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TRIBUTE TO SHERMAN LEE

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DR LEE'S EARLY ADVENTURES IN THE WORLD OF ASIAN ART by John Rosenfield, Professor Emeritus, Harvard University.

An article that reflects on Sherman Lee's training and those who influenced him, his role as a museum director, exhibition planner and citizen in a community of historians and institutions dedicated to Asian art, his accomplishments and his ability to bridge the gap between academe and collecting, exhibitions and dealers.

APROPOS OF A CHINESE BRONZE RITUAL VESSEL by Thomas Lawton, director of the Freer Gallery of Art from 1977 to 1987 and founding director of the Arthur M. Sackler Gallery.

In his discussion on various Western Zhou bronze vessels, the author highlights an undocumented bronze li which was recognized by Sherman Lee, relying on stylistic and technical details, as an important example in the development of a distinctly Western Zhou aesthetic tradition, and acquired by him with characteristic shrewdness for Cleveland in 1961.

QUESTIONING AUTHORITY by Howard Rogers.

The author notes that whilst many curators were focusing on later literati landscape paintings, Sherman Lee was able to put together an unrivalled collection of Chinese esoteric religious painting. The aesthetic quality of the 13th and 14th century Chan paintings, many by unknown painters, at Cleveland reveal that Lee relied on his eyes rather than his ears and his motto, according to the author, might have been 'Fear No Art'.

MING AND QING WATER-LAND RITUAL SCROLLS by Marsha Haufler, Professor, University of Kansas.

An essay tracing the development of interest in the Water-land ritual and its paintings since 1973 when Sherman Lee bought two scrolls for Cleveland, and acknowledging Lee's contributions to the recognition of later Buddhist paintings which are now being actively acquired by museums, such as the Met in New York.

SOME OF THE GREAT ACQUISITIONS OF INDIAN AND SOUTHEAST ASIAN ART MADE DURING
SHERMAN E. LEE'S TENURE AT THE CLEVELAND MUSEUM OF ART by Stanislaw J.

Czuma, Curator of Indian and Southeast Asian Art, The Cleveland Museum of
Art.

Selected for discussion are a Cambodian limestone sculpture of Krishna
Govardhana, a standing sandstone Mon- Dvaravati Buddha, a Gupta period image
of Matrika, a Pala period ekamukhalinga, a Khajuraho style mithuna, a Chola
period Ganesha, a Kashmir or Western Tibetan brass Buddha and a thangka of
the Green Tara.

SENSE AND SENSITIVITY by Rekha Morris.

The author reflects on the impact Sherman Lee had on the north Indian
sculpture collection at Cleveland and her discussion of five examples
reveals that few museums can rival the astonishing qualitative uniformity
reflected in the selections made by him.

BIKANER PAINTINGS IN THE CLEVELAND MUSEUM by Pramod Chandra.

A discussion on these important paintings acquired by Sherman Lee and
comparison with examples from a collection in Varanasi, Indian.

UNCOMFORTABLE REALITIES: REFLECTING ON SHERMAN LEE'S HUNCHES by James Ulak,
Freer Gallery of Art/Arthur M. Sackler Gallery.

The author's thesis is that Sherman Lee, persisting in characteristic
contrarian strategy, mounted exhibitions that posed questions that
undermined reigning consumptions about the purposes of Japanese art, a
subtle 'anti-deconstructionist' strategy. The works that Ulak has selected
to illustrate his discussion are all paintings from Cleveland which are
resonant of Lee as a person and as a collector.

A TRIBUTE TO SHERMAN LEE by Wai-kam Ho.

SHERMAN LEE IN THE CLASSROOM AND IN THE BOARDROOM by Marc Wilson, Director,
Nelson-Atkins Museum.

The author gives a personal account of being a student of Sherman Lee.

SHERMAN LEE by William Chiego.

A discussion on Dr Lee's teaching methods and the impact he had on the
author's approach to art.

HOMAGE TO SHERMAN E. LEE, MENTOR AND FRIEND by Willard Clark.

BOOK REVIEW by Heather Sutherland: Chinese Steles: Pre-Buddhist and Buddhist
Use of a Symbolic Form by Dorothy C. Wong.

REPORT FROM LONDON

REPORT FROM HONG KONG

COMMENTARY by Robert Bruce Gardner.

The author focuses on the importance of 'the eye' and the significance of seeing and looking in the study of art history.

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Reference:

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<<https://arthist.net/archive/26881>>.