

**MINUTES**  
**ASIAN ART COMMISSION**  
**4:00 p.m., Tuesday, January 29, 2013**  
**200 Larkin Street, San Francisco, California**

**Commissioners Present:** Edwin L. Berkowitz  
Kathy Bissinger  
Selina Gaw Cha  
Julia Cheng  
Virginia Foo  
Timothy F. Kahn  
C. N. Keating  
Bill Kim  
Tim Kochis  
Alexandra Lenehan  
Fred M. Levin  
Gorretti Lo Lui  
James D. Marver  
Maura Morey  
Anthony Sun, Chair  
Jane Chang Tom  
Judith F. Wilbur  
Akiko Yamazaki

**Commissioners Absent:** Barbara Mathews Brooks  
Matt Brooks  
Alexander D. Calhoun  
Carmen Colet  
Joan Danforth  
Chong-Moon Lee  
Leslie Tang Schilling  
Glenn Vinson  
Doris Ward

**Asian Art Museum Foundation Trustees in Attendance:**  
Bob Ackerman  
Betty Alberts  
Ellen Burstein Bauch  
Rick Beleson  
William K. Bowes  
Jamie Chen  
Dixon R. Doll  
Kristine Johnson  
Phyllis A. Kempner  
Kumar Malavalli  
Kevin McCabe  
Constance Miller  
Maggie Y. Mui  
Nanci Nishimura  
Suno Kay Osterweis  
Glenn A. Ramsdell  
Komal Shah  
Merrill Randol Sherwin  
Douglas A. Tilden  
Nicholas Unkovic  
Susy Wadsworth

**AAM Council Present:** Christine DeSanze  
Michael Thiel  
Marcie Vu

**Also Present:** Jay Xu  
Dori Sera Bailey  
Deborah Clearwaters  
Noell Galperin, HBS  
Tim Hallman  
Forrest McGill  
Mark McLoughlin  
Betty Ogawa  
Hiromitsu Ogawa  
Valerie Pechenik  
Debra Schleicher, HBS  
Kim Bush Tomio  
Ami Tseng  
Emily Wang, East West Bank  
John Ware, HBS  
Jim Warshell, HBS  
Laura Hathhorn

**1. Call to Order**

Chair Anthony Sun called the meeting to order at 4:05 p.m., a quorum being present. Mr. Sun welcomed Asian Art Museum Foundation Trustee Maggie Mui, attending her first official meeting after election to the Foundation on September 18, 2012. He also

welcomed Trustee-elect Hiromitsu Ogawa, Betty Ogawa, and other guests including members of the AAM Council and the Harvard Business School Community Partners Team. He encouraged everyone to stay for the Connoisseurship Presentation immediately following adjournment of the meeting – a presentation by Dr. Laura Allen, Curator of Japanese Art, entitled, "A Hidden Masterpiece of Japanese Painting"

## **2. Approval of Minutes**

Minutes from the September 18, 2012 annual meeting were approved as written.

## **3. Chair's Report**

Tony Sun spoke briefly about the upcoming full board retreat to be held February 24, 2013 at the Mission Bay Conference Center in San Francisco on board alignment and best practices, and he encouraged all board members to attend. He also noted a second retreat would be held in the following months on the business plan. Tony called on Director Jay Xu for the Art Hit on China's Terracotta Warriors: The First Emperor's Legacy. Jay's presentation was followed by Director of Marketing Ami Tseng's overview of the marketing strategy for the Terracotta Warriors exhibition.

## **4. Director's Report**

Director Jay Xu surveyed highlights since the January meeting that included New Year traditions at the museum – Annual Bell Ringing Ceremony and Mochi Pounding – a review of Key Performance Indicators (attendance, net promoter score, website visits, earned income and contributed income), the success of *Out of Character: Decoding Chinese Calligraphy* (Oct. 5, 2012 – Jan 13, 2013), the upcoming exhibition *China's Terracotta Warriors: The First Emperor's Legacy* (Feb. 22 – May 27, 2013) and its various opening events and activities, the San Francisco Unified School Districts' Art Festival, held for the first time at the Asian Art Museum, the installation of Wi-Fi in the museum, the success of our exhibitions at San Francisco International Airport, announcement that the museum's new Chief Philanthropy Officer Nancy Brennan would join the museum in late February, a brief update on finalizing the business plan and plans for two upcoming board retreats.

## **5. Finance Report**

Treasurer Tim Kahn gave a brief, mid-year report noting the museum remained on track or slightly ahead of the bottom line, and that most of the year would be driven by the Terracotta Warriors exhibition. He said the year continues the museum's recovery back up to what is its average historical levels. Tim showed annual attendance and admission revenue comparisons going back to 2004, monthly attendance for fiscal years 11, 12 and 13 compared to FY 2009 (a record attendance year), and he showed month-by-month attendance since 2003, the year opened at Civic Center. He discussed financial forecast drivers (attendance and earned revenue, contributed revenue, expenses, and projections for attendance and earned revenue), and looked at the 2013 operating budget and forecast. Tim concluded his report with a recap on where the museum stands on investment assets and debt.

**6. Audit Committee Report**

Audit Committee Chair Kevin McCabe reported a clean, unqualified opinion audit from the museum's auditor's Deloitte & Touche for FY 2011-2012, acknowledging the hard work of his fellow committee member Bill Kim, Leslie Tang Schilling, Nick Unkovic and Salle Yoo, and the museum's finance staff under the leadership of COO Mark McLoughlin.

**7. Consideration and Possible Action Items**

**a. Acknowledgement by Resolution of the Asian Art Museum of San Francisco Combined Financial Statements for the Years Ended June 30, 2012 and Independent Auditors' Report**

**WHEREAS**, In November 2002 the Foundation Audit Committee proposed that the Commission and Foundation acknowledge final audited financial statements by resolution annually; and

**WHEREAS**, The Foundation Audit Committee approved the draft 2012 Financial Statements on November 15, 2012; and

**WHEREAS**, Copies of the final statements have been distributed to the Commission and Foundation; now, therefore, be it

**RESOLVED**, That the final Asian Art Museum of San Francisco Combined Financial Statements for the Years Ended June 30, 2012 and Independent Auditor's Report are hereby acknowledged.

**b. Approval of Revision II to 2013 to Asian Art Commission Meeting Schedule**

**RESOLVED**, That the following 2013 meeting schedule is revised as noted below in **bold**:

**2013 MEETING SCHEDULE**

Unless otherwise notified, all Full and Executive Committee meetings will be held at the Asian Art Museum.

Full Board meetings are shaded.

|   |                                       |                    |
|---|---------------------------------------|--------------------|
| FULL BOARD                                | January 29, 2013<br>(Tuesday)         | *4:00 p.m.         |
| <b>Commission Executive<br/>Committee</b> | <b>March 26, 2013</b><br>(Tuesday)    | <b>**3:00 p.m.</b> |
| FULL BOARD                                | <b>March 19 26, 2013</b><br>(Tuesday) | *4:00 p.m.         |
| FULL BOARD                                | June 18, 2013<br>(Tuesday)            | *4:00 p.m.         |

Asian Art Commission Meeting Minutes  
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**Commission Executive  
Committee**

**September 24, 2013  
(Tuesday)**

**\*\*4:00 p.m.**

FULL BOARD  
[Annual Meeting]

September 24, 2013  
(Tuesday)

\*5:00 p.m.

\*Full Board – Samsung Hall, 2<sup>nd</sup> Floor; \*\* Exec Com – Education Classrooms, Ground Floor

**c. Ratification of Executive Committee Members as of January 29, 2013**

**WHEREAS**, Article VII, Section 1.a. of the Asian Art Commission Bylaws states that the Executive Committee shall be composed of the Chair, the Vice Chairs, the Secretary, the chairs of each of the Commission’s standing committees and, at the Chair’s discretion, up to seven other Commissioners selected by the Chair, and that the members shall be ratified by a majority vote of the Commission; now, therefore, be it

**RESOLVED**, The members of the Commission Executive Committee are:

Alexander D. Calhoun

Joan Danforth

Timothy F. Kahn

Bill S. Kim

James D. Marver

Anthony Sun, Chair

Jane Chang Tom

Judith F. Wilbur

Akiko Yamazaki **Purchase for the Permanent Collection Utilizing**

**General Acquisitions Fund**

**WHEREAS**, The Director and Chief Curator approved the purchase of the following objects for the Permanent Collection; and

**WHEREAS**, The objects have been fully researched by the Curators and the Conservators, and the Director and the Chief Curator recommended the objects for consideration for the Permanent Collection; and

**WHEREAS**, The Acquisitions Committee recommends that the Asian Art Commission approve the acquisition of the following objects for the Permanent Collection, using funds from the General Acquisitions Fund; now, therefore, be it

**RESOLVED**, That the Asian Art Commission accepts the objects into the Permanent Collection, with funds from General Acquisitions.

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KOREA

R2012.39.1

PHOTOGRAPHY

*Hapcheon*, 1994

By Lee Gapchul (Korean, born 1959)

Silver gelatin print

H. 11 in x W. 16.5 in (image)

Purchase price: \$1,600

Dealer: Andrew Bae Gallery

Donor of funds: Korean Art  
and Culture Committee

R2012.39.2

PHOTOGRAPHY

*Hapcheon*, 1996

By Lee Gapchul (Korean, born 1959)

Silver gelatin print

H. 11 in x W. 16.5 in (image)

Purchase price: \$1,600

Dealer: Andrew Bae Gallery

Donor of funds: Korean Art  
and Culture Committee

R2012.39.3

PHOTOGRAPHY

*Taebaek*, 1997

By Lee Gapchul (Korean, born 1959)

Silver gelatin print

H. 11 in x W. 16.5 in (image)

Purchase price: \$1,600

Dealer: Andrew Bae Gallery

Donor of funds: Korean Art  
and Culture Committee

R2012.39.4

PHOTOGRAPHY

*Andong*, 1996

By Lee Gapchul (Korean, born 1959)

Silver gelatin print

H. 11 in x W. 16.5 in (image)

Purchase price: \$1,600

Dealer: Andrew Bae Gallery

Donor of funds: Korean Art  
and Culture Committee

R2012.39.5

PHOTOGRAPHY

*Haeinsa*, 1993

By Lee Gapchul (Korean, born 1959)

Silver gelatin print

H. 11 in x W. 16.5 in (image)

Purchase price: \$1,600

Dealer: Andrew Bae Gallery

Donor of funds: Korean Art  
and Culture Committee

**e. Objects Purchased for the Permanent Collection, Utilizing Director's Discretionary Spending Authority, with Thanks to the Donors of Funds**

**WHEREAS**, The following objects were purchased using the Director's discretionary spending authority; and

**WHEREAS**, The objects have been fully researched by the Curators and the Conservators, and the Director and the Chief Curator recommended the objects be accessioned into the Permanent Collection; and

**WHEREAS**, The Acquisitions Committee recommends that the Asian Art Commission approve accession of the following objects into the Permanent Collection; now, therefore be it

**RESOLVED**, That the Asian Art Commission approves accession of the objects into the Permanent Collection, with thanks to the donors of funds.

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JAPAN

R2011.52

CERAMICS

Clog-shaped teabowl with star roundels, approx.

1573-1615

Momoyama period (1573–1615)

Japan; Toki City, Gifu prefecture; Motoyashiki kiln

Mino ware; Black Oribe (kurooribe) type

Glazed stoneware

H. 3 in x W. 5 3/4 in x D. 4 1/2 in

Seller: Ms. Mary Bauer

Price: \$20,000

Donors of Funds: Friends of  
Yoshiko Kakudo

KOREA

R2012.50.1-.4

PAINTING

Four pictorial ideographs (Munjado), approx. 1850-  
1900

Korea

Set of four hanging scrolls; ink and colors on paper

H. 21 5/8 in x W. 13 in (image, each)

Dealer: Christie's New  
York

Price: \$6,250 including  
buyer's premium

Donor of Funds: Korean Art  
and Culture Committee

**f. Gifts Recommended to be Accessioned into Permanent Collection**

**WHEREAS**, The following objects have been offered as gifts to the Asian Art Museum; and

**WHEREAS**, The objects have been fully researched by the Curators and Conservators, and the Director and Chief Curator have recommended that the objects be accessioned into the Permanent Collection; and

**WHEREAS**, The Acquisitions Committee recommends that the Asian Art Commission approve accession of the following objects into the Permanent Collection; now, therefore, be it

**RESOLVED**; That the Asian Art Commission approves accession of the objects into the Permanent Collection, with thanks to the donors.

CHINA

R2002.49.23

PAINTING

Poem by Li Po (701-762) in semicursive script (*xingshu*),  
approx. 1606-1684

By Fu Shan (Chinese, 1606-1684)

Hanging scroll; ink on silk

H. 120 7/8 in x W. 25 in (overall);

H. 78 3/8 in x W. 18 5/8 in (image)

Donor: The Yeh Family  
Collection

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R2002.49.25

PAINTING

Calligraphy in semicursive script (*xingshu*), dated 1680

By Lu Liuliang (Chinese 1629-1683)

Handscroll; ink on paper

H. 9 1/8 in x W. 71 3/4 in (image)

Donor: The Yeh Family  
Collection

R2002.49.26

PAINTING

Poems in cursive script (*caoshu*), 1585-1646

By Huang Daozhou (Chinese, 1585-1646)

Handscroll; Ink on silk

H. 9 1/2 in x W. 89 1/8 in (image)

Donor: The Yeh Family  
Collection

R2012.21.A-.H

PAINTING

*Bamboo Grove I&II*, 2010

By Koon Wai-Bong (Chinese, born 1974)

Eight panels; Ink and color on silk

H. 38 in x W. 214 in (overall)

H. 38 x W. 26 5/8 in (each panel)

Donor: Yiqingzhai  
Foundation

R2012.52

PRINTS AND DRAWINGS

*Untitled (2010-0)*, 2009-2010

By Lin Xue (Chinese, born 1968)

Ink on paper

H. 25 3/4 in x W. 71 3/4 in x D. 3 in

Donor: Yiqingzhai  
Foundation

JAPAN

R2012.18.1

PAINTING

*Enso*, approx. 1900-1925

By Nakahara Nantenbo (Japanese 1839-1925)

Hanging scroll; Ink on paper

H. 12 7/8 in x W. 17 3/4 in (image)

Donor: Mrs. Betty N.  
Alberts

R2012.22.1

TEXTILES

Gift cover (*fukusa*) with *karuta* poetry game cards, approx.  
1800-1868

Japan; Edo period (1615-1868)

Silk satin with gold and silk embroidery; silk crepe  
(chirimen) lining

H. 23 in x W. 23 in

Donor: Mr. Peter H.  
Sinton and Mrs. Beverly  
K. Sinton

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R2012.22.2

TEXTILES

Gift cover (*fukusa*) with Shojo chrysanthemum sprites and Chinese character, approx. 1800–1868  
Japan; Edo period (1615–1868)  
Silk satin with silk and gold embroidery  
H. 29 1/2 in x W. 27 in

Donor: Mr. Peter H.  
Sinton and Mrs. Beverly  
K. Sinton

R2012.22.3

TEXTILES

Gift cover (*fukusa*) with cranes and poem cards bearing calligraphy of Kimi ga yo poem, approx. 1912–1930  
Japan; Taisho period (1912–1926) or early Showa period (1912–1989)  
Silk damask (*rinzu*) with supplementary weft patterning, surface (*yuzen*) dyeing, stenciled gold and silver paint, and silk embroidery  
H. 21 in x W. 19 1/2 in

Donor: Mr. Peter H.  
Sinton and Mrs. Beverly  
K. Sinton

R2012.22.4

TEXTILES

Gift cover (*fukusa*) with character for longevity and literary motifs, approx. 1868–1912  
Japan; Meiji period (1868–1912)  
Silk (*shioze*) with surface (*yuzen*) dyeing and silk and gold embroidery  
H. 28.5 in x W. 26.2 in

Donor: Mr. Peter H.  
Sinton and Mrs. Beverly  
K. Sinton

R2012.22.5

TEXTILES

Gift cover (*fukusa*) with character for longevity, approx. 1800–1900  
Japan; Edo period (1615–1868) or Meiji period (1868–1912)  
Silk satin with couched gold embroidery; silk crepe (*chirimen*) lining  
H. 27.5 in x W. 27.5 in

Donor: Mr. Peter H.  
Sinton and Mrs. Beverly  
K. Sinton

R2012.29.1

PRINTS AND DRAWINGS

*Girl Playing the Guitar*, 1978  
By Nakayama Tadashi (Japanese, born 1927)  
Woodblock print; Ink and colors on paper  
H. 45 1/8 in x W. 34 1/2 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.2

PRINTS AND DRAWINGS

*Afternoon in the East*, 1981  
By Nakayama Tadashi (Japanese, born 1927)  
Woodblock print; Ink and colors on paper  
H. 34 1/4 in x W. 47 1/2 (framed)

Donor: Mrs. Kanda  
Reiko



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R2012.29.3

PRINTS AND DRAWINGS

*Armored Horse*, 1980

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 46 1/8 in x W. 36 1/2 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.4

PRINTS AND DRAWINGS

*Horse in Armor and Butterfly*, 1972

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 42 5/8 in x W. 29 1/2 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.5

PRINTS AND DRAWINGS

*Swift Horse in Gala Dress*, 1972

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 36 1/2 in x W. 32 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.6

PRINTS AND DRAWINGS

*Summer Afternoon*, 1969

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 42 in x W. 30 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.7

PRINTS AND DRAWINGS

*Afternoon with a Cat*, 1971

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 41 1/2 in x W. 29 5/8 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.8

PRINTS AND DRAWINGS

*Rainbow Butterflies*, 1983

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 20 1/8 in x W. 34 1/4 in (framed)

Donor: Mrs. Kanda  
Reiko

R2012.29.9

PRINTS AND DRAWINGS

*Girl and Poppies*, 1971

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 34 1/2 in x W. 20 1/4 in x D. 1 1/2 in (framed)

Donor: Mrs. Kanda  
Reiko

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R2012.29.10

PRINTS AND DRAWINGS

*Afternoon Flight*, 1969

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 32 ½ in x W. 31 1/2 in (framed)

Donor: Mrs. Kanda  
Reiko

KOREA

R2012.24.1

DECORATIVE ARTS

Table with phoenixes, approx. 1875-1910

Korea

Lacquered wood inlaid with mother-of-pearl, tortoise shell,  
ray skin, and brass wire

H. 15 3/4 in x W. 25 1/8 in x D. 25 3/8 in

Donor: Mrs. Patricia  
Anloff

R2012.24.2

DECORATIVE ARTS

Tray with phoenix, approx. 1875-1910

Korea

Lacquered wood inlaid with mother-of-pearl, tortoise shell,  
ray skin, and brass wire

H. 17 1/8 in x Diam. 13 1/2 in

Donor: Mrs. Patricia  
Anloff

R2012.24.3.1-.6

DECORATIVE ARTS

Tea set, approx. 1900 - 1925

Korea

Pewter with jade, carnelian, and amethyst

Various dimensions

Donor: Mrs. Patricia  
Anloff

SOUTHEAST ASIA

R2012.48.1

SCULPTURE

Architectural element with monster face and female deity,  
approx. 1150-1300

Vietnam; Binh Dinh province, former kingdom of Champa  
Stone

H. 38 in x W. 25 in x D. 20 in

Donor: Richard  
Beleson

R2012.48.2

SCULPTURE

Architectural element with three-headed mythical serpent,  
approx. 1150-1300

Vietnam; Binh Dinh province, former kingdom of Champa  
Stone

H. 35 in x W. 24 in. x D. 24 in

Donor: Richard  
Beleson

**g. Institutional Transfer to be Accessioned into Permanent Collection**

**WHEREAS**, The following object has been offered as a transfer to the Asian Art Museum; and

**WHEREAS**, The object has been researched by the Curators, and the Director and Chief Curator have recommended accession into the Permanent Collection; and

**WHEREAS**, The Acquisitions Committee recommends that the Asian Art Commission approve accession of the object into the Permanent Collection; now, therefore, be it

**RESOLVED**, That the Asian Art Commission accepts the object into the Permanent Collection.

SOUTHEAST ASIA

R2012.33.1-.109

DECORATIVE ARTS

Room divider, approx. 1880-1920

Indonesia; East Java

Painted wood

H. 82 in x W. 463 in x D. 53 1/4 in (assembled)

Transfer from the  
Honolulu Museum of  
Art, Gift of Carolyn  
Kimball Holmquist

**h. Objects Currently in Foundation Collection Recommended for Upgrade to Permanent Collection**

**WHEREAS**, The following objects were accepted into the Foundation Collection on April 2, 2012; and

**WHEREAS**, The objects have been fully researched by the Curators and Conservators, and the Director and Chief Curator have recommended the objects be accessioned into the Permanent Collection; and

**WHEREAS**, The Acquisitions Committee recommends the Asian Art Commission approve the objects for the Permanent Collection; now, therefore, be it

**RESOLVED**, That the Asian Art Commission accepts the objects into the Permanent Collection.

JAPAN

F2012.3.1

PRINTS AND DRAWINGS

*Holding a Sunflower, 1957*

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 24 in x W. 15 1/8 in (image)

Donor: Kanda Reiko

F2012.3.2

PRINTS AND DRAWINGS

*Red Coat, 1957*

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 24 in x W. 15 1/8 in (image)

Donor: Kanda Reiko

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F2012.3.3

PRINTS AND DRAWINGS

*Incarnation (Moku)*, 1958

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 30 in x W. 11 in (image)

Donor: Kanda Reiko

F2012.3.4

PRINTS AND DRAWINGS

*Incarnation (Raku)*, 1958

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 30 in x W. 21 1/4 in (image)

Donor: Kanda Reiko

F2012.3.5

PRINTS AND DRAWINGS

*Ema (K)*, 1999

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 11 7/8 in x W. 7 7/8 in (image)

Donor: Kanda Reiko

F2012.3.6

PRINTS AND DRAWINGS

*Scarlet Ema*, 2000

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 19 in x W. 14 3/8 in (image)

Donor: Kanda Reiko

F2012.3.7

PRINTS AND DRAWINGS

*White Horse*, 2001

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 14 1/4 in x W. 12 in (image)

Donor: Kanda Reiko

F2012.3.8

PRINTS AND DRAWINGS

*Afternoon in Blue*, 1982

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 35 1/2 in x W. 23 1/8 in (image)

Donor: Kanda Reiko

F2012.3.9

PRINTS AND DRAWINGS

*Road of the Sunflowers*, 1992

By Nakayama Tadashi (Japanese, born 1927)

Woodblock print; Ink and colors on paper

H. 23 in x W. 36 in (image)

Donor: Kanda Reiko

- i. **Approval of Loan No.: OL2012.8 to the UC Berkeley Art Museum and Pacific Film Archive for an Exhibition to be Held January 30 through March 25, 2013 [Note: this loan request was withdrawn by the borrowing institution]**

**WHEREAS**, The Berkeley Art Museum requests to borrow the following object for an exhibition entitled *Facing Two Directions: A Japanese Painter Looks to China*, to be held at the Berkeley Art Museum January 30 through March 25, 2013; and

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1990.9.2  
PAINTING, Hanging Scroll  
Spring landscape  
By Sakaki Hyakusen  
Ink and light colors on silk

**WHEREAS**, The Chief Curator and the Director recommend the loan; now, therefore, be it

**RESOLVED**, That the Asian Art Commission hereby approves Loan No. OL2012.8 to the Berkeley Art Museum.

**j. Approval of Loan No.: OL2012.9 to the San Francisco State University Gallery**

**WHEREAS**, The San Francisco State University Gallery requests to borrow the Chinese painting listed below for an exhibition entitled *The Moment for Ink*, to be held February 23 through March 23, 2013; and

2005.6  
PAINTING, Hanging Scroll  
Landscape  
By Fang Zhaoling/ Ding Xiongquan  
1997  
Ink and colors on paper

**WHEREAS**, The Chief Curator and the Director recommend the loan; now, therefore, be it

**RESOLVED**, That the Asian Art Commission approves Loan No. OL2012.9 to the San Francisco State University Gallery.

**8. Public Comment**

Members of the public were invited to address the Commission on items that were within the subject matter jurisdiction of the Asian Art Commission. The public may address the Commission for up to three minutes and the Chair may limit total testimony to thirty minutes. Members of the public present did not wish to comment. There being no outside members of the public present, no public comment was made.

**9. Adjournment**

There being no further business to discuss, the meeting was adjourned at 5:45 p.m.