

FREER GALLERY OF ART AND ARTHUR M. SACKLER GALLERY
The National Museums of Asian Art

ADVANCE EXHIBITION SCHEDULE 2009-2011

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Freer Gallery of Art and Arthur M. Sackler Gallery

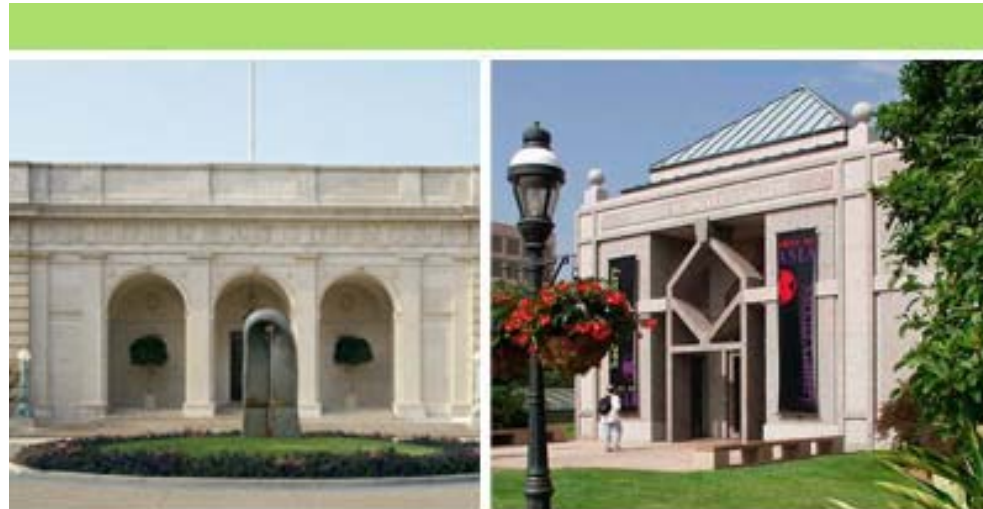
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Smithsonian
Freer Gallery of Art and Arthur M. Sackler Gallery

Featured Exhibitions

ARTHUR M. SACKLER GALLERY

Moving Perspectives: Yeondoo Jung

November 21, 2009-March 14, 2010

FREER GALLERY OF ART

Texture of Night: James McNeill Whistler

June 6, 2009–June 2010

Children at Play in Chinese Painting

November 18, 2009-May 23, 2010

Cornucopia: Ceramics from Southern Japan

December 19, 2009 –January 9, 2011

ARTHUR M. SACKLER GALLERY

On View



Moving Perspectives: Yeondoo Jung: November 21, 2009-March 14, 2010

Through photography and video, Yeondoo Jung (b. 1969, Jinju, Korea) invites the viewer into the dreams and memories of others. This exhibition features two new video works, including a multi-screen installation, in which anonymous strangers are filmed recalling moments in their lives. As stories of past loves, youthful ambitions, hardship, or lifelong secrets are shared, a team of stagehands reconstructs the settings for these memories. By orchestrating clever set recreations and filming the process from beginning to end, or manipulating camera angles and lighting effects in long outdoor sequences, Jung emphasizes the artifice of the scene unfurling before the viewer's eyes. Ultimately, these videos suggest that reality, filtered through nostalgia and the passage of time, exists somewhere between truth and imagination.

ARTHUR M. SACKLER GALLERY

On View (continued)

Taking Shape: Ceramics in Southeast Asia: Through 2010

Approximately 200 diverse and visually striking ceramic vessels from Southeast Asia going on view April 1, 2007 will remain on display for three years. These clay pots and jars, made permanent by firing in bonfires or kilns, form the most enduring record of human activities, interactions and ideas about form and decoration in mainland Southeast Asia. Given to the Sackler between 1996 and 2005 by brothers Osborne and Victor Hauge and their wives Gratia and Takako, these remarkable objects provide the focus for a detailed narrative of the migration of pots from their makers to their users.

CONTINUING INDEFINITELY AT THE ARTHUR M. SACKLER GALLERY

The Arts of China

A variety of materials, techniques, and motifs, which span almost six thousand years, are explored in this exhibition of 228 objects highlighting the Sackler Gallery's permanent holdings of Chinese art. The exhibition features jades and bronzes, Buddhist sculpture and wall paintings, glass, lacquer ware, furniture, and paintings from the Neolithic period to the 20th century.

Contemporary Japanese Porcelain

Twentieth-century Japanese artists give fresh interpretations to the time-honored art of porcelain in this selection of works from the Sackler Gallery's collection. The distinctive decorations, which range from natural motifs to more abstract designs, are created using iron and cobalt pigments and platinum, gold, and silver enamels.

Sculpture of South and Southeast Asia

A group of Hindu stone, bronze, brass, and terra-cotta sculptures from South India dating from the 8th through the 14th century.

ARTHUR M. SACKLER GALLERY

Future Exhibitions



In the Realm of the Buddha:

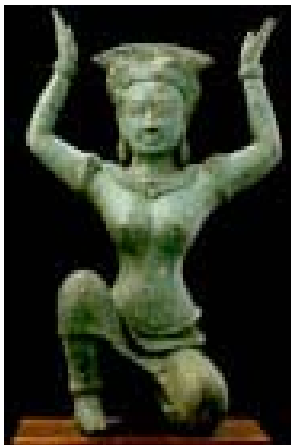
Lama, Patron, Artist: The Great Situ Panchen
The Tibetan Shrine from the Alice S. Kandell Collection

March 13- July 18, 2010

Media Preview: Thursday, March 11, 2010. 10 AM

Lama, Patron, Artist: The Great Situ Panchen—In studying the sacred arts of Tibetan Buddhism, we seldom know who the artist was, let alone his life story. Through new scholarship and recently discovered paintings, this exhibition brings an extraordinary Tibetan artist into focus. Situ Panchen (1700-1774) was not only a renowned painter and designer of paintings, but also a revered scholar, teacher and the founder of Palpung monastery. By bringing together thangkas painted and designed by Situ, sculptures of his chosen deity Tara, and Chinese works from the Freer Gallery of Art collection, this exhibition reveals not only Situ Panchen's genius and enduring influence, but also his engagement with transnational Buddhist culture. The exhibition, organized by the Rubin Museum of Art, is a featured exhibition of the Sackler's "Asia in America" program, which showcases the holdings of important American institutional collections of Asian art at the Arthur M. Sackler Gallery.

The Tibetan Shrine from the Alice S. Kandell Collection—This extraordinary Tibetan Buddhist shrine room is on public display for the first time. Acknowledged by practicing Buddhists as a sacred space, this shrine room contains hundreds of superb works of Buddhist art created between the twelfth and nineteenth centuries, including bronze sculptures, thangkas (scroll paintings), ritual objects, textile banners, and painted furniture.



Gods of Angkor: Bronzes from the National Museum of Cambodia: May 15, 2010–January 23, 2011

Media Preview: Wednesday, May 12, 2010. 10 AM

The fascinating story of bronze sculpture and casting in Cambodia is revealed through thirty-six exceptional works. Magnificent examples dating from the prehistoric period to the post-Angkorian period, (3rd century BCE to 16th century CE) present the origins, uses, and techniques of bronze casting, and the development of a distinctly Cambodian style. This exhibition is the result of an ongoing partnership between the Freer and Sackler Galleries and the National Museum of Cambodia, as the museums worked together to establish a metals conservation laboratory at the museum, the first in Cambodia. Seven of the works on view, discovered in 2006, are among the first bronzes conserved in the lab by the staff of the National Museum. *Gods of Angkor* travels to the Getty Center of the J. Paul Getty Museum in Los Angeles in early 2011.

ARTHUR M. SACKLER GALLERY

Future Exhibitions



Fiona Tan: Rise and Fall: September 25, 2010- January 16, 2011

Media Preview: Wednesday, September 22, 2010. 10 AM

This is the first major exhibition of this acclaimed artist's work to be shown in the United States. Tan's photographs and video installations deftly meld the past and the present in profoundly evocative works that explore the power of images in constructing memories and histories. Whether drawing on old photographs, seventeenth-century Dutch painting, or Nineteenth century Orientalist architecture, her conceptual and aesthetic approach adds a compelling dimension to understanding Asian art and culture in the world today.

This exhibition is organized by the Vancouver Art Gallery.



Perspectives: Hai Bo: March 27-February 27, 2011

The speed and scale of change in contemporary China has been registered by a number of artists exploring the country's cities and industrial remnants. In stark contrast, Hai Bo (born 1962, Changchun, China) looks to the desolate plains of northeastern China. Trained as a painter, Hai Bo took up photography in the 1980s as he became captivated by the camera's ability to stop time and evoke memories. For over two decades, he has been returning to his hometown in Jilin Province to capture the people and places of his youth, creating deeply moving portraits of resilience amidst the growing isolation of rural China. Featuring five stunning, large scale photographs from his *Northern Series*, this exhibition offers moments to enter the vast panoramas of the artist's childhood memories, observe the subtle changes of nature across seasons, and encounter the gentle transience of life.

FREER GALLERY OF ART

On View



The Texture of Night: James McNeill Whistler: Through June 6, 2010

“The Texture of Night: James McNeill Whistler” features 15 Nocturnes, the term the artist used to describe the moonlit landscapes that were his main focus throughout the 1870s. Over the course of that decade he produced more than thirty oil paintings with this theme, and their evocative, nearly abstract depictions of urban darkness became his signature contribution to nineteenth-century art. Whistler subsequently expanded his exploration of night in London, Venice, and Amsterdam through the use of lithography, watercolor, and above all, etching to document and transform the texture of night. These small scale works on paper, which range in date from 1871 to 1889, are the main focus of this exhibition, which also includes one oil, “Nocturne: Cremorne Gardens, No. 3.” More of Whistler’s oil Nocturnes are on view in “Freer & Whistler: Points of Contact,” in Gallery 10



Children at Play in Chinese Painting: November 14, 2009-May 23, 2010

Children at play in fragrant gardens or at work in lush fields have been a recurring theme in Chinese art over the past two millennia. Objects and paintings dating from the first through the twentieth century, complemented by ceramics and ivory carvings, depict children playing in urban and rural settings. Relationships among family members, from infants in mothers’ arms to siblings splashing in a tub of water, are explored through various media. Common childhood delights of catching butterflies and skipping rope are juxtaposed with lively images of boys herding oxen and romping in fields, all lovingly depicted in engaging scenes throughout the centuries.



Cornucopia: Ceramics from Southern Japan: December 19, 2009 –January 9, 2011

In Japan, around the year 1600, a heightened fascination with the design and uses of ceramics combined with new access to advanced technology launched an era of extraordinarily diverse and accomplished ceramic production. Southern Japan—the island of Kyushu—was the center for this efflorescence, which included both stoneware coated in muted glazes and porcelain ornamented with cobalt blue or multicolored enamels. Hundreds of kilns produced vessels for the domestic market (with a focus on utensils for dining and for the tea ceremony) and also for export to Europe and Southeast Asia. This exhibition illuminates the engaging variety of local styles of glazing and decoration invented by Kyushu potters over three centuries.

FREER GALLERY OF ART

On View (continued)

CONTINUING INDEFINITELY AT THE FREER GALLERY OF ART

Freer & Whistler: Points of Contact

The juxtaposition of Asian and American art at the Freer Gallery is due largely to the influence of the expatriate American artist James McNeill Whistler (1834–1903), who played an important role in the aesthetic education of Charles Lang Freer (1854–1919), the Detroit industrialist and founder of the Freer Gallery of Art. This two-room exhibition of some 23 oil paintings represents a choice selection of the more than 1,300 paintings, prints, and drawings by Whistler in the Freer Gallery of Art. The works on view were chosen to exemplify both Freer's philosophy of collecting and Whistler's own self-conscious synthesis of western and Asian artistic traditions. Highlights include a sequence of views of the Thames from Whistler's Chelsea residence; an ensemble of Nocturnes (Whistler's term for his paintings of the moonlit urban landscape), and a pair of full-length portraits, including the magnificent "Arrangement in Black: Portrait of F.R. Leyland," which depicts the patron of the renowned Peacock Room, now permanently on view in the Freer Gallery, adjacent to this exhibition.

Surface Beauty: American Art and Freer's Aesthetic Vision

When Charles Lang Freer (1854–1919), the Detroit industrialist and founder of the Freer Gallery of Art, began to collect contemporary American paintings in the early 1890s, he concentrated on a small group of artists—most notably Thomas Dewing (1851–1938) and Dwight Tryon (1849–1925)—whose interest in surface beauty resonated with the work of James McNeill Whistler (1834–1903), the expatriate American whose work had already attracted Freer's interest. By the turn of the century, Freer's focus would shift to Asia, but his interest in tonal, textured surfaces remained constant, allowing him to establish "points of contact" between his Asian and American collections. This one-room exhibition brings together a group of decorative paintings by Dewing and Tryon, together with a selection of ceramics from the Detroit Pewabic Pottery, to highlight the importance of "surface beauty" to Freer's aesthetic philosophy.

Arts of the Indian Subcontinent and the Himalayas

"I am over my head in love with India!" said Charles Lang Freer, founder of the Smithsonian's Freer Gallery of Art, in an 1894 letter he wrote home from his first trip to the subcontinent. Now, visitors to the gallery will be able to share in Mr. Freer's enthusiasm in a long-term installation, showcasing the extraordinary range of South Asian and Himalayan art in the collection—considered to be among the most important in the world.

Increasing by half the space previously devoted to this region and expanding the scope of works on view, the exhibition includes sublimely beautiful Buddhist, Jain, Hindu and Islamic objects, as well as masterpieces of Mughal and Rajput paintings and lavishly decorated court arts and daggers made for the Mughal emperors.

Divided into several sections, the Buddhist art charts the emergence of the Buddha image in India and its transmission throughout Asia and includes fine Buddhist images from Nepal, Tibet, Southeast Asia and China.

Several Rajput paintings on the theme of love, which demonstrate the bold colors and rhythmic compositions of the Hindu courts, are also on view. Exquisitely crafted, imposing late 19th to early 20th century examples of gold jewelry complete the exhibition.

FREER GALLERY OF ART

On View (continued)

Black & White: Chinese Ceramics from the 10th-14th Centuries

This exhibition showcases the remarkably rich variety of glossy black-glazed wares and brilliant white porcelain, as well as eye-catching combinations of both colors on single vessels, created during the Song (960-1279) and Yuan (1279-1368) dynasties. These beautiful objects—produced as the result of important developments in Chinese ceramic technology—elicited lyrical commentary by contemporary users, who compared the streaked dark glazes to "hare's fur" and likened the bluish-white "qingbai" ware to "icy jade." Most of the 43 objects on view are tablewares, wine jars, and vases and range from extremely handsome everyday goods to examples fit for an emperor. Drawing on the strengths of the Freer Gallery collection (notably its Ding, Cizhou, Jian, and Jizhou wares), this exhibition presents the aesthetic, social, and technical dimensions of these ceramic achievements by highlighting their variety of color and effect. In some of the most striking works, the color of the clay or texture of the glaze itself is the focal point of the otherwise undecorated object. Others feature modes of decoration that emerged to suit the colors and materials including black-on-black painting, black-on-white painting, incisions through the glaze or into the body, and mold-impression.

The Religious Art of Japan

Important works from the Freer's collection of Japanese religious art will be exhibited in several thematic rotations over a period of two years. Buddhist iconography was first introduced to Japan from the Asian mainland in the 6th century and the complex belief systems and sacred cosmologies of diverse Buddhist sects have since continued to influence Japanese art. The massive infusion of Buddhism into the Japanese culture at first overwhelmed the local Shinto animistic belief systems that initially had no substantive program of visual representation. Later Buddhism would absorb, accommodate and suggest imagery for Japanese Shinto deities, as it had for so many other local belief systems in Asia. Internationally noted works of Buddhist sculpture on view will include delightfully animated representations of the Guardians of the Four Directions and a serenely poised image of a bodhisattva, all firmly attributed to the realistic Kei school of sculptors. Paintings will include complex, geometric mandala forms, imagined visions of heavenly beings and the austere ink-monochrome visual meditations of Zen masters. In addition to representations of iconography from the dominant Buddhist sects—Pure Land, Esoteric and Zen—Shinto sculpture and paintings will also be on view.

Ancient Near Eastern Art

Text to come

The Peacock Room (permanent)

The Peacock Room was once the dining room in the London home of Frederick R. Leyland, a wealthy shipowner from Liverpool, England. Leyland commissioned the American-born artist James McNeill Whistler (1834–1903) to paint the dining room. Between 1876 and 1877, Whistler brightened the room with golden peacocks, painting every inch of the ceiling and walls to create an elegant setting in which Leyland could display his blue-and-white porcelain as well as Whistler's painting, "The Princess from the Land of Porcelain." Purchased by Charles Lang Freer (1854–1919) in 1904 and installed in the Freer Gallery of Art after his death, the Peacock Room is on permanent display.

FREER GALLERY OF ART

On View (continued)

Ancient Chinese Pottery and Bronze

Clay, jade, and bronze are the dominant materials used in the art of ancient China from around 4000 B.C.E. to the early centuries C.E. Of these, clay and bronze appear to have been closely linked in their developments. Both materials were used to make pots and containers in a variety of shapes, the best of which were buried with their owners as status symbols or signs of wealth. Both required an intimate knowledge of the materials and expert handling to create the finished product. The selection of ceramic and bronze vessels on view begins at the important juncture between the end of the Neolithic pottery tradition and the emergence of the metalworking tradition (around 2000 B.C.E.), and stops at the end of the Bronze Age and the rise of glazed stoneware (around 200 C.E.). The exhibition shows the complex, changing relationship between two of China's oldest artistic traditions.

Arts of the Islamic World

The arts of the Islamic world flourished in a vast geographic area extending from Morocco and Spain to the islands of Southeast Asia. Although distinct in their cultural, artistic, ethnic, and linguistic identities, the people of this region have shared one predominant faith, Islam. The works on view here represent the three principal media for artistic expression in the Islamic world: architecture (both religious and secular), the arts of the book (calligraphy, illustration, illumination, and bookbinding), and the arts of the object (ceramics, metalwork, glass, woodwork, textiles, and ivory). The works date from the 9th to the 17th century. On view are brass bowls and candlesticks, folios from the Koran, earthenware and ceramics, and paintings representing the traditions of Iran, Iraq, Syria, Egypt, and other parts of North Africa, Turkey, Afghanistan, and Uzbekistan.

Buddhist Art

Buddhism, a religion that originated in India during the sixth century B.C.E., spread eastward across much of Asia during the next thousand years. While its followers are now established worldwide, Buddhism continues to have an especially strong religious and cultural presence throughout the Asian continent. Each of the civilizations that has embraced Buddhism has given a local and distinctive interpretation and sensibility to the representation of the Buddha as well as to the other images and symbols characteristic of Buddhist art.

Small Glass Vessels and Sculpture Collected by Charles Lang Freer

During his three trips to Egypt between 1906 and 1909, gallery founder Charles Lang Freer purchased a number of ancient Egyptian sculptures of wood, stone, and bronze, as well as amulets, beads, inlays, vessels, and other objects made of glass and glazed materials. Freer was deeply attracted to the rich blue and green colors of Egyptian glass and glazes and their often luminous appearance. This exhibition highlights Freer's little-known Egyptian collection and his thoughts on Egyptian art.

Korean Ceramics

Ceramics have always been an integral part of Korean culture and an important vehicle of the Korean aesthetic. This gallery presents Korean ceramics made between 200 and 1900, ranging from tableware and Buddhist cinerary urns made for courtiers to bowls, bottles and storage jars used by peasants.

Japanese Screens

The nearly two hundred screens held by the Freer Gallery constitute one of the most important collections of its type in the world. Ranging in date from the fifteenth to the nineteenth century, the screens represent the major thematic and stylistic examples of this popular format.

Traveling Exhibitions

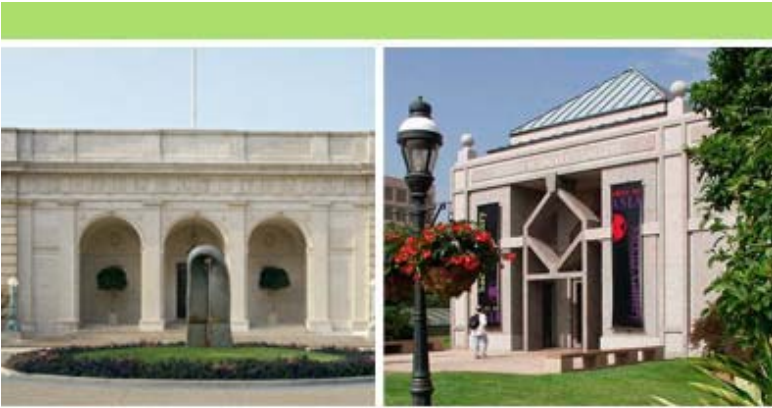
Garden and Cosmos: The Royal Paintings of Jodhpur

- Art Gallery of New South Wales, Sydney Australia: Oct. 29, 2009 – Jan. 26, 2010
- National Museum of India in New Delhi: Spring 2010

This groundbreaking exhibition of newly discovered Indian paintings from the royal court collection of Marwar-Jodhpur (in the modern state of Rajasthan) has three sections devoted to the garden and cosmos leitmotifs, with an introductory gallery about the kingdom of Marwar-Jodhpur and the origins of its court painting traditions in the 17th century. Produced for the private enjoyment of the Marwar Jodhpur maharajas, virtually none of the 60 works on view in "Garden and Cosmos" have ever been published or seen by scholars since their creation centuries ago. Strikingly innovative in their large scale, subject matter, and styles, they reveal both the conceptual sophistication of the royal atelier and the kingdom's engagement with the changing political landscapes of early modern India.

Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan

- The Smart Museum, University of Chicago: September 30, 2010-January 23, 2011
- Arthur M. Sackler Gallery: February 26-July 31, 2011



Smithsonian
Freer Gallery of Art and Arthur M. Sackler Gallery

GENERAL INFORMATION:

The Freer Gallery of Art, located at 12th Street and Independence Avenue S.W., and the adjacent Arthur M. Sackler Gallery, located at 1050 Independence Ave. S.W., are on the National Mall in Washington, D.C. Hours are 10 a.m. to 5:30 p.m. every day, except Dec. 25, and admission is free. The galleries are located near the Smithsonian Metrorail station on the Blue and Orange lines. For more information about the Freer and Sackler galleries and their exhibitions, programs and other events, the public is welcome to visit www.asia.si.edu. For general Smithsonian information, the public may call (202) 633-1000.

****NOTE TO EDITORS:** The following information is current as of **March 01, 2010; please discard all previous versions.** All listings are subject to change; dates and titles should be confirmed with the Office of Public Affairs and Marketing at 202-633-0271 or publicaffairsAsia@si.edu. For press releases and image and caption reports, visit www.asia.si.edu/press.