



FAAC

# CHRONICLE

SPRING 2022

## *From the President's desk*

**G**reetings! Spring weather is here with cherry blossoms blooming in Washington DC and Japan. In this newsletter, we invite you to embark on a journey into the rich cultural heritage of Japan to explore and understand some of the past and the present cultural traditions.

At the onset of spring, the allure of the Yoshino cherry tree blossoms across from magnificent Mount Fuji is a visual feast for visitors to Japan. It is a time of the Hanami celebration for all to enjoy. The blossoms symbolize the transience of life, a major theme in Buddhist thought, and have inspired Japanese music, poetry, movies, and visual art. Undulating shapes of the trees and the snow-like effect of the falling blossoms can be viewed in several DIA paintings

It is a pleasure to stroll through Japanese gardens in the US, such as the one at Cranbrook in Bloomfield Hills, and at Golden Gate Park in San Francisco. The gardens have koi fish ponds reflecting the landscape, pagodas, waterfalls and ornamental bridges. Rocks are surrounded by raked gravel patterns, stone sculptures, and immaculately trimmed asymmetrical Bonsai vegetation. Peaceful "Zen" gardens are an oasis of tranquility to connect with nature and encourage introspection.

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*Hinamatsuri*, or Japanese Girls Day, has been celebrated at the DIA since 2016. There has been a brief hiatus due to the pandemic, but we look forward to resuming the festivities in March 2023! In past *Hinamatsuri* celebrations, we have been introduced to the Japanese tea ceremony, the art of Ikebana flower arranging, calligraphy, origami paper folding, and so much more. Interestingly, origami techniques have influenced researchers in architecture, medicine, robotics and other fields to solve design issues of fitting things into smaller spaces.

Today, Japan is a global society. This is evident in its commerce, architecture, fashion, art, pop music, and more. Globalization has also introduced the world to the art of Japanese woodblock prints, Mino ware and Seto ware pottery, Arita ware porcelain, Japanese textiles, shoji screens, and other types of Japanese art and material culture. Introduced to the US in the early 1900s, sushi and other kinds of Japanese cuisine have become increasingly popular. American versions such as the California roll have become take-out food as ubiquitous as pizza.

Whatever level of familiarity you may have with Japanese culture, the artistic heritage on display in the Japanese galleries is a source of enrichment, insight and understanding for all. Come and explore our Asian Galleries!

Anita Rajpal  
President, Friends of Asian Arts and Cultures



#### **ON THE COVER**

*Tiger*, 1781, attributed to Maruyama Okyo (Japanese, 1733–95). Two-panel folding screen, ink, colors, and gold on paper, 66 1/8 × 74 in. Detroit Institute of Arts 81.693.1, Founders Society Purchase, Abraham Borman Family Fund, Mr. and Mrs. Horace E. Dodge Memorial Fund, Mr. and Mrs. Walter Buhl Ford II Fund, General Endowment Fund, Josephine and Ernest Kanzler Fund, G. Albert Lyon Foundation Fund, Mary Martin Semmes Fund and Henry E. and Consuelo S. Wenger Foundation Fund.

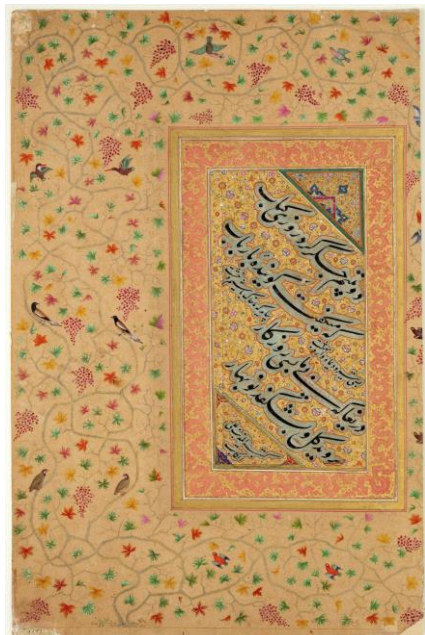
## ***Katherine Kasdorf - Curatorial Update***

**T**he Asian and Islamic galleries are among the most dynamic permanent-collection spaces of the DIA, with more than 40 light-sensitive paintings, manuscripts, and textiles displayed on three- to six-month rotations. This means that after a few months in the gallery, one work on paper or cloth will return to the safe darkness of storage, while another will be brought into the gallery to take its place. You can return to our galleries again and again, and see something different each time.

At the beginning of the year, we installed an exciting recent acquisition in the Islamic gallery. Acquired in 2019, our folio (page) from the imperial Mughal Late Shah Jahan Album (ca. 1650–58) is now on view

for the first time at the DIA. Once bound into an album that was made in northern India for the emperor Shah Jahan, patron of the Taj Mahal, both sides of the folio are intact—one side features a beautiful work of Persian calligraphy, and the other features a portrait of a courtier. The calligraphy side is currently on view. The lines—verses from the *Bustan* of Sa’di (Persian, ca. 1210–91)—were penned by

the renowned calligrapher Mir ‘Ali Haravi (Persian, active ca. 1505–45) more than 100 years before the album was compiled. In the 1650s, Mughal artists attached the calligraphy to a larger page and painted an intricate bird-and-grapevine design in the borders. Mughal viewers would have appreciated the calligraphy for both its visual and poetic beauty; they also would have delighted in the details of the painted border. You can enjoy this work through June 2022. In July, we will flip the folio over to display the portrait side, which will then be on view through the end of the year.



*Calligraphy Page from the Late Shah Jahan Album, 1650–58.* Borders by unknown artists, Mughal India. Calligraphy signed by Mir Ali Haravi (Persian, active in present-day Afghanistan and Uzbekistan, about 1505–45). Opaque watercolor, ink, and gold on paper, 15 3/16 × 9 7/8 in. Detroit Institute of Arts 2019.98.A, Museum Purchase, Robert H. Tannahill Foundation Fund.

In the Asian galleries, a new rotation of paintings and textiles was just installed in early March. In the Chinese gallery, you’ll see *Landscape with Fishing Boats* by Guo Xu (1456–1532), a new section of the handscroll *View from Keyin Pavilion on Baojie Mountain* by Wang Wen (1497–1576), and more. We’ve also added a new installation Qing-dynasty porcelain, which is not light-sensitive and will remain on view for the long-term. The three vessels, made in the 1700s–early 1800s, feature imperial dragon and phoenix imagery in colorful enamel.

In the Korean gallery, you’ll find a delightful *Chaekgeori* folding screen from the late 1800s–early 1900s, representing books and other scholars’ belongings alongside auspicious symbols. When you view this work, look for details such as a pair of glasses resting on a book and a painting-within-a-painting.

In the Japanese gallery, we’ve installed paintings that were last displayed in the exhibition *Samurai: Beyond the Sword*, in 2014. In *Portrait of Hojo Ujinaga*, Tosa Mitsuoki (1617–91) represented a member of the ruling elite in vivid detail. In *Dog Chasing Contest*, a folding-screen painting from the 1600s by a now-anonymous artist, members of multiple social classes gather to watch the action.

The Indian and Southeast Asian gallery features a new rotation of Indian paintings, including three from the *Ragamala*, a genre in which musical patterns are given visual form. In another part of the gallery, we’ve juxtaposed a rotation of three pages from a Jain *Kalpa Sutra* manuscript, produced in western India in 1641, with a contemporary sculpture by Manish Nai (Indian, born 1980). Gifted to the DIA by Molly Valade in 2019, the sculpture is made from a reused book, which Nai transformed into a work of art with beautifully rippling surfaces and subtle color gradations. Nai’s work does not have any connection with Jainism; rather, we’ve installed it with the *Kalpa Sutra* pages to prompt visitors to consider different ways that books can be art.

You can see the current rotation in the Asian galleries through October 2022. When you visit, I hope you will enjoy the new experiences they offer.

“... THE PRINTS CHOOSE WHOM THEY LOVE AND THERE IS THEN NO SALVATION BUT SURRENDER.”

Frank Lloyd Wright

## UKIYO-E AND THE FLOATING WORLD

David R. Weinberg, Ph.D.

FAAC Board Member / Art Collector

**U**kiyo-e is Japanese for “pictures of the floating world.” Portraying an idealized vision of urban enjoyments, *ukiyo-e* flourished in Japanese cities such as Edo (Tokyo) in the 17th and 18<sup>th</sup> centuries. These images represent the world of Kabuki theatres and their actors, tea houses, pleasure quarters, festivals, and other entertainments. The cultural efflorescence of Edo during this period was largely a result of peace under the 250-year Tokugawa shogunate and the rise of a prosperous merchant class.

Pictures of the floating world were produced as both woodblock prints and paintings. While only the wealthiest collectors could afford to buy paintings, woodblock prints were a popular art, accessible to people from a wider range of social classes. Artists of woodblock prints, such as Masanobu, Utamaro, Hokusai, Hiroshige, and Kuniyoshi, were busy illustrating this world for eager customers.

Creating a woodblock print is miraculous! I say this because the

process requires incredible precision.

An artist draws his or her conception on paper. A block-cutter places the paper, called *hanshita*, on a block of fine-grained wood, usually cherry, and carves the design using various knives and chisels.

A printer lays a piece of prepared mulberry paper over the incised wood, transfers the image with a baren, brushes on colorants with organic and inorganic inks, and prints it. Each color requires a newly incised block! Some prints have dozens of colors! Registration at each step must be perfect, including every strand of hair! Finally, a publisher who has commissioned the prints, markets the finished art. I shall never understand how such perfection is achieved!

Thus, it required three artists through the centuries to produce a woodblock print. That traditional system is still in use today. However, around 1920, a group of Japanese artists began to produce ukiyo-e by self-designing, self-carving, self-printing, and even self-publishing. An alternate tradition was born, called *shin hanga*. This movement

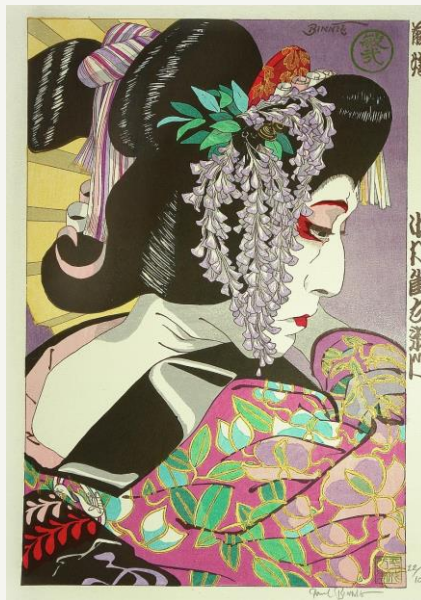


*Okumura Masanobu (1686-1764). Samurai on Horseback, c. 1740's Hand-colored woodblock print. Courtesy David R. Weinberg Collection*

This movement includes artists such as Hashiguchi Goyō, Kawase Hasui, and Ohara Shōson. It is also represented by Scottish artist, Paul Binnie, who produces ukiyo-e accomplishing all four tasks. He continues his artistic career today.

Ukiyo-e prints contributed to a movement known as *Japonisme*, when western artists during the 19th and 20th centuries drew inspiration from Japanese art. The French Impressionists, such as Manet, Degas, Van Gogh, Toulouse-Lautrec, worked ukiyo-e styles into their paintings.

I discovered Japanese woodblock prints in 1977 and began collecting them. When asked how I became a collector, I relate how I was browsing in a bookshop and noticed a volume, *Japanese Prints* by James Michener. Opening it, the first



Paul Binnie (Scottish, b 1967). *Large Head Kabuki Portraits: Nakamura Jakuemon as the Wisteria Maiden*. February-March 1997. Courtesy David R. Weinberg Collection

Japanese woodblock print I ever saw appeared. I was overwhelmed! I wish I knew how long I stood transfixed in the middle of that bookshop.

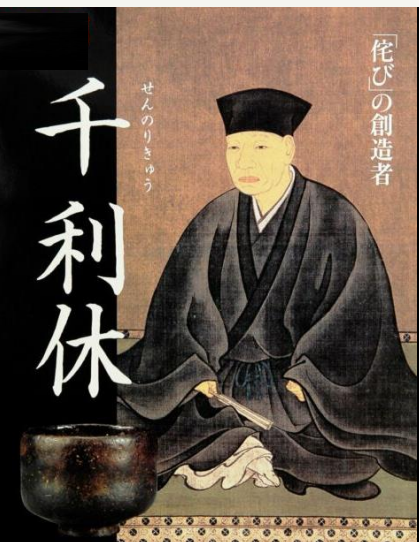
Years later, upon reading an article by psychologist Abraham Maslow, I came to understand that moment and its effect on me. It concerned peak experiences, defined as “moments of highest happiness and fulfillment .... They are felt to be so valuable an experience, so great a revelation, that even an attempt to justify it takes away from its dignity and worth.”<sup>1</sup>

<sup>1</sup> Maslow, A.H. (1959). Cognition of being in the peak experiences. *The Journal of Genetic Psychology*, Vol. 94.

## 「利休生誕 500 年の今年」

### 500<sup>th</sup> Anniversary of The Birth of Sen no Rikyū

Kuniji Tsubaki 椿 邦司,  
Tearoom Architect



**S**en no Rikyū was born in Sakai, Osaka prefecture, in 1522. At 16 he started studying *chanoyu*, the way of tea, and at 18 he became a disciple of Take no Jōō, who

was the leading master of tea at the time. Jōō worked alongside with his spiritual teacher, Murata Jukō, to incorporate the Zen philosophy of “beauty in imperfection” into tea in the form of

*wabicha*. Rikyū inherited those teachings and further refined the idea of *wabi*, cutting out everything non-essential, thereby bringing *wabicha* to its peak.

Rikyū's greatest accomplishment was revolutionizing the Japanese aesthetic sense. Rikyū changed the values of beauty so much that tea gatherings that had up until then been dominated by utensils imported from China and Korea shifted towards a preference for Raku tea bowls fired by Chōjirō and hanging scrolls that expressed the spirituality of Zen.

Not only did he change the style of utensils used, he also changed the style of tearoom, creating the ultimate two-mat tea house, Tai-an.

Oda Nobunaga and Toyotomi Hideyoshi, who were powerful men at the time, also became enamored with *chanoyu*, collecting specialty tea utensils and holding tea gatherings to pull the strings of feudal lords of the warring states.

Along with being a place for *wabi* Zen philosophy, the tea room was also where intimate negotiations took place.

2022 marks the 500th anniversary of Sen no Rikyū's birth. What is it that we can learn from this man? The world has drastically changed with the onset of the COVID-19 pandemic. Our lives have also changed 180°. We have gone from leaving for the office every day to working at home, meeting with people less and less. As we spend more time looking at

ourselves, it is likely that the Zen philosophy of *chanoyu* will come to play an important role.

I think that the tea room will become a valuable asset, acting as a place for people to exchange ideas of beauty, Zen spirituality, and of course negotiations.

The ideals of *onko chishin* (developing new ideas based on study of the past) and *fu-eki ryūkō* (balance between unchanging values and evolution) are needed today.

There is much that we have learned in the time leading up to the 500th anniversary of Rikyū's birth. What should we do for the next 500 years? Tradition will perish without constant innovation and adaptation to the times.

With this in mind, in 2017 the suitcase teahouse "ZEN-An" was born. It was designed with the hope of spreading Japanese culture through

Rikyū's Zen spirit of the tea ceremony. We have packed traditional master craftsmanship together with the spirituality of *chanoyu* into a suitcase so that it can be carried around the world.

Starting at the Detroit Institute of Arts' opening of the Japan Gallery, ZEN-An has continued on to be featured at the United Nations Headquarters event, "Peace is...", and has even been used to conduct a tea ceremony at the Eiffel Tower in Paris. It has been traveling the world ever since.



ZEN-An Tea 禅庵 Ceremony at the Eiffel Tower in Paris, where Kuniji Tsubaki spreads a message of peace.

 ZEN-An's Website: [https://zen-an.jp/index\\_en.html](https://zen-an.jp/index_en.html)

I hope that the number of easily-accessible tearooms will increase so that people can enjoy *chanoyu* and experience Japanese culture in the form of the Zen spirit in the comfort of their own homes and offices. I also hope that the spirit of Rikyū will be passed on to the next generation.

Last year we launched a project to revive Shibusawa Eiichi's teahouse, "Mushin-an," as a legacy for the next generation. The goal of the project to rebuild Mushin-an is to pass on to the next generation the spirit of Shibusawa Eiichi, an entrepreneur who built the foundation of Japan by founding as many as 500 hundred

companies during the Meiji period.

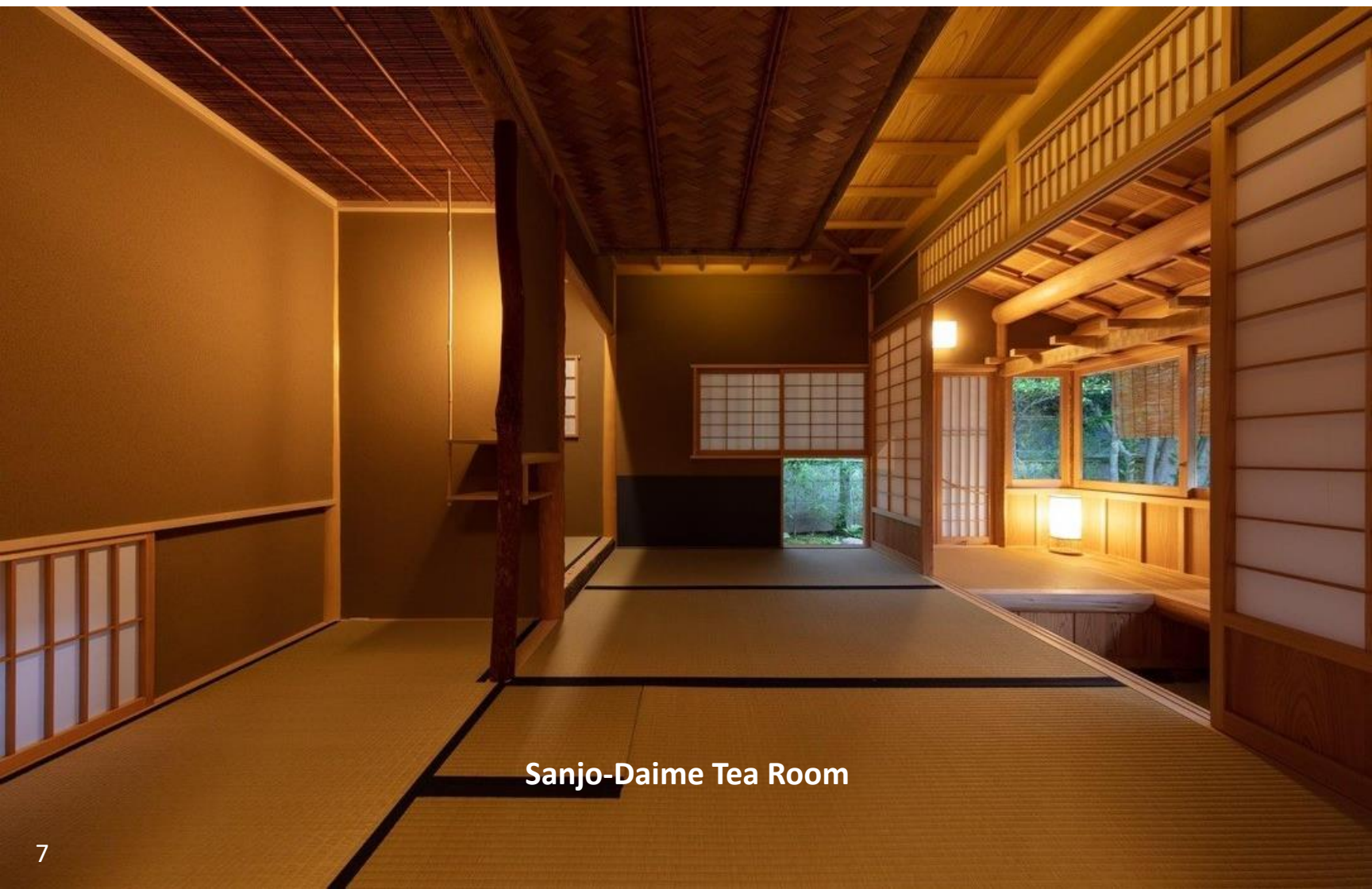
Mushin-an will be a tearoom that functions as a salon, promoting exchange with the younger generation of people from all over the world through the love of traditional Japanese culture.

 Mushin-an Website: <https://en.t-a.co.jp/mushinan>

The tea room is not just an empty space. It is a place for *ichi-go ichi-e*, a once-in-a-lifetime encounter, a place where hearts connect.

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<https://en.t-a.co.jp/>



**Sanjo-Daime Tea Room**

# 茶の湯 茶道

## Chanoyu

Tomoyo Koehler  
Chanoyu Tea Master

**T**he basics of *Chanoyu* (the Way of Tea) was established by Sen-No-Rikyu in the 16th century.

Originally, the custom of drinking tea was brought to Japan from China by a Buddhist monk in the early 13th century, together with the tea plant. It is presumed that, in those days, tea was consumed for medicinal use, but now, we consume tea commonly in our Daily life.

Chanoyu is an art with a fundamental philosophy of tranquility, simplicity, and elegance, which brings harmony and respect, the important state of mind in our daily life. The word *wabi*, which conveys the idea of finding beauty in imperfection, is used to describe the fundamental philosophy of Chanoyu.

The rituals of Chanoyu take many years to master, by training the ways of hosting the guests with respect and hospitality to fulfill the fundamental philosophy of Chanoyu. The hospitality in Chanoyu is not simply the procedure of the ceremony, but requires mindfulness of creating the atmosphere, for which host arranges the tea room with flowers, works of calligraphy, incense for fragrance, and other artworks.



Chanoyu with photo credit to [www.japannewsclub.com](http://www.japannewsclub.com)

The tea which is used in Chanoyu is not the kind of tea leaves that we consume in our daily life, but powdered leaves, the name of which we are familiar nowadays as *matcha*. The guests and host spend quiet moments together at Chanoyu, creating the atmosphere filled with the spirit of *wabi*, in which they can calmly feel the appreciation in nature, relieve their souls from stress, and increase friendship.

The spirit and fundamental principles of Chanoyu can be applied to our daily life, bringing the art of Chanoyu into our everyday experience

*To learn more about Chanoyu and to see related works of art, visit the DIA's Japanese gallery!*



# 生け花・花道

## Ikebana

### The Japanese Art of Flower Arranging

Lauren Paul

Past President,  
Ikebana International Detroit Chapter 85

**I**kebana, the art of flower arranging, is one of the representative aspects of Japanese culture and has its origins in Muromachi-period (1338–1573) Japan. Ikebana developed through the process of experimenting with new approaches and techniques for placing flowers in Chinese vases and from the Buddhist ritual of offering flowers to the spirits of the dead. By the middle of the 15th century, with the emergence of the first classical styles, ikebana achieved the status of an art form independent of its religious origins, though it continued to retain strong symbolic and philosophical overtones.

The first teachers and students of ikebana were priests and members of the nobility. However, as time passed, many different schools arose, styles changed, and ikebana came to be practiced at all levels of Japanese society. Ikebana is a philosophically enriched practice that is associated with character development and other important factors of life. Through the disciplines of ikebana—focus, patience, accuracy, and a sense of beauty—your soul can be enlightened.

#### Schools of Ikebana

There are approximately 3,000 schools of Ikebana worldwide. These are some of the most prominent.

**Ikenobo:** Ikebana began with Ikenobo. The

Buddhist priests who made floral offerings at the altar of Rokkakudo Temple in Kyoto lived near a pond (the Japanese word for pond is *ike*), in a small hut (called *bo*). For this reason, people began to call the priests by the name *Ikenobo*. Successive generations of Ikenobo headmasters have served as head priests of this temple. In 1462 the name Senkei Ikenobo first appeared in historic records as “master of flower arranging.” Senno Ikenobo, who was active in the late Muromachi period (mid-16th century), established the philosophy of ikebana, completing a compilation of Ikenobo teachings called *Senno Kuden*.



*Ikenobo Rikka*

In the 17th century the priest Senko Ikenobo perfected the dignity and character of the *rikka* style, a formal upright style with its roots in early religious floral offerings. In the early 1800s, Senjo Ikenobo perfected the *shoka* style, a simple, graceful style suggesting the essential character of a plant as it grows in response to the factors in its natural environment. Arranging flowers and finding beauty in flowers are linked to a heart that values nature and cares for other people. This is the spirit of Ikenobo Ikebana.

**Ohara:** Mr. Unshin Ohara founded the Ohara School in the late 19th century, when Japan opened itself to the interaction with Western culture. He created a new form which he called the *moribana* style (also known as the "landscape arrangement"), for which he also designed and

produced wide, shallow containers. The Ohara School emphasizes seasonal qualities, natural growth processes, and the beauty of natural. The Ohara School believes that it is important for its students to observe nature.

**Sogetsu:** The Sogetsu School was founded 1926 by Sofu Teshigahara, who questioned the traditions of ikebana and preferred to respect the freedom of individual expressions. “Anytime, anywhere, by anyone”—and with any materials—is the creed of the Sogetsu School. Today, Sogetsu Ikebana is popular around the world as a school of Ikebana that draws out the freedom of expression in each individual, always new, always beautiful, and never constrained by preconceptions. It should be part of a lifestyle to be appreciated by many people from all over the world, rather than being considered an exclusive

aspect of Japanese culture to be enjoyed by a limited number of people.

**Ichiyo:** Founded in 1937 by brother and sister Meikof and Ichiyo Kasuya, the Ichiyo School encourages personal interpretation. Arrangements of the Ichiyo School are intended to arouse our senses in a different way from traditional ikebana, giving the viewer an experience with nature that is unexpected, stimulating, and profound. Imagination is considered as essential to creative designs as materials and containers.

Although there are many different schools of ikebana, all students learn the traditional principles, which form the foundation for progressing to individual interpretations and expressions in flower arrangement.

## Japanese calligraphy

Kyoko Fujii  
Calligrapher

書道

**J**apanese calligraphy, also known as *Sho-Dou/Shodo*, is an exceptional art form and practice that conveys language through a precise configuration of brushstrokes. The uniqueness of Japanese calligraphy is the usage of our own language system that is a combination of Chinese characters (*Kanji*) and Japanese characters (Hiragana/Kana). Due to the sheer number of Kanji characters in addition to the Japanese characters necessary for daily life in Japan, penmanship is deemed important. Penmanship class, called *Shuji*, is a mandatory school subject beginning in elementary school. Students learn to write letters neatly and in correct order, in addition to the basics of how to use the brush and ink.

I was born in Japan and started learning calligraphy at the age of six. I continued to learn calligraphy to improve my grade ranking and was granted a Shihan master when I was a college student. Even after my move to Michigan, I continue to practice this fine art, as I believe in the spirit of *Dou*, which means lifelong learning.

In order to obtain the rank of a Shihan master, it was necessary to practice both Kanji and Kana in a variety of calligraphic styles. For Kanji, the Chinese characters, I practiced the brush techniques of five different font styles, imitating the work of historical Chinese calligraphers, such as Wang Xizhi (303-361) and Yan Zhenqing (709-785).

Kana (Hiragana), a script developed specifically for the Japanese language, was invented after Kanji was adopted from China. Kana was developed for women as a kind of cursive abbreviation around the 8-11th century, as a way of reading and writing because women weren't allowed to use kanji. Kanji is based on pictographs, but Kana is based on the sound of the syllables.

Kana entered a brilliant era with the development of women's literary works such as *The Tale of Genji* and *Waka*-poems. My favorite is *Koya-gire*, a manuscript in Kana of the *Kokin Wakashū*, a poetry anthology compiled by Kino Tsurayuki (872-945, Heian era). Japanese is traditionally written vertically, top to bottom, then right to left. So, the vertical writing of Kana seems as if water flows from top to bottom smoothly and rhythmically. I was enchanted by the beauty of Kana, and I passionately practiced the brush techniques.

Recently I learned that the DIA's Asian art collection has a beautiful work of painting and calligraphy recording a poem from the *Kokin Wakashū*. It is a collaboration work of the golden duo of Hon'ami Koetsu (1558-1637, calligrapher) and Tawaraya Sotatsu (1570-1640, painter). They led the Rinpa School, which is very famous in Japanese art history. Koetsu wrote a romantic poem on top of Sotatsu's underpainting with gold and silver in mud and ink. It is simple without excessive decoration. Koetsu's handwriting is characterized by the sudden and conspicuous variations in widths of strokes. He was also a master of the art of "scattered writing" (*chirashigaki*) in which columns of texts were rendered in varying lengths to create an attractive arrangement.

Japanese calligraphy is used in inscriptions and epigraphs on pictorial works such as Ukiyo-e woodblock prints and Sumi-e (ink) paintings. In many cases, they are marked with personal and decorative stone stamps where the artists' calligraphy letters are carved.

Asian calligraphy, including that of Japan, is also known for its beautiful tools; in addition to paper, brush, ink, and inkstones, there are other accessories such as the brush rest, water dropper, writing box, and personal seal stamps. All are practical tools but sometimes exceptionally decorative and artistic. You may see samples of these at the DIA in the gallery of Chinese art.

Japanese calligraphy is a product of many cultures and traditions within Japan's long history. While perfecting the technique is an important aspect of calligraphy, the practice itself is the behavior we find most meaningful.

<https://kyoko-shodo.amebaownd.com/>



Poem from the *Kokin Wakashū* ("Collection of Japanese Poems of Ancient and Modern Times"), early 1600s. Calligraphy by Hon'ami Koetsu (Japanese, 1558–1637). Painting by Tawaraya Sotatsu (Japanese, 1576–1643). Gold, silver, and ink on paper, 6 15/16 × 6 1/2 in. Detroit Institute of Arts 78.69, Founders Society Purchase, Stoddard Fund for Asian Art.



Kyoko Fujii, calligrapher (demonstrations at DIA)

# FAAC BOOK AND MOVIE CLUB

**T**hanks to Zoom we are on our second year of success, the Book Club has already read and discussed three books touching on Chinese and Indian cultures, and American collectors of Asian art. In the Movie club we have viewed and discussed five movies from China, India, Jordan, and Tunisia. Our hosts were authors, museum curators, film critics, and history professors who graciously accepted to join us and shed light on the many questions we had. We thank all those involved in making the FAAC BOOK AND MOVIE CLUB a success.

## OUR NEXT MOVIE DISCUSSION IS TUESDAY APRIL 19, 2022 at 6:30 pm

**LITTLE BIG WOMEN** (Taiwan) 2020

By Joseph Hsu

[https://www.imdb.com/title/tt12397078/?ref=ext\\_shr\\_lnk](https://www.imdb.com/title/tt12397078/?ref=ext_shr_lnk)  
Netflix

### GUEST SPEAKER: Yar Wei

Welcoming again film critic Yar Wei, who is a member of the Critics Choice Association and San Francisco Bay Area Film Critics Circle. He will give a 15-minute overview of the film and will lead the discussion.

## OUR NEXT BOOK DISCUSSION IS TUESDAY OCTOBER 18, 2022 at 6:30 pm

IN PERSON, FAAC MEMBERS ONLY, limited to 15 attendees

THE TALE OF GENJI (Penguin Classics Paperback – Abridged)  
By [Murasaki Shikibu](#) (Author), edited, translated, and abridged by [Royall Tyler](#)  
<https://www.penguinrandomhouse.com/books/297312/the-tale-of-genji-by-murasaki-shikibu/> (This book can also be also found on Amazon.)

### GUEST SPEAKER: David Weinberg

David, a FAAC Board Member, has graciously agreed to open his home for our first in person book club meeting (note: FAAC members only).

### REMINDER

To attend a Book or Movie Club meeting, please email Jumana Cooper at [jumana@comcast.net](mailto:jumana@comcast.net)

Further details about meetings will be sent to members who register for the FAAC book and/or movie clubs.

**LEADERS:** Jumana Cooper, Freda Giblin, David Morrison, Emmy Peck, Anita Rajpal  
**COORDINATOR:** Jumana Cooper

## Book Club Discussion

Tuesday, January 18, 2022 at 6:30 p.m.  
*The Silver Swan: In Search Of Doris Duke* – by Sallie Bingham  
<https://salliebingham.com/tag/doris-duke>

## Movie Club Discussion

Tuesday, February 15, 2022 at 6:30 p.m.  
*The Man Who Sold His Skin* (Tunisia) 2020 - by Kaouther ben Hania  
Amazon Prime:  
[https://www.amazon.com/gp/video/detail/B091TKJN5D/ref=atv\\_dp\\_share\\_cu\\_r](https://www.amazon.com/gp/video/detail/B091TKJN5D/ref=atv_dp_share_cu_r)

Tuesday, April 19, 2022 at 6:30 p.m.  
*Little Big Women* (Taiwan) 2020 - by Joseph Chen-Chieh Hsu  
Netflix:  
[https://www.imdb.com/title/tt12397078/?ref=ext\\_shr\\_lnk](https://www.imdb.com/title/tt12397078/?ref=ext_shr_lnk)

Tuesday, June 21, 2022 at 6:30 p.m.  
*Lagaan: Once Upon A Time In India* (India) 2001 - by Ashutosh Gowariker  
Netflix:  
[https://m.imdb.com/title/tt0169102/?ref=ext\\_shr\\_em](https://m.imdb.com/title/tt0169102/?ref=ext_shr_em)

Tuesday, August 17, 2022 at 6:30 p.m. - TBD

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# FAAC SPRING EVENTS

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## 2022 MARCH

### 16 WED – APRIL 1 FRI

Haft-seen arrangement for Nowruz (Persian New Year), made in collaboration with Friends of Art and Flowers, on view outside Café DIA

### 31 THU

5:30 p.m. – Shiva Ahmadi: Moving Paintings – Artist talk with Shiva Ahmadi, DIA Lecture Hall (presented jointly with Friends of Modern and Contemporary Art)

## 2022 APRIL

### 16 SAT

2 p.m. – Mawtini Dabkeh Troupe – Dance performance to celebrate Arab American Heritage Month, DFT Auditorium

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### Asian Pacific American Heritage Month (APAHM) Celebration

Visit [dia.org/apahm2022](http://dia.org/apahm2022) for details

## 2022 MAY

### 5 THU

1 p.m. – TATM Studio Visit | Japanese Woodblock Printing with Mary Brodbeck (virtual)

### 7 SAT

1 p.m. – Artist Demonstration Video - JenClare Gawaran

### 12 THU

1 p.m. – Thursdays “at” the Museum: Virtual Tour: Asian Galleries

### 14 SAT

11 a.m. - 5 p.m. – Drop-in Workshop | Scrolls

1 p.m. – Family Fun | Wimee’s Words DIA Edition – Vishnu Sculpture (virtual)

### 21 SAT

2 p.m. – Film | In Front of Your Face

7 p.m. – Film | In Front of Your Face

### 22 SUN

2 p.m. – Film | In Front of Your Face

### 24 TUE

6 p.m. – Mad About Painting: Freer and Hokusai – Lecture with Dr. Frank Feltens (virtual)

### 26 THU

1 p.m. – TATM Concert | Susie Ibara (virtual)

### 27 FRI

6 p.m. - 8:30 p.m. – Drawing in the Galleries | Asian Galleries

### 28 SAT

11 a.m. - 5 p.m. – Drop-in Workshop | Bojagi

12:30 p.m. - 2 p.m. – APAHM Cultural Presentations - DFT Auditorium

3 p.m. - 4 p.m. – APAHM Cultural Performance | Evolution: The Road to Legacy – DFT Auditorium

## 2022 JUNE

### 3 FRI

4 p.m. – Artist Talk | Royyal Dog (virtual)

### 16 THU – 19 SUN

Vincent Chin 40th Remembrance & Rededication (virtual and in-person, various times)