREENS

### KOREAN CERAMICS

THROUGH AUGUST 2011

### THE PEACOCK ROOM

THROUGH FEBRUARY 28, 2011

### THE RELIGIOUS ART OF JAPAN

## Education and Public Programs

The Education Department of the Freer and Sackler Galleries continued to present strong public programming throughout the year to coordinate with exhibition openings and special events. This included film festivals, concerts, and family days as well as hands-on activities in the *ImaginAsia* classroom. Adult interactive programs helped audiences engage with the museums' collections in new and thought-provoking ways, and included a reading by celebrated poet Gary Snyder in concert with the exhibition *Seasons: Chinese Landscapes*. The annual Nowruz celebration, now in its third year, brought in thousands of visitors who participated in storytelling, music, and family events. Gallery interpreters, from docents to Artizens, engaged the public in meaningful conversations about selected artworks to provide a richer experience for our visitors. In-museum programs were complemented by our ever-increasing resources online, providing substantial learning opportunities for our virtual visitors.

### Inner-Artist Workshops

This series offers adults creative opportunities to investigate various aspects of the museums' collections and exhibitions by pairing hands-on art-making workshops with gallery experiences.

#### Conversing with Clay

OCTOBER 23, 2010

#### Poetry in Motion

MAY 14, 2011

Presented in conjunction with *Asia After Dark*

#### Sculpting the Seasons

MAY 21, JUNE 9, JULY 10, AND SEPTEMBER 22, 2011

Diana Cull, Sachiko Furlan, Tone Olsen, Jane Redmon, and Keith Stanley, teaching artists

#### Ingenious Geometry

JULY 28, 2011

Presented in conjunction with *Asia After Dark*

### Contemporary Voices

This series of conversations, performances, demonstrations, and other events explores the wonders and challenges of the contemporary world with artists and other creative minds engaged in shaping the future.

#### CONVERSATION

##### Creating the Digital Cave

MARCH 19, 2011

Jason Salavon, artist, and Keith Wilson, curator

#### CONVERSATION

##### Reconstructing the Past, Digitally

APRIL 30, 2011

Lec Maj, technical advisor to the Xiangtangshan Project, and Adam Metallo and Vince Rossi, 3D imaging coordinators for the Smithsonian

### Articulations

This series offers conversations about art from multiple viewpoints.

#### POETRY READING AND CONVERSATION

##### Gary Snyder: Spirits of the Seasons

MARCH 5, 2011

Gary Snyder, poet

### Gallery Talks

#### Remember, Recollect, and Revive:

##### Time and Fiona Tan

OCTOBER 2, 2010

Carol Huh, curator

#### Memory, Ethnicity, Instinct and the Construction of Identity

NOVEMBER 20, 2010

Jason Kao Hwang, composer/violinist

### Facilitated Gallery Interpretation

Both guided tours and conversational Spotlights were offered by docents throughout the year, for special exhibitions and permanent collection galleries and in conjunction with selected public programs. More than 12,000 visitors engaged in gallery experiences with docents: 7,560 in walk-in tours, 3,233 in reserved adult and youth tours, and 1,822 in Spotlight conversations.

Between January and April 2011, the Freer|Sackler implemented an experimental interpretive program. Twenty-one competitively selected, creative, energetic, and outgoing volunteers (age 18 or older) served as Gallery Teachers for the exhibition *Shahnama: 1000 Years of the Persian Book of Kings*. During February, this special group was trained in gallery teaching techniques and learned basic information about the Freer and Sackler Galleries and the *Shahnama* exhibition. The volunteers began their work in early March by conversing with visitors about the art and culture represented in our galleries and concluded their program in mid-April. Their efforts in encouraging guests to share perspectives and personal connections with the works were much appreciated; one of our visitors commented, "The Smithsonian is ahead of the curve on this one." *Shahnama* Gallery Teachers served 1,646 visitors over seven Saturdays and seven Sundays in March and April.

The *Shahnama* Gallery Teacher program was the precursor and test case for the new Artizen gallery interpretation program. Artizens are volunteers

who engage visitors in conversations about art and culture, building cross-cultural bridges and encouraging guests to share their perspectives and personal connections with the works in our galleries. Artizens casually interact with visitors of all ages, encouraging them to explore Asian and American art through conversation, storytelling, and hands-on activities. They also answer general museum questions, introduce visitors to the collections and history of the Galleries, and assist with interpretive programs.

Artizens work in the galleries on weekend afternoons throughout the year, weekend and weekday afternoons in the summer, and occasional evenings. The first group of twenty Artizens was selected and trained in the spring of 2011 and began in late June. From June to September, Artizens interacted with more than 2,000 visitors: 1,434 in gallery conversations, 201 at the interactive Unearthing Chinese Art cart, 107 in inner-artist workshops, and 354 in summer drop-in programs.

### Teacher Workshops

**Fiona Tan: Rise and Fall**  
OCTOBER 3, 2010

**Introduction to Art Learning at the Freer**  
FEBRUARY 25, 2011

Offered as part of Northern Virginia Community College Faculty Smithsonian Seminar "Finding Common Threads: Ways of Using Smithsonian Exhibits to Create Connections in Teaching, Learning and Understanding"

**Introduction to Art Learning at the Freer**  
MARCH 3, 2011

American University social studies teachers-in-training workshop

**Sculpting the Seasons**  
MAY 21, 2011

**Introduction to Art Learning at the Freer**  
JUNE 28, 2011

For advanced placement art history teachers

**Introduction to Art Learning at the Freer**  
JULY 6 AND AUGUST 3, 2011

Offered as part of the National Art Education Association's "SummerVision DC: A Professional Learning Experience for Art Educators"

**Ancient, Islamic, and Modern Iran: An Arts Integration Summer Institute for Teachers**  
JULY 11–15, 2011

An immersive weeklong institute for Maryland state public school teachers. Cosponsored by the Center for Renaissance and Baroque Studies, University of Maryland, and the Maryland State Department of Education

### Educational Resource

*India: Shiva Nataraja (Lord of the Dance)*. This innovative web resource featuring text, photos, and moving images is used to explore Shiva Nataraja from several different perspectives: iconography; history and geography; ritual, religion, and spirituality; materials and techniques; and contemporary connections.

### School Programs

**Fiona Tan: Rise and Fall**  
OCTOBER 26, 2011  
High school art workshop

**Live It Learn It: The Arts of Japan**  
MAY 6 AND JUNE 8, 2011

Two sixth-grade classes from Title I DC Public Schools had in-depth, hands-on learning experiences centered on the arts of Japan.

### Teen Programs

**Fiona Tan: Rise and Fall**  
OCTOBER 10, 16, AND 24, 2010  
Art ID: Teen Workshops

### Family Programs

#### ExplorAsia

In 2011, ExplorAsia programming for families expanded to include facilitated interactive carts and two summer drop-in programs. Overall, ExplorAsia programs served more than 1,000 visitors.

A permanent interactive cart was developed to explore the jades and bronzes in the Freer's ancient Chinese art galleries. The Unearthing Chinese Art cart features examples of natural and carved jade and the tools used to shape them, as well as bronze samples, maps, and photographs to extend the gallery experience and engage visitors in conversation. A temporary interactive cart called The Elegant Orchid was offered for a week in July to complement the Sackler exhibition *The Orchid in Chinese Painting*. This cart featured orchid fragrance, Chinese music, photographs of flowers, and artist tools and materials to handle.

In July and August, two drop-in programs were offered, facilitated by docents and Artizens. The July program focused on *The Orchid in Chinese Painting* and activities such as flower-arranging, creating personal symbols, and family poetry-writing. All activities were directly linked with close looking and conversation about the artwork in the exhibition. The August program, *Painting the Seasons*, took place in the Freer's Japanese

galleries and offered opportunities for families to explore paintings of cranes, owls, cherry blossoms, and samurai to discover the sights, sounds, and activities of the seasons in Japan. Activities included role-playing, poetry-writing, and a hands-on exploration of a miniature model of a Japanese screen.

### ImaginAsia

ImaginAsia is a program for children ages eight to fourteen and their adult companions. Space and supplies permitting, and in collaboration with other museum programs, ImaginAsia has served artists of all ages. In fiscal year 2011, ImaginAsia hands-on art programs served nearly 9,000 visitors. This number includes 1,773 visitors who participated in ImaginAsia programs in the Freer|Sackler and an additional 3,635 visitors who used activity books, available at the VIARC (now OVS) information desks, to explore special exhibitions and the permanent collection.

Five hundred young urban professionals enjoyed ImaginAsia hands-on activities at Asia After Dark and 1,470 participated in ImaginAsia programs for Nowruz. Eight hundred children participated in ImaginAsia activities at the Smithsonian Gardens Family Orchid Day at the National Museum of Natural History. Nearly 700 participants took part in storytelling and dance activities created by ImaginAsia for the National Air and Space Museum's kite festival. As the festival focused on Indian kites, we loaned kites from our collection and set up the display in cases provided by the museum. Thirty-two visitors made miniature gardens for meditation at the ImaginAsia activity that was part of the Haupt Garden's Garden Fest.

**The Persian Book of Kings: Ardavan Mofid and Company**  
OCTOBER 17, 2010

**Tomb Guardian, Goddess, Poet, King**  
OCTOBER 30 AND 31, 2010

**Fashionable Gods and Goddesses**  
NOVEMBER 2, 7, 13, 14, 20, AND 21, 2010

**A Cornucopia of Flowers**  
DECEMBER 4, 5, 11, AND 12, 2010

**Jewelry for Dancing Gods**  
DECEMBER 18 AND 19, 2010

**Gods of Angkor**  
JANUARY 8, 9, 15, 16, 22, AND 23, 2011

**Heroes and Villains in the Persian Book of Kings**  
FEBRUARY 5, 6, 19, 20, AND 27; MARCH 5 AND 6, 2011

**In Every Language Love: Open House for All Ages**  
FEBRUARY 12 AND 13, 2011

**Wild Orchids**

FEBRUARY 26, 2011

**Nowruz**

MARCH 13, 2011

**Drama and Humor on the Japanese Stage**

MARCH 20, 2011

**Painted Parasols**

MARCH 26 AND 27, 2011

**Anime Artists Workshop**

APRIL 2 AND 3, 2011

**Fans for Every Season**

APRIL 9 AND 10, 2011

**Gardens for Meditation**

MAY 7, 2011

**Echoes of the Past**

JULY 9, 10, 16, 17, 23, 24, 30, AND 31, 2011

**Anime: Young Artists Residency**

AUGUST 1–5, 2011

**Film****HANOI ON FILM: THEN AND NOW**

Cosponsored by the Embassy of Vietnam, Washington, DC; presented in association with the UCLA Film and Television Archive and the Academy of Motion Picture Arts and Sciences

**Adrift**

Directed by Chuyen Bui Thac, 2009  
OCTOBER 1, 2010

**The Little Girl of Hanoi**

Directed by Hai Ninh, 1974  
OCTOBER 2, 2010

Guests: William Belding, adjunct professor at American University's School of International Service and former president and CEO of the Vietnam Veterans of America Foundation; Frederick Z. Brown, visiting research scholar in the Southeast Asia studies program, Paul H. Nitze School of Advanced International Studies, Johns Hopkins University; Bill Marmon, *Time Magazine* staff correspondent in Saigon from 1968–71; Ron Nessen, NBC News correspondent and President Gerald R. Ford's White House press secretary; Jonathan Rosenbaum, former head film critic for the *Chicago Reader* and author of *Placing Movies: The Practice of Film Criticism* (1995), *Movies as Politics* (1997), *Goodbye Cinema, Hello Cinephilia: Film Culture in Transition* (2010), and other books

**The Guava House**

Directed by Dang Nhat Minh, 2000  
OCTOBER 3, 2010

**SOUTHEAST ASIAN VISIONS**

Cosponsored by the Embassy of the Republic of Indonesia and the Singapore Embassy.

**At the End of Daybreak**

Directed by Ho Yuhang, 2009  
OCTOBER 8, 2010

**Mundane History**

Directed by Anocha Suwichakornpong, 2009  
OCTOBER 31, 2010

**The Rainbow Troops**

Directed by Riri Riza, 2008  
NOVEMBER 5, 2010  
Guest: Andrea Hirata, author

**SELECTED BY FIONA TAN**

Presented in conjunction with the Sackler exhibition *Fiona Tan: Rise and Fall*

**Sans Soleil**

Directed by Chris Marker, 1983  
NOVEMBER 7, 2010

**The Island**

Directed by Kaneto Shindo, 1960  
NOVEMBER 12, 2010

**Rashomon**

Directed by Akira Kurosawa, 1950  
NOVEMBER 14, 2010

**Solaris**

Directed by Andrei Tarkovsky, 1972  
NOVEMBER 21, 2010

**FOREIGN EXCHANGE: TWO VIEWS OF JAPAN**

Cosponsored by the Japan Exchange and Teaching Alumni Association—Washington, DC (JETAADC)

**Linda Linda Linda**

Directed by Nobuhiro Yamashita, 2005  
DECEMBER 3, 2010

**The Harimaya Bridge**

Directed by Aaron Woolfolk, 2009  
DECEMBER 5, 2010

**REMEMBERING BRUCE LEE**

Cosponsored by the University of Wisconsin-Madison Provost's Office and Graduate School and the Smithsonian Asian Pacific American Program

**Enter the Dragon**

Directed by Robert Clouse, 1973  
DECEMBER 10, 2010

**Power Moves: From Bruce Lee's Interrupting Fist to Hip Hop and Beyond**

DECEMBER 12, 2010

Guest: Peggy Choy, artistic director of Peggy Choy Dance and assistant professor of dance at the University of Wisconsin-Madison

**GLOBAL LENS 2011**

Cosponsored by the Global Film Initiative

**Dooman River**

Directed by Zhang Lu, 2010  
JANUARY 15, 2011

**IRANIAN FILM FESTIVAL 2011**

Cosponsored by the ILEX Foundation

**The White Meadows**

Directed by Mohammad Rasoulof, 2009  
JANUARY 21 AND 23, 2011

**My Tehran for Sale**

Directed by Granaz Moussavi, 2009  
JANUARY 28 AND 30, 2011  
Guest: Granaz Moussavi, director

**Please Do Not Disturb**

Directed by Mohsen Abdolvahab, 2010  
FEBRUARY 4 AND 6, 2011

**Salve**

Directed by Alireza Davoodnejad, 2010  
FEBRUARY 11 AND 13, 2011

**Frontier Blues**

Directed by Babak Jalali, 2009  
FEBRUARY 18 AND 20, 2011

**All Restrictions End**

Directed by Reza Haeri, 2009  
FEBRUARY 27, 2011

**We Are Half of Iran's Population**

Directed by Rahshan Bani-Etemad, 2009  
FEBRUARY 27, 2011

**Pearls on the Ocean Floor**

Directed by Robert Adanto, 2010  
FEBRUARY 27, 2011

**CRUEL CINEMA: NEW DIRECTIONS IN TAMIL FILM**

Copresented with Third I Films with support from the Academy of Motion Picture Arts and Sciences and the Center for South Asia Studies, UC Berkeley

**I Am God**

Directed by Bala, 2009  
MARCH 4, 2011



**Pudhupettai**

Directed by Selvaraghavan, 2006  
MARCH 6, 2011

**Subramaniapuram**

Directed by G. Sasikumar, 2008  
MARCH 18, 2011

**Paruthiveeran**

Directed by Ameer Sultan, 2007  
MARCH 20, 2011

**MEET THE DIRECTORS****Empire of Silver**

Directed by Christina Yao, 2011  
MARCH 11, 2011  
Guest: Christina Yao, director

**Kutiyattam**

Directed by Adoor Gopalakrishnan, 2001  
MARCH 19, 2011

**ENVIRONMENTAL FILM FESTIVAL IN THE NATION'S CAPITAL: FOCUS ON CHINA**

Copresented with the Environmental Film Festival in the Nation's Capital

**Disorder**

Directed by Huang Weikai, 2010  
MARCH 25, 2011

**Ghost Town**

Directed by Zhao Dayong, 2008  
MARCH 27, 2011

**NATIONAL CHERRY BLOSSOM FESTIVAL ANIME MARATHON**

Cosponsored by the Japan Information and Culture Center, Embassy of Japan, and Otakorp, Inc.; copresented with the DC Anime Club

**Kiki's Delivery Service**

Directed by Hayao Miyazaki, 1989  
APRIL 2, 2011

**Cosplay Contest**

Guest: Lady J, rapper

**The Place Promised Us In Our Early Days**

Directed by Makoto Shinkai, 2004  
APRIL 2, 2011

Guest: Roland Kelts, author of *Japanamerica: How Japanese Pop Culture has Invaded the US* and host of NPR's *Pacific Rim Diary*

**Paprika**

Directed by Satoshi Kon, 2006  
APRIL 2, 2011

Guest: Roland Kelts, author of *Japanamerica: How Japanese Pop Culture has Invaded the US* and host of NPR's *Pacific Rim Diary*

**KOREAN FILM FESTIVAL DC 2011**

Cosponsored by the Korea Foundation and the Korean Film Council; copresented with the AFI Silver Theatre

**Secret Reunion**

Directed by Jang Hun, 2010  
APRIL 8, 2011

**Breathless**

Directed by Yang Ik-june, 2008  
APRIL 10, 2011

**Possessed**

Directed by Lee Yong-ju, 2009  
APRIL 15, 2011

**Hahaha**

Directed by Hong Sang-soo, 2010  
APRIL 17, 2011

**Poetry**

Directed by Lee Chang-dong, 2010  
APRIL 22, 2011

**Old Partner**

Directed by Lee Chung-ryoul, 2008  
APRIL 24, 2011

**Oki's Movie**

Directed by Hong Sang-soo, 2010  
APRIL 24, 2011

**Paju**

Directed by Park Chan-ok, 2009  
APRIL 29, 2011

**The Housemaid**

Directed by Im Sang-soo, 2010  
MAY 6, 2011  
Guest: Im Sang-soo

**A Good Lawyer's Wife**

Directed by Im Sang-soo, 2003  
MAY 7, 2011  
Guest: Im Sang-soo

**The President's Last Bang**

Directed by Im Sang-soo, 2005  
MAY 8, 2011  
Guest: Im Sang-soo

**The Housemaid**

Directed by Kim Ki-young, 1960  
MAY 15, 2011

**Woman of Fire '82**

Directed by Kim Ki-young, 1982  
MAY 20, 2011

**Carnivore**

Directed by Kim Ki-young, 1984  
MAY 22, 2011

**FILM AND TEA CEREMONY**

Cosponsored by the Taipei Economic and Trade Office in the US (TECRO)

**The Meaning of Tea**

Directed by Scott Chamberlin Hoyt, 2008  
JUNE 12, 2011  
Guest: Scott Chamberlin Hoyt

**LOOK AGAIN: JAPANESE CINEMA CLASSICS****High and Low**

Directed by Akira Kurosawa, 1963  
JUNE 17, 2011

**Life of Oharu**

Directed by Kenji Mizoguchi, 1952  
JUNE 19, 2011

**An Autumn Afternoon**

Directed by Yasujiro Ozu, 1962  
JUNE 24, 2011

**Kwaidan**

Directed by Masaki Kobayashi, 1964  
JUNE 26, 2011

**SIXTEENTH ANNUAL MADE IN HONG KONG FILM FESTIVAL**

Cosponsored by the Hong Kong Economic and Trade Office

**Bodyguards and Assassins**

Directed by Teddy Chen, 2009  
JULY 8 AND 10, 2011

**Fire of Conscience**

Directed by Dante Lam, 2010  
JULY 15 AND 17, 2011

**Overheard**

Directed by Felix Chong and Alan Mak, 2009  
JULY 22 AND 24, 2011

**The Beast Stalker**

Directed by Dante Lam, 2008  
JULY 29 AND 31, 2011

**La Comédie Humaine**

Directed by Chan Hing-kai and Janet Chun, 2010  
AUGUST 5 AND 7, 2011

**Echoes of the Rainbow**

Directed by Alex Law, 2009  
AUGUST 12 AND 14, 2011

**THE HIP HOP/KUNG FU CONNECTION**

Cosponsored by the Hong Kong Economic and Trade Office and the Smithsonian Asian Pacific American Program; presented in conjunction with the National Museum of Natural History exhibition *Race: Are We So Different?*

**Drunken Master**

Directed by Yuen Wo-ping, 1978  
AUGUST 19 AND 21, 2011

**Hop Fu: Hip Hop Meets Kung Fu**

AUGUST 20, 2011  
Guests: Hop Fu

**The Hip Hop/Kung Fu/Afro-Asian Connection**

AUGUST 21, 2011  
Panelists: Konrad Ng, director, Smithsonian Asian Pacific American Program; Nelson George, author; Kelly Zen-Yie Tsai, poet; Barry Cole, founder of Hop Fu

**MOVING PERSPECTIVES: SELECTED BY HALE TENDER**

Presented in conjunction with the Sackler exhibition *Perspectives: Hale Tenger*

**Hunger**

Directed by Steve McQueen, 2008  
SEPTEMBER 9, 2011

**Three Monkeys**

Directed by Nuri Bilge Ceylan, 2008  
SEPTEMBER 18, 2011

**GLOBAL LENS 2011**

Cosponsored by the Global Film Initiative; copresented with the AFI Silver Theatre

**Soul of Sand**

Directed by Sidharth Srinivasan, 2010  
SEPTEMBER 11, 2011

**The Light Thief**

Directed by Aktan Aryam Kubat, 2010  
SEPTEMBER 16, 2011

**POWER MOVES: THE EMPRESS DOWAGER ONSCREEN**

Presented in conjunction with the Sackler exhibition *Power|Play*; guest curated by Cheng Sim-lim  
CONTINUED IN OCTOBER 2011

**The Empress Dowager**

Directed by Li Hanxiang, 1975  
SEPTEMBER 30, 2011

**Performances**

Of nineteen performances, seven provided direct musical complements to exhibitions. For the exhibition *Season: Chinese Landscapes*, two ensembles gave Washington, DC, premieres with the composer present: The Del Sol Quartet and guest Chinese artists performed Kui Dong's *Spring, Summer, Fall, and Winter* and the Shanghai Quartet performed Lei Liang's *Five Seasons* with Wu Man on pipa. Pianist Jenny Lin performed Chinese-influenced Western music in conjunction with the exhibition *Chinamania: Whistler and the Victorian Craze for Blue-and-White*. Actor Ardavan Mofid and company performed excerpts from the *Shahnama* for the exhibition *The Shahnama: 1000 Years of the Book of Kings*. The Four Nations Ensemble, with soprano Rosa Lamoreaux, performed sonatas written in the eighteenth century for the Chinese emperor depicted in the exhibition *Family Matters: Portraits from the Qing Court*. And Jason Hwang's EDGE ensemble gave the Washington premiere of his concert-length jazz work, *Burning Bridge*, in conjunction with *Fiona Tan: Rise and Fall*. Seven new concert podcasts went live in FY 2011, from performances recorded between 1998 and 2011, featuring music from Japan, India, Sri Lanka, Iran, and Portugal. They were downloaded by more than 25,000 listeners.

**BILL AND MARY MEYER CONCERT SERIES**

Established in memory of Dr. Eugene Meyer III and Mary Adelaide Bradley Meyer; supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, Melissa and E. Bradley Meyer, the Meyer Concert Series Endowment, and numerous additional donors

**Parker String Quartet**

OCTOBER 20, 2010  
Music by Beethoven, Dvorak, and Ligeti

**Musicians from Marlboro I**

OCTOBER 26, 2010  
Music by Mozart, Respighi, Dvorak, and Robert Cuckson

**The Hanoi Millennium: ModernWorks Ensemble, with guest artist Quynh Nguyen, piano**

NOVEMBER 10, 2010  
Music by Vietnamese composers Ton-That Tiet, P. Q. Phan, Vu Nhat Tan, and Hoang Mi, plus Bung-Ching Lam and Narong Prangcharoen

**Del Sol String Quartet, with guest artists Hong Wang, erhu; Li Li-qun, yangqin; Hu Jianbing, sheng; Yang Yi, guzheng**

FEBRUARY 19, 2010  
Kui Dong's *Spring, Summer, Fall, and Winter*, in conjunction with the exhibition *Seasons: Chinese Landscapes*, and works by Reza Vali, Koji Nakano, and Zhou Long

**Shanghai Quartet, with guest artist Wu Man, pipa**

FEBRUARY 25, 2011  
Lei Liang's *Five Seasons*, in conjunction with the exhibitions *Echoes of the Past: The Buddhist Cave Temples at Xiangtangshan* and *Seasons: Chinese Landscapes*, plus works by Beethoven and Schumann

**Music from the Caucasus: Continuum Ensemble**

MARCH 3, 2011  
Music by composers from Azerbaijan, Armenia, and the Republic of Georgia; cosponsored by the Karabakh Foundation

**Musicians from Marlboro II**

APRIL 7, 2011  
Music by Mozart, Schubert, Mendelssohn, and Shostakovich

**Chinoiserie: Jenny Lin, piano**

APRIL 28, 2011  
Music by Couperin, Rossini, Grainger, Arensky, Ornstein, Tchernin, Ho, Adams, Chou, Gould, Long, and Ketelbÿ; presented in conjunction with the exhibition *Chinamania: Whistler and the Victorian Craze for Blue-and-White*

**Musicians from Marlboro**

MAY 5, 2011  
Music by Haydn, Mozart, and Dvorak

**Gobal Baroque: Four Nations Ensemble, with guest artist Rosa Lamoreaux, soprano**

SEPTEMBER 22, 2011  
Music written for the Chinese emperor by eighteenth-century Italian priest-composer Teodorico Pedrini, along with contemporaneous works from South and North America; presented in conjunction with the exhibition *Family Matters: Portraits from the Qing Court*

**Asian Music and Dance****Queen of Indian Dance: Balasaraswati**

OCTOBER 6, 2010  
Guests: Douglas Knight, author, and Aniruddha Knight, dancer

**Adventures of King Bahram, the Hunter: Ardavan Mofid and Company**

OCTOBER 17, 2010  
Presented in conjunction with the exhibition *Shahnama: 1000 Years of the Persian Book of Kings*

**Indian Jazz Fusion: Raga Bop Trio**

NOVEMBER 13, 2010

**Burning Bridge: Jason Kao Hwang and EDGE, with Taylor Ho Bynum, cornet/flugelhorn; Joe Daley, tuba; Andrew Drury, drum; Ken Filiano; string bass; Sun Li, pipa; Steve Swell, trombone; Wang Guowei, erhu**

NOVEMBER 19, 2010

Presented in conjunction with the exhibition *Fiona Tan: Rise and Fall*

**Classical Music/Japanese Spirit**

Keiko Aoyama, soprano; Yoshio Tsukuda, piano; and Kohei Nishikawa and Elizabeth Brown, flutes

FEBRUARY 16, 2011

Music by Yamada, Fukui, Massumoto, Brown, Fukushi, Taira, and Hashimoto

**Chinese Music of the Seasons: Hong Wang, erhu; Li Li-qun, yangqin; Hu Jianbing, sheng; Yang Yi, guzheng**

FEBRUARY 20, 2011

In conjunction with the exhibition *Seasons: Chinese Landscapes*

**Mamak Khadem Ensemble**

MARCH 13, 2011

Persian folk songs and original music, presented as part of Nowruz: A Persian New Year Celebration

**Shanghai Kunqu Troupe, with guest artist Qian Yi**

JUNE 18 AND 19, 2011

Presented in conjunction with the tenth anniversary of kunqu being named an Intangible Cultural Asset of Humanity by UNESCO; cosponsored with the Wintergreen Kunqu Society

**Sufi Music from India: The Chishty Sufi Sama Ensemble**

JUNE 29, 2011

Presented as part of South Asia Sufi Conference

**Tales from 1001 Nights**

JULY 28, 2011

Guest: Karen DeMauro, storyteller  
In conjunction with Asia After Dark

**Podcasts**

Concert recordings made before live audiences in the Meyer Auditorium, posted online with complete program notes; most podcasts include a slideshow of photos from the performances with images of related artwork from the collections. Date indicates when recording was made live on the Freer|Sackler website ([asia.si.edu](http://asia.si.edu)).

**Sukeyasu Shiba's Gagaku Universe: The Reigakusha Ensemble**

NOVEMBER 4, 2010

**North Indian Classical Music: Shujaat Khan, sitar; Abhiman Kaushal, tabla**

JANUARY 25, 2011

**Music for the Persian New Year: Mamak Khadem**

MARCH 9, 2011

**Music of Empire and Faith: The Gulbenkian Choir**

MAY 9, 2011

**Sufi Music from India: The Chishty Sufi Sama Ensemble**

JUNE 29, 2011

**Reiko Kimura: Traditional and Contemporary Music for Japanese Koto**

JULY 26, 2011

**Baila Music from Sri Lanka: The Gypsies**

SEPTEMBER 2, 2011

## Lectures and Research Programs

### Lectures by Members of the Staff

**Jenifer Bosworth.** "The Role of Conservation in Museum Exhibitions." George Washington University Museum Studies Program. Freer|Sackler, Washington, DC. APRIL 11, 2011.

\_\_\_\_\_. Presentation on exhibition conservation to visiting Pakistani Museum professionals. Freer|Sackler, Washington, DC. JULY 18, 2011.

\_\_\_\_\_. Presentation on exhibition conservation for the Board of Directors and Advisory Council of the Iraqi Institute for the Conservation of Antiquities and Heritage, Erbil, Iraq. Freer|Sackler, Washington, DC. JULY 21, 2011.

\_\_\_\_\_. "Temporary, Permanent and Travelling Exhibitions: The Role of Conservation." Winterthur/University of Delaware Art Conservation Program. Freer|Sackler, Washington, DC. SEPTEMBER 9, 2011.

**Louise Allison Cort.** "The Jar that Became a Star: Chigusa." The Seeing Things Visit series. Art Institute of Chicago. MAY 19, 2011.

\_\_\_\_\_. "Cranes and Clouds, Ducks and Lotus, Willows and Grasses: Korea's Art of Inlaid Ceramic Decoration." Friends Day. Freer|Sackler, Washington, DC. SEPTEMBER 17, 2011.

### Louise Allison Cort and Leedom Lefferts.

"Thai Potters across Borders: Southern Yunnan and Northern." Panel on "Pottery on the Move," 13th International Conference of the European Association of Southeast Asian Archaeologists. Berlin. OCTOBER 1, 2010.

\_\_\_\_\_. "Pots and how they are made in Mainland Southeast Asia." Presentation to the Washington Oriental Ceramics Group. Washington, DC. APRIL 14, 2011.

**Debra Diamond.** "Magical Imagination (*Wahm*) and Historical Reception: The Chester Beatty Library Yogini of Bijapur." College Art Association Conference. New York, NY. FEBRUARY 12, 2011.

\_\_\_\_\_. "Following the Thread: Yoginis across Cultures and History." Freer|Sackler, Washington, DC. MARCH 1, 2011.

\_\_\_\_\_. "Case Studies in the Visual Culture of Yoga." Smithsonian Institution Material Culture Forum. Washington, DC. APRIL 12, 2011.

\_\_\_\_\_. "Case Studies in the Visual History of Yoga." Smithsonian Council of Scholars. Washington, DC. APRIL 14, 2011.

\_\_\_\_\_. "Expanding the Canon: Garden and Cosmos." Third Annual Anne d'Harnoncourt Symposium. Philadelphia Museum of Art and the University of Pennsylvania. OCTOBER 1, 2011.

**Janet G. Douglas.** "Investigating the Material and Methods of Ceramics Production Using Thin Section Petrography: BMC Subregion, Central Thailand." Southeast Asian Ceramics Workshop. Arthur M. Sackler Gallery/University of Pennsylvania Museum of Archaeology, Philadelphia. NOVEMBER 5, 2010.

\_\_\_\_\_. "Chinese Jade: From Geologic Source to Artifact." Docent training session. Freer|Sackler, Washington, DC. DECEMBER 8, 2010.

\_\_\_\_\_. "Art Conservation Science and the Study of Stone Sculpture from Asia." Distinguished Alumnus Lecture. James Madison University, Harrisonburg, Virginia. MARCH 29, 2011.

\_\_\_\_\_. "Buddhist Limestone Sculpture: A Technical Study." Art and Material Culture of the Northern Qi Period in China, 550–77. Freer|Sackler, Washington, DC. JUNE 5, 2011.

**Janet G. Douglas and Federico Caro.** "A Review of Sandstone Types Used in the Khmer Empire." École française d'Extrême-Orient. Siem Reap, Cambodia. FEBRUARY 15, 2011.

**Theresa Esterlund.** "Interpreting Objects in a Museum Exhibition." Guest lecture for Curatorial Studies graduate course, Smithsonian-Corcoran Master of Arts in the History of Decorative Arts program. APRIL 4, 2011.

**Massumeh Farhad.** "State of the Field: Museums and Arts of the Object from the Islamic World." Beyond the Golden Age and Decline: The Legacies of Muslim Societies in the Emergence of Global Modernity, 1300–1900 conference. George Mason University, Fairfax, Virginia. MARCH 14, 2011.

**Lee Glazer.** "A Dream of Beauty, Inside and Out: The Freer House in Detroit." Crafting a Nation conference. Smithsonian American Art Museum, Washington, DC. OCTOBER 9, 2010.

\_\_\_\_\_. "Exotic, Egregious, Decaying, or Dead: Everyday Chelsea in the Work of Whistler." 2010 Doris M. Sloan Memorial Lecture. University Michigan Museum of Art, Ann Arbor. NOVEMBER 14, 2010.

\_\_\_\_\_. "Cross-cultural Interchange and Aspirations of Universality: The Peacock Room in 1908." Online colloquium. MAY 11, 2011. smithsonian-conference.org/peacockroom

\_\_\_\_\_. "Abbott Thayer's Mount Monadnock." Corcoran Gallery of Art, Washington, DC. JUNE 3, 2011.

\_\_\_\_\_. "From Chinamania to 'Choice Specimens of Near Eastern Pottery': Asian Ceramics and Whistler's Peacock Room." Part of the Curator's Circle lecture series "Earthly Delights: Global Journeys with Asian Ceramics." Denver Art Museum. AUGUST 19, 2011.

\_\_\_\_\_. "The Peacock Room: Renowned and Reinstalled." Smithsonian Associates. Washington, DC. SEPTEMBER 27, 2011.

**Andrew Hare.** "Context for Kazari: Architecture and Hanging Scrolls." Princeton University, New Jersey. OCTOBER 21, 2010.

\_\_\_\_\_. "Conservation and Preservation Practices for East Asian Paintings in Western Collections." CEAS Humanities Colloquium. University of Pennsylvania, Philadelphia. NOVEMBER 3, 2010.

\_\_\_\_\_. "Display, Storage and Handling of Unbound Materials." East Asian Art: Historical Context and Modern Preservation of Paper-Based Works Conference. Conservation Center for Art and Historic Artifacts, Philadelphia. NOVEMBER 5, 2010.

\_\_\_\_\_. "Care and Handling of East Asian Scrolls and Screens." Princeton University Art Museum, New Jersey. JANUARY 14, 2011.

\_\_\_\_\_. "Guidelines for the Care of East Asian Folding Screens: Display, Storage and Handling." Freer|Sackler, Washington, DC. JULY 13, 2011.

\_\_\_\_\_. "Guidelines for the Care of East Asian Paintings: Display, Storage and Handling." American Association of Museums Webinar. JULY 20, 2011.

**Carol Huh.** "Remember, Recollect, and Revive: Time and Fiona Tan." Freer|Sackler, Washington, DC. OCTOBER 2, 2010.

\_\_\_\_\_. "Beyond the Himalayas: New Horizons for Tibetan Art." Panel discussion. Trace Foundation, New York. OCTOBER 7, 2010.

\_\_\_\_\_. "Interpreting Contemporary Chinese Art at the Sackler." Scholars' Afternoon, Museum of Modern Art, New York. OCTOBER 15, 2010.

\_\_\_\_\_. "Contemporary Chinese Art in Context." China Intensive Regional Studies Seminar. U.S. Department of State, National Foreign Affairs Training Center, Arlington, Virginia. OCTOBER 28, 2010.

\_\_\_\_\_. "Introduction: Contemporary Art and the Asian Art Museum." Roundtable on Contemporary Asian Art, Forum of American Curators of Asian Art. Freer|Sackler, Washington, DC. MARCH 29, 2011.

\_\_\_\_\_. "Late 20th–Early 21st Century Chinese Art at the Freer|Sackler." China seminar class of the Foreign Service Institute. Freer|Sackler, Washington, DC. MAY 4, 2011.

\_\_\_\_\_. "Historic Collections and Contemporary Art from Asia and the Middle East." Walters Research Forum, Baltimore. JUNE 17, 2011.

**Emily Jacobson.** "Handling Considerations." Preventing Illicit Trafficking/Protecting Cultural Heritage workshop. Freer|Sackler, Washington, DC. NOVEMBER 3, 2010, AND MARCH 9, 2011.

\_\_\_\_\_. "Preservation and Conservation of Art on Paper and Photographs." Smithsonian's Cultural Recovery Center, Port-au-Prince, Haiti. FEBRUARY 7–9, 2011.

**Paul Jett.** "Questions about Southeast Asian Bronze Metallurgy." Fifth Forbes Symposium on Scientific Research in the Field of Asian Art: Topics in Ancient Metallurgy. Freer|Sackler, Washington, DC. OCTOBER 28, 2010.

\_\_\_\_\_. "The National Museum of Cambodia: Preserving Cultural Heritage." Public lecture with Hab Touch and Sean Charette. J. Paul Getty Museum, Los Angeles. FEBRUARY 22, 2011.

\_\_\_\_\_. "Scientific Research on Ancient Chinese Gold and Silver." Public lecture. University of Melbourne, Australia. MARCH 23, 2011.

\_\_\_\_\_. "Some Aspects of the Conservation of Ancient Gold and Silver." Course lecture. University of Melbourne, Australia. MARCH 28, 2011.

**Paul Jett and Jane Norman.** "Two Examples of Conservation Challenges: Cambodia and Haiti." Course lecture. University of Melbourne, Australia. MARCH 28, 2011.

**Blythe McCarthy.** "Materials Science in an Art Museum: Conservation Science at the Freer and Sackler Galleries." University of Maryland, College Park. NOVEMBER 18, 2010.

**Nancy Micklewright.** "Photography in the Late Ottoman World: A Story of Two Collections." University of Zurich, Switzerland. OCTOBER 20, 2011.

**Alex Nagel.** "Preventing Illicit Trafficking—Protecting Cultural Heritage." Smithsonian Institution/US Immigration and Customs Enforcement State Department Training Program. Freer|Sackler, Washington, DC. NOVEMBER 15–19, 2010.

\_\_\_\_\_. "Pigments for the Apadana: Approaching the Polychromy of Achaemenid Persian Palace Architecture, Iran, c. 520–330 BCE." National Museum of Natural History, Washington, DC. FEBRUARY 17, 2011.

\_\_\_\_\_. "Antiquities for All: Context and Display of Plaster Casts of Ancient Sculpture in Washington, DC, 1861 to 2011." Plaster Casts and Antique Sculptures: Display and Exhibition since the Renaissance conference. State Museums, Berlin. APRIL 7–9, 2011.

\_\_\_\_\_. "Investigating Paints and Pigments at Persepolis, 1852–2011: The Polychromy of Achaemenid Persian Palace Architecture." La Comunicazione tra visualità e scrittura: Approcci e Contesti a Confronto conference. University of Naples, Italy. APRIL 15, 2011.

\_\_\_\_\_. "The Artifact as Ambassador: Displaying Ancient Near Eastern Materials in Washington, DC." Theoretical Archaeology Group Meeting, University of California, Berkeley. MAY 5, 2011.

\_\_\_\_\_. "Excavations in the Archive—An Update on the Ernst Herzfeld Online Resources at the Freer|Sackler in Washington, DC." A Hundred Years of Excavations in Samarra conference. Museum for Islamic Art, Berlin. JUNE 30–JULY 2, 2011.

\_\_\_\_\_. "All that Glitter and the Gold: New Research on the Polychromy of the Monuments of Achaemenid and Sasanian Iran." Colors in Science and Arts conference. Berlin-Brandenburg Academy of Science. JULY 5–8, 2011.

\_\_\_\_\_. "Common Grounds? New Research on the Polychromy of Achaemenid Persia and Classical Greece." Iran and the Classical World conference. Kazan Federal University, Russia. SEPTEMBER 15, 2011.

**Joanna Pecore.** "The Music Spirits Come to Everybody while We Play Together": Performing Mohori Music in Washington, DC." European Seminar in Ethnomusicology. Aberdeen, Scotland. SEPTEMBER 16, 2011.

**Keith Wilson.** "Charles Lang Freer's Acquisitions and the Study and Display of Xiangtangshan in Washington." Echoes of the Past symposium. Smart Museum of Art, University of Chicago. OCTOBER 23, 2010.

\_\_\_\_\_. "Chinese art at the Freer Gallery of Art and Arthur M. Sackler Gallery." Arts Club of Chicago. NOVEMBER 5, 2010.

\_\_\_\_\_. "Northern Qi Metropolitan and Mortuary Cultures." Art and Material Culture of the Northern Qi Period in China, 550–77 symposium. Freer|Sackler, Washington, DC. JUNE 4, 2011.

\_\_\_\_\_. "Reconstructing the Past in 3-D: Keith Wilson on the Cave Temples of Xiangtangshan." Indianapolis Museum of Art. JUNE 9, 2011.

\_\_\_\_\_. "China's Mountain of Echoing Halls." Smithsonian Associates, Washington, DC. JULY 14, 2011.

\_\_\_\_\_. "Lessons from Echoes of the Past at the Arthur M. Sackler Gallery." International Forum of Chinese Art Curators. Seattle Art Museum. JULY 28, 2011.

**Jim Ulak.** "Dancing toward the Western Paradise: Images of Popular Buddhism in Apocalyptic Times." Japa nese Art Series. Calouste Gulbenkian Foundation, Lisbon. NOVEMBER 9, 2010.

## Research Programs

### ONGOING STAFF RESEARCH PROJECTS

**Jenifer Bosworth.** Appropriate construction materials and methods for use in exhibitions and collections storage.

**Ellen Chase.** Conservation and technical study of Asian ceramics, including the development of methods to define areas of restoration on painted ceramics.

**Louise Allison Cort.** Research on present-day village-based earthenware and stoneware production in mainland Southeast Asia (with Leedom Lefferts); historical ceramics in Southeast Asia; ceramics in southern Japan and Kyoto as a center of ceramic production, use, and distribution (two projects based on the Freer Gallery of Art collections); patronage of Japanese ceramics in the seventeenth century.

**Debra Diamond.** Indian painting; yoga in Indian art and culture.

**Janet Douglas.** Stone materials of Buddhist temple caves and sculpture; petrographic study of Khmer stone sculpture.

**Lee Glazer.** Art history and Whistler's "Story of the Beautiful": Cosmopolitan Aestheticism and the Freer Aesthetic; Whistler's watercolors (in collaboration with Emily Jacobson); Abbott Thayer: Art and Correspondence.

**Andrew Hare.** Innovations in the materials and methods of storage for East Asian paintings; history of the materials and styles of traditional East Asian mountings.

**Carol Huh.** Photography in contemporary China, Iran, and postwar Japan; the development of archaeological and aerial photography and its relationship to representations of the Middle East; preservation of time-based digital media art.

**Emily Jacobson.** Investigation into the materials and techniques of Whistler's watercolors; continuing studies on the techniques and materials of Persian and Indian paintings.

**Paul Jett.** Ancient metalworking technology in Asia, with an emphasis on Chinese silver, gold, and gilding, and Cambodian bronze sculpture.

**Blythe McCarthy.** Study of Asian and American art using scientific methods; analysis of Islamic Minai ware; analysis of pigments on ancient Iranian ceramics; development of methods to define areas of restoration on painted ceramics; study of the materials in Whistler's watercolors.

**Alex Nagel.** Study of polychromy and paint in the ancient Near East, related to material in museum collections; Ernst Herzfeld records and translations; antiquities from ancient Near East, Greece, and Egypt in Washington, DC; ancient Egyptian glass collections; collecting of ancient silver vessels; modern historiography of Sasanian studies in the US; ancient Near Eastern seals; ancient Yemen.

**Keith Wilson.** Neolithic jades, especially those produced by the Liangzhu culture; early Bronze Age finds, especially bronze ritual vessels and other mortuary remains associated with the late Shang capital at Anyang; influence of Sogdian traders and craftsmen on Chinese aesthetics in the late Six Dynasties, Sui, and early Tang periods; Buddhist stone sculpture, especially 6th- through 8th-century figures and fragments removed from Chinese cave shrines; history of museum permanent collection displays of Chinese art; late Goryeo dynasty Korean Buddhist painting.

## Symposia

**Historians of Islamic Art Association Second Biennial Symposium: "Objects, Collections, and Cultures."** Co-sponsored by the Freer and Sackler Galleries; made possible through the generous support of the Bodri Foundation; Sheikha Hussah Sabah Salem al-Sabah; Iran Heritage Foundation; Aga Khan Program for Islamic Architecture, Harvard University; International Center of Medieval Art; and an anonymous donor. OCTOBER 21–23, 2010.

**Forbes Symposia on Scientific Research in the Field of Asian Art: Topics in Ancient Metallurgy.** Supported by the Edward W. Forbes Fund, bequest to the Freer Gallery was made by John Thacher in honor of his former colleague, Edward Waldo Forbes, a past director of the Fogg Art Museum at Harvard University and an early proponent of applying technical examination to the study of art. OCTOBER 28–29, 2010.

**Art and Material Culture of the Northern Qi Period.** Accompanying the exhibition *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*. Organized by Freer|Sackler. JUNE 3–5, 2011.

**Piety, Poetry, and Politics: Sufi Muslims in South Asia.** Presented by Johns Hopkins University SAIS, Library of Congress, and Freer|Sackler. APRIL 28–30, 2011.

## Workshops

**Louise Allison Cort.** Workshop for ceramic archaeologists on kiln site excavation methodology. Supported by funding from the Luce Foundation. Siem Reap, Cambodia. JUNE 13–14, 2011.

**Louise Allison Cort and Joyce White, Penn Museum.** International Workshop on Southeast Asian Ceramic Archaeology: Directions for Methodology and Collaboration. Supported by the Luce Foundation; University of Pennsylvania; US Embassies in Cambodia, Laos, and Thailand; and Distant Horizons. Freer|Sackler, Washington, DC, and Penn Museum, Philadelphia. NOVEMBER 4–8, 2010.

**Lee Glazer.** Workshop of the Lunder Consortium for Whistler Studies. Freer|Sackler, Washington, DC. NOVEMBER 2, 2010.

**Keith Wilson.** Art and Material Culture of the Northern Qi Period. Freer Gallery of Art, Meyer Auditorium. JUNE 3–5, 2011.

## Other Events

On February 27, the Freer|Sackler hosted an Insights event on *Echoes of the Past* for the Chicago Society of the University of Chicago, attracting more than 100 guests. In addition to exhibition tours, the evening featured a panel discussion with Kathy Tsiang, curator of the Chicago presentation of the exhibition; Jason Salavon, artist and creator of the Digital Cave; and J. Keith Wilson, curator for the Smithsonian presentation of the exhibition. On April 27, four young curators from Kabul (Afghanistan), Mosul (Iraq), Amman (Jordan), and Sharjah (UAE) were given an intensive introduction to the Freer|Sackler's ancient Near Eastern art collections, as well as to museum organization and logistics. On May 1, guest speaker Deborah Klimburg-Salter (European Association for South Asian Archaeology and Art) spoke about her recent work in the Kabul Museum, Afghanistan. The events were coordinated by the Freer|Sackler curatorial staff.

## Design, Publications, and Website

The Design Department reconceived and re-envisioned two of the Chinese galleries in the Freer with the installation of *Ancient Chinese Jades and Bronzes*. The design included new casework and the restoration of the original terrazzo floors, complemented by superlative lighting that made both galleries glow. In addition, the Design Department created beautiful spaces for exhibitions that included *Shahnama: 1000 Years of the Persian Book of Kings*, a look at folios from one of the greatest masterpieces of world literature by the eminent poet Firdawsi. *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, an exhibition organized by the Smart Museum of Art, the University of Chicago, and the Arthur M. Sackler Gallery, combined majestic sixth-century Chinese Buddhist sculpture with 3D imaging technology. The designers met the challenges of working with monumental artworks as well as creating a digital, immersive recreation of one of the largest stone temples. Touch screens and research kiosks were cleverly integrated into the exhibition. The black-and-white photographs in *Power|Play: China's Empress Dowager* were taken from thirty-six original glass plate negatives in the Freer|Sackler Archives. Shown in exquisitely lit rooms, the exhibition illustrated the role of photography in shaping the empress's image. In a neighboring gallery, *Family Matters: Portraits from the Qing Court* showed sixteen paintings, often life-size, of several generations of the Qing dynasty imperial family, in the age just before photography became synonymous with portraiture.

The Publications Department produced award-winning exhibition catalogues, interpretive materials, and ephemera, as well as the annual magazine *Asiatica*. The catalogue *Shipwrecked: Tang Treasures and Monsoon Winds* describes the adventures of a ninth-century ship based on research from its newly found cargo, and illuminates an important—and ongoing—aspect of maritime archaeology. *Gods of Angkor: Bronzes from the National Museum of Cambodia* won first prize in the exhibition catalogue category at the 2011 American Association of Museums Publications Design Competition, while posters for the exhibition *In the Realm of the Buddha* won honorable mention. *Asiatica* received first prize in the annual reports category from the Art Directors Club of Metropolitan Washington, as well as two awards from the PGAMA (Printing and Graphics Association Mid-Atlantic) Excellence in Print Awards, including “Best in Show” and “Best Use of Photography.” The invitation package for the Dancing Dragon, Roaring Tiger benefit gala also received acknowledgment from PGAMA. In addition, the Publications Department continued to produce program notes for the Bill and Mary Meyer Concert Series, volumes 39 and 40 of *Ars Orientalis*, and educational materials.

Creating a robust experience for virtual visitors, the web team continued to engage viewers with its Explore and Learn interactive features. These included deeper explorations of the exhibitions *Waves at Matsushima* and *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, as well as an in-depth look at the tenth-century Shiva Nataraja (Lord of the Dance), the exquisite Chola bronze in the Freer collection, and the Qing dynasty scroll *Mountain and Rivers Without End* as interpreted by eminent poet Gary Snyder. The Freer was one of the pilot museums in Google Art Project, offering more than one hundred works of art in high definition. The web team worked closely with the Education Department to prepare seven podcasts of concerts that were presented in the Meyer Auditorium. Beginning in May 2011, museum visitors were able to engage with two important objects in our collection using the Microsoft Surface Table: *A Breath of Spring*, a fourteenth-century handscroll, and folios from the *Haft Awrang* (Seven Thrones) by the fifteenth-century poet Jami. The table enabled visitors to view both the scroll and the manuscript from end-to-end and cover-to-cover.

### FJS Publications:

**Shipwrecked: Tang Treasures and Monsoon Winds.** Edited by Regina Krahl, John Guy, and Julian Raby. Washington, DC: Arthur M. Sackler Gallery, Smithsonian Institution, 2010.

**Ideals of Beauty: Asian and American Art in the Freer and Sackler Galleries.** New York: Thames and Hudson, 2010.

**Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan.** Edited by Katherine R. Tsiang and Richard A. Born. Chicago: University of Chicago Press, 2010.

**The Antiquity of Nepalese Wood Carving: A Reassessment.** Seattle and London: University of Washington Press in association with the Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, 2010.

**Ars Orientalis 38: Theorizing Cross-Cultural Interaction among the Ancient and Early Medieval Mediterranean, Near East and Asia.** Washington, DC: Smithsonian Institution, 2010.

**Ars Orientalis 39: Globalizing Cultures: Art and Mobility in the Eighteenth Century.** Washington, DC: Smithsonian Institution, 2010.

**Ars Orientalis 40.** Washington, DC: Smithsonian Institution, 2011.

### Publications by Members of the Staff

**Louise Allison Cort.** “Creating Chigusa.” *Impressions* 32 (2011): 134–43.

\_\_\_\_\_. “Harry Packard’s Japanese Pots.” *Impressions* 32 (2011): 115–27.

**Louise Allison Cort with Alice and Halsey North.** “A Conversation with Fukami Sueharu.” *Fukami: Purity of Form*. Edited by Andreas Marks. Hanford, CA: The Clark Center for Japanese Art and Culture, 2011: 40–51.

**Janet G. Douglas.** “Reconsidering the Configuration of a Jade and Gold Assemblage from Jincun: A Technical Study.” *Arts of Asia* 41:6 (2011): 117–21.

**Lee Glazer.** Entries on William MacGregor Paxton, *The Housemaid*; Edmund Tarbell, *Josephine and Mercie*; and Abbott Handerson Thayer, *Mount Monadnock. Corcoran Gallery of Art: American Paintings to 1945*. Edited by Sarah Cash. New York: Hudson Hills in association with the Corcoran Gallery of Art, 2011.

**Andrew Hare.** "Best Practices for Display and Care of Western Two-Dimensional Objects and East Asian Scrolls and Screens." American Association of Museums, 2011. learningtime-sevents.org

**Andrew Hare, Courtney Shimoda, Jiro Ueda, Regina Belard, and Grace Jan.** "Safe Handling Practice for Chinese and Japanese Scrolls and Screens." 2010. asia.si.edu/research/dcsr/safeHandlingDemo.asp

**Andrew Hare and Yumi Shintani.** "Making East Asian Scroll Boxes." 2011. asia.si.edu/research/dcsr/eapcs.asp

**Emily Jacobson.** "Sharing Expertise." *Saving Haiti's Heritage: Cultural Recovery after the Earthquake*. By Richard Kurin. Washington, DC: Smithsonian Institution, 2011: 174.

**Paul Jett and Jane Norman.** "Conserving Iron Sculpture." *Saving Haiti's Heritage: Cultural Recovery after the Earthquake*. Washington, DC: Smithsonian Institution, 2011: 190–91.

**Blythe McCarthy.** "The Tradition of Science and Paintings Conservation at the Freer Gallery of Art." *33rd International Symposium on the Conservation and Restoration of Cultural Property—Restoration of Japanese Paintings—Advanced Technology and Traditional Techniques*. Tokyo: National Research Institute for Cultural Properties, 2011: 171–86.

**Blythe McCarthy, Raina Chao, and Gail Yano.** "Non-destructive Investigation of Raku Ceramic Glazes." *Glass and Ceramics Conservation 2010: Interim Meeting of the ICOM-CC Working Group, October 3–6, 2010, Corning, New York, USA*. Edited by Hannelore Roemich. New York: Corning Museum of Glass, 2010: 145–55.

**Blythe McCarthy, K. Koss, and E.S. Chase.** "Examination of Ceramic Vessels from the Ban Chiang Culture in the Collection of the Arthur M. Sackler Gallery." *Preprints of the ICOM-CC 16th Triennial Conference, Lisbon, 19–23 September, 2011*. International Council of Museums (ICOM), 2011. CD-ROM.

**Blythe McCarthy et al.** "An Evaluation of Inter-Laboratory Reproducibility for Quantitative XRF of Historic Copper Alloys." *Metal 2010, Proceedings of the Interim Meeting of the ICOM-CC Metal Working Group*. 2010.

**Nancy Micklewright.** "Harem/House/Set: Domestic Interiors in Photography from the Late Ottoman World." *Harem Histories: Envisioning Places and Spaces*. Edited by Marilyn Booth. Durham and London: Duke University Press, 2010: 239–60.

\_\_\_\_\_. "Orientalism and Photography." *The Poetics and Politics of Place: Ottoman Istanbul and British Orientalism*. Edited by Zeynep Inankur, Reina Lewis, and Mary Roberts. Istanbul: Pera Museum Publications, 2011: 99–114.

**Alexander Nagel.** "Bleu et or: couleurs de Grand roi [Blue and Gold: The Colors of the Great King]." *Pour la Science* (AUGUST 2011): 32–37.

\_\_\_\_\_. "Encountering the World of Aphrodite on the Western Greek Mainland." *Aphrodite Revealed*. Edited by A. Smith and S. Pickup. Leiden: Brill, 2010: 235–50.

**Alexander Nagel and H. Rabsaz.** "Colouring the Dead: New Investigations on the History and the Polychrome Appearance of the Tomb of Darius I at Naqsh-e Rostam, Fars." *Proceedings from the Conference Death, Burial and the Transition to the Afterlife in Arabia and Adjacent Regions in the British Museum, London*. Edited by L. Weeks. Walnut Creek: Left Coast, 2010: 303–12.

**Yue Shu.** "Preliminary Remarks on North-American Chinese Art-History: Comparative Methodology, Pragmatism, and the Seeds of Doubt (Bei Mei Zhongguo yi shu shi yan jiu chu tan: bi jiao fang fa lun, shi yan zhu yi ji qi zhi yi jing shen zhi meng ya) (北美中国艺术史研究初探: 比较方法论、实验主义及其质疑精神之萌芽)." *Bei Mei Zhongguo xue: yan jiu gai shu yu wen xian zi yuan* (*Chinese Studies in North America: Research and Resources*) (北美中国学: 研究概述与文献资源). Edited by Haihui Zhang et al. Beijing: Zhonghua shu ju, 2010: 543–56.

**Yue Shu and Zou Xiuying.** *English-Chinese/Chinese English Glossary of Library and Information Science* (*Ying Han-Han Ying tu shu guan shi yong he xin ci hui*) (英汉-汉英图书馆使用核心词汇). Beijing: Guo jia tu shu guan chu ban she, 2010.

**Tom Vick.** "Washington, Pusan, Rotterdam, Udine and Back: Programming East Asian Films for American Audiences." *Film Festival Yearbook 3: Film Festivals and East Asia*. St. Andrews Film Studies, 2011.

**Daisy Yiyou Wang.** "C. T. Loo and the Chinese Art Collection at the Freer, 1915–1951." *Arts of Asia* (SEPTEMBER–OCTOBER 2011): 104–16.

**J. Keith Wilson.** "Chinese Art Now at the Freer and Sackler." *Arts of Asia* 41:5 (SEPTEMBER–OCTOBER 2011): 100–103.

\_\_\_\_\_. "Then and Now: Displaying Chinese Art at the Freer Gallery." *Arts of Asia* 41:5 (SEPTEMBER–OCTOBER 2011): 135–47.

**J. Keith Wilson and Daisy Yiyou Wang.** "The Early-Twentieth-Century 'Discovery' of the Xiangtangshan Caves." Yiyou Wang. *Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*. Edited by Katherine R. Tsiang and Richard A. Born. Chicago: University of Chicago Press, 2010: 104–29.

**J. Keith Wilson and Michael Flecker.** "Dating the Belitung Shipwreck." *Shipwrecked: Tang Treasures and Monsoon Winds*. Edited by Regina Krahl, John Guy, and Julian Raby. Washington, DC: Arthur M. Sackler Gallery, Smithsonian Institution, 2010: 35–37.

#### Research Associate Publications:

**Elisabeth W. FitzHugh, Marco Leona, and Nobuko Shibayama.** "Pigments in a Paint Box Belonging to Whistler in the Library of Congress." *Studies in Conservation* 56:2 (2011), 115–24.



## Archives

### Management

Progress continued on scanning and cataloguing extensive portions of the Ernst Herzfeld papers. To date, nearly 7,000 records have been made available to researchers via the Smithsonian's Collections website, and we have seen a dramatic increase in Google search traffic.

Herzfeld's 3,800 original glass plate negatives were digitized and will be linked to online records, making the Herzfeld collection one of the most extensive archaeological research collections on the internet. Archivist Rachael Woody oversaw the development of informational web pages and videos. In addition, the three-dimensional scanning project that Woody initiated the previous year was completed, providing a model for the application of emerging technologies to display archival collections in new ways to new audiences.

### Acquisitions

Significant acquisitions to the Archives in FY 2010 include:

#### Three Portraits of Royal Nepalese Women

These hand-painted photographic portraits are of the daughters of the Rana of Nepal and the Prime Minister (1931–43) Juddah Samshar Janga Badahar Rana. The photos are said to date from the 1910s to 1920s. (HAND-PAINTED GELATIN SILVER PRINTS; PURCHASE)

#### Photography Album of Iraq

"Camera Studies in Iraq" is a snakeskin-bound photo album from the 1920s. The album features 73 rare photomechanical reproductions of landscapes, mosque architecture, family portraits, street scenes, and bazaar snapshots. (PURCHASE)

#### Album of Photographs by Antoin Sevruguin

This early album features 99 mounted albumen prints by noted photographer of Iran's Qajar period Antoin Sevruguin (late 1830s–1933). Sixty-two extremely well-preserved albumen prints were found sandwiched between the front and back covers of the album. (PURCHASE)

### Research

Brinda Kumar of Cornell University joined the growing number of scholars researching Charles Lang Freer's pioneering collections practices by exploring his acquisitions of South Asian art. Scholars Ying-chen Peng of the University of California, Los Angeles; Liana Chen of George Washington University; and Yuhang Li of University of Chicago visited the Archives to study the Empress Dowager photographic materials. They presented some of their material in a panel presentation at the Association of Asian Studies conference in Honolulu, and made substantive contributions to the exhibition *Power|Play*, which opened in September 2011.

## Library Services

### Activities

The library was awarded \$10,000 from the Smithsonian Scholarly Studies Program to organize a one-week workshop on Chinese rare books for Chinese studies librarians in North America. Led by two Chinese book scholars, one from Shandong Library, China, and the other from Princeton University, "Workshop of Chinese Rare Books" was held on July 11–15, 2011. The workshop, attended by nineteen librarians, covered cataloguing, preservation, Chinese publishing history, hands-on practice using the library collection, and other issues related to the study of Chinese rare materials. These discussions were supplemented by related talks for a general audience.

On October 3–7, 2011, the library hosted the workshop "The Art of the Book in Edo and Meiji Japan, 1615–1912" as part of the University of Virginia's Rare Book School program. Dr. Ellis Tinios, honorary lecturer at the University of Leeds, research associate at University of London, and special assistant at the British Museum, taught the workshop, which was attended by eight people. His presentation included some of the library's rare Japanese books, as well as books from the Pulverer collection.

On the Freer|Sackler Friends Day (SEPTEMBER 17, 2011), Yue Shu led a presentation titled "Rare Chinese Books in the Freer|Sackler Library." She gave four attendees a brief history of Chinese books and the library's Chinese rare book collection.

The library started online, in-house circulation in November.

### Significant Acquisitions

Thanks to the generous support of the Ellen Weedon Foundation, the library was able to purchase two important titles on Japonism in France: ジャポニスム期の美術評論家、美術商およびコレクター *Japonisumu-ki no bijutsu hyoroka, bijutsush oyobi korekut* [Art critics, dealers and collectors in the time of Japonism], 2 vols. Edition Synapse, 2009.

フランス人コレクターの日本美術品売立目録 *Furansujin koreku no Nihon bijutsuhin uritate mokuroku* [Japanese art auction catalogues of French collectors], Edition Synapse, 2011.

France was the center of Japonism from the nineteenth to early twentieth century. These reprint publications include works by prominent French critics, art collectors, and art dealers as well as their auction catalogues, offering crucial primary sources for the study of how certain art was evaluated and accepted by Western society. They also provide vital information on Japanese art that migrated to the West and the roles of art dealers and collectors.

Another significant acquisition was 林忠正コレクション *Hayashi Tadamasa korekushon* [Collection Hayashi], published by ゆまに書房 in 2000. This five-volume set comprises reprinted auction catalogues of prominent art dealer Tadamas Hayashi, who brought the Japanese art boom to Europe and contributed to the European Japonism movement. Freer purchased some objects from Hayashi and the library has other works related to him, including his correspondences, unpublished documents, and biography. This title is an ideal addition to complete our research resources on this important dealer. The purchase was made possible by a donation from Metropolitan Center for Far Eastern Art, Kyoto, Japan.

#### ACQUISITIONS:

Purchased:	617 volumes
Received as gifts:	670 volumes
Japan Art Catalogs Project gift:	480 volumes

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Total:	1767 volumes
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 Gorky Cruz  
 Emma Forster  
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 Logan A. Goulett

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