



Katsushika Hokusai, *Boy Viewing Mount Fuji*, 1839, hanging scroll; ink and color on silk. Freer Gallery of Art, Smithsonian Institution, Washington, D.C.; Gift of Charles Lang Freer, F1898.110

MAD ABOUT PAINTING: HOKUSAI AND FREER

Guest Speaker: Frank Feltens, PhD

If anyone in the United States and Europe can name just one Japanese artist, that name will surely be that of Katsushika Hokusai. Since the time of Japan's modernization in the Meiji era, Hokusai has been—and continues to be—Japan's signature artist. Hokusai's iconic print *Great Wave Off Kanagawa* is one of the most recognizable and often cited works in the global history of art. The name Hokusai and his works of art are a part of Japan's contemporary cultural identity like few other artists before him.

However, in the public imagination, Hokusai is mainly known through his prints. Arguably the most direct manifestation of Hokusai's personal agency, on the other hand, are his sketches, drawings, and paintings—something that Charles Lang Freer recognized as one of the few Western collectors of his time. Thanks to Charles Lang Freer's pioneering collecting, aesthetic sensibility, and foresight, the Freer Gallery of Art is fortunate to be home to the world's largest collection of Hokusai's paintings and drawings, works that are essential to understand Hokusai's artistry. In this talk, Feltens will explore the motivations that formed the backdrop of Freer's aesthetic sense and collecting activities, with a particular focus on Hokusai.

This lecture is co-sponsored by the DIA Friends of Asian Arts and Cultures and The Freer House, Wayne State University, with support from the Japan Business Society of Detroit, Japan Cultural Development, and Japan America Society of Michigan and Southwest Ontario.



A FREE ONLINE
LECTURE

TUESDAY
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6:00PM

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Frank Feltens is Japan Foundation Associate Curator of Japanese Art at the Freer Gallery of Art and Arthur M. Sackler Gallery, the Smithsonian's National Museum of Asian Art. Feltens is a specialist in Japanese painting with a particular focus on the late medieval and early modern periods.