

name or type of consultant	no. of days on project	daily rate of compensation	(a)	(b)	(c)
Paul Karlstrom	30 hrs	\$ (b) (6) / hr	\$ _____	\$ (b) (6)	\$ (b) (6)
Translation Consultants	_____	\$ _____	_____	(b) (6)	(b) (6)
_____	_____	\$ _____	_____	_____	_____
_____	_____	\$ _____	_____	_____	_____
_____	_____	\$ _____	_____	_____	_____
		SUBTOTAL	\$ _____	\$ 2,000 ✓	\$ 2,000

National Endowment for the Humanities
BUDGET FORM

Project Director Mark Johnson	If this is a revised budget, indicate the NEH application/grant number:
Applicant Organization San Francisco State University	Requested Grant Period From <u>6/97</u> to <u>10/98</u> mo./yr. mo./yr.

The three-column budget has been developed for the convenience of those applicants who wish to identify the project costs that will be charged to NEH funds and those that will be cost shared. FOR NEH PURPOSES, THE ONLY COLUMN THAT NEEDS TO BE COMPLETED IS COLUMN C. The method of cost computation should clearly indicate how the total charge for each budget item was determined. If more space is needed for any budget category, please follow the budget format on a separate sheet of paper.

When the requested grant period is eighteen months or longer, separate budgets for each twelve-month period of the project must be developed on duplicated copies of the budget form.

SECTION A — budget detail for the period from 6/97 **to** 5/98
mo./yr. mo./yr.

1. Salaries and Wages

Provide the names and titles of principal project personnel. For support staff, include the title of each position and indicate in brackets the number of persons who will be employed in that capacity. For persons employed on an academic year basis, list separately any salary charge for work done outside the academic year.

name/title of position	no.	method of cost computation (see sample)	NEH Funds (a)	Cost Sharing (b)	Total (c)
Mark Johnson	[]	9 mos. x 20% x (b) (6)	\$	\$ (b) (6)	\$ (b) (6)
Project Director	[]				
Susan Sterling	[]	12 mos. x 62.5% x (b) (6)	(b) (6)		(b) (6)
Project Coord.	[]				
Diane Tani	[]	12 mos. x 50% x (b) (6)	(b) (6)		(b) (6)
Chief Researcher	[]				
Darlene Tong	[]	12 mos. x 6.25% x (b) (6)		(b) (6)	(b) (6)
Consultant	[]				
SUBTOTAL			\$ 33,170	\$ 12,544	\$ 45,714

2. Fringe Benefits

If more than one rate is used, list each rate and salary base.

rate	salary base	(a)	(b)	(c)
2 % of	\$ 12,544	\$	\$ 251	\$ 251
28 % of	\$ 33,170	\$ 9,287		\$ 9,287
SUBTOTAL		\$ 9,287	\$ 251	\$ 9,538

3. Consultant Fees

Include payments for professional and technical consultants and honoraria.

name or type of consultant	no. of days on project	daily rate of compensation	(a)	(b)	(c)
Paul Karlstom	60 hrs	\$ (b) (6)	\$	\$ (b) (6)	\$ (b) (6)
Translation Consultants		\$		\$ (b) (6)	\$ (b) (6)
		\$			
		\$			
		\$			
SUBTOTAL			\$	\$ 3,500	\$ 3,500

Include participant stipends and room and board, equipment purchases, and other items not previously listed. Please note that "miscellaneous" and "contingency" are not acceptable budget categories. Refer to the budget instructions for the restriction on the purchase of permanent equipment.

item	basis/method of cost computation	NEH Funds (a)	Cost Sharing (b)	Total (c)
_____	_____	\$ _____	\$ _____	\$ _____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
SUBTOTAL		\$ _____	\$ _____	\$ _____
8. Total Direct Costs (add subtotals of items 1 through 7)		\$ <u>52,407</u>	\$ <u>18,794</u>	\$ <u>71,201</u>

If indirect costs are to be charged to this project, check the appropriate box below and provide the information requested. Refer to the budget instructions for explanations of these options.

- ☒ Current indirect cost rate(s) has/have been negotiated with a federal agency. (Complete items A and B.)
- ☐ Indirect cost proposal has been submitted to a federal agency but not yet negotiated. (Indicate the name of the agency in item A and show proposed rate(s) and base(s), and the amount(s) of indirect costs in item B.)
- ☐ Indirect cost proposal will be sent to NEH if application is funded. (Provide an estimate in item B of the rate that will be used and indicate the base against which it will be charged and the amount of indirect costs.)
- ☐ Applicant chooses to use a rate not to exceed 10% of direct costs, less distorting items, up to a maximum charge of \$5,000. (Under item B, enter the proposed rate, the base against which the rate will be charged, and the computation of indirect costs or \$5,000, whichever sum is less.)

A. Dept. of Health & Human Services 10/11/94
name of federal agency date of agreement

B.					NEH Funds	Cost Sharing	Total		
	rate(s)		base(s)		(a)	(b)	(c)		
	26		71,201		13,626	4,887	18,513 ✓		
	%	of \$	<u> </u>	\$	<u> </u>	\$	<u> </u>		
	%	of \$	<u> </u>		<u> </u>	<u> </u>	<u> </u>		
			TOTAL INDIRECT COSTS	\$	13,626	\$	4,887	\$	18,513

10. Total Project Costs (direct and indirect) for Budget Period \$66,033 \$23,681 \$89,741 ✓

89) 714

SECTION B — Summary Budget and Project Funding

SUMMARY BUDGET

Transfer from section A the total costs (column c) for each category of project expense. When the proposed grant period is eighteen months or longer, project expenses for each twelve-month period are to be listed separately and totaled in the last column of the summary budget. For projects that will run less than eighteen months, only the last column of the summary budget should be completed.

Budget Categories	First Year/ from: 6/97 to: 5/98	Second Year/ from: 6/98 to: 10/98	Third Year/ from: to:	TOTAL COSTS FOR ENTIRE GRANT PERIOD
1. Salaries and Wages	\$ 45,714	\$ 16,317	\$ _____	= \$ 62,030
2. Fringe Benefits	9,538	2,872	_____	= 12,410
3. Consultant Fees	3,500	2,000	_____	= 5,500
4. Travel	7,600	600	_____	= 8,200
5. Supplies and Materials	950	150	_____	= 1,100
6. Services	3,900	1,600	_____	= 5,500
7. Other Costs	_____	_____	_____	= _____
8. Total Direct Costs (items 1-7)	\$ 71,201 ✓	\$ 23,540 ✓	\$ _____	= \$ 94,741
9. Indirect Costs	\$ 18,513	\$ 6,121	\$ _____	= \$ 24,633
10. Total Project Costs (Direct & Indirect)	\$ 89,714 ✓	\$ 29,660	\$ _____	= \$ 119,374 ✓

PROJECT FUNDING FOR ENTIRE GRANT PERIOD

Requested from NEH: ¹	Cost Sharing: ²
Outright \$ 82,900	Cash Contributions \$ 5,040
Federal Matching \$ _____	In-Kind Contributions \$ 31,434
TOTAL NEH FUNDING \$ 82,900	Project Income \$ _____
	TOTAL COST SHARING \$ 36,474
	119,374
Total Project Funding (NEH Funds + Cost Sharing) ³ = \$ _____	

¹Indicate the amount of outright and/or federal matching funds that is requested from the Endowment.

²Indicate the amount of cash contributions that will be made by the applicant or third parties to support project expenses that appear in the budget. Include in this amount third-party cash gifts that will be raised to release federal matching funds. (Consult the program guidelines for information on cost-sharing requirements.)

Occasionally, in-kind (noncash) contributions from third parties are included in a project budget as cost sharing; e.g., the value of services or equipment that is donated to the project free of charge. If this is the case, the total value of in-kind contributions should be indicated.

When a project will generate income that will be used during the grant period to support expenses listed in the budget, indicate the amount of income that will be expended on budgeted project activities.

Total Project Funding should equal Total Project Costs.

Institutional Grant Administrator

Complete the information requested below when a revised budget is submitted. Block 11 of the application cover sheet instructions contains a description of the functions of the institutional grant administrator. The signature of this person indicates approval of the budget submission and the agreement of the organization to cost share project expenses at the level indicated under "Project Funding."

Paul Fonteyn, Assoc. Vice President, Research

Telephone (415) 338-2231
area code

Name and Title (please type or print)

Paul J. Fonteyn
Signature

Date 7/1/96

NEH Application/Grant Number: _____

INSTITUTION: San Francisco State University
 PROJECT DIRECTOR: Mark Johnson
 TITLE: California Asian American Artists Biographical Directory
 SPONSOR: NEH
 DURATION: 5/1/97 - 10/31/98

	Total Requested Yr 01 1-May-97 30-Apr-98	Cost Sharing Yr 01 1-May-97 30-Apr-98	Total Requested Yr 02 1-May-98 31-Oct-98	Cost Sharing Yr 02 1-May-98 31-Oct-98	Total Requested All Years	Cost Sharing All Years
A. Personnel						
Project Director, Mark Johnson (b) (6)						
(b) (6) AY Fall 1996 - Spring 1997 Per Month 20% FTE - Overload 2% Fringe Benefits		(b) (6)		(b) (6)		(b) (6)
Project Coordinator, Susan Sterling Clerical Assistant IV, (b) (6) (b) (6) Per Hourly 62.5% FTE (25 Hours per week) 28% Fringe Benefits	(b) (6)		(b) (6)		(b) (6)	
Chief Researcher, Diane Tani Clerical Assistant IV, (b) (6) (b) (6) Per Hourly 50% FTE (20 Hours per week) 28% Fringe Benefits	(b) (6)				(b) (6)	
Consultant, Darlene Tong (2920) Librarian (12 Month) (b) (6) Range/Step (b) (6) 12 month Salary Per Month 6.25% Overload 2% Fringe Benefits		(b) (6)		(b) (6)		(b) (6)
B. Total Salaries	33,170	12,544	9,794	6,523	42,964	19,066
C. Fringe Benefits	9,287	251	2,742	130	12,030	381
Total Salaries and Benefits	42,457	12,794	12,537	6,653	54,994	19,448
E. Supplies						
General Office Supplies	300		150		450	
Film: 50 rolls of 36 exposure film	500				500	
Audio Cassettes: 50 cassettes at \$3 each	150				150	
Supplies subtotal	950		150		1,100	
F. Travel						
Airfare travel San Marino, CA <=> San Francisco, CA	1,200		600			
Ground Travel Southern California Research	3,000					
Northern California Research	2,100					
Central California Research	1,300					
Travel subtotal	7,600		600		8,200	
H. Services						
Off-campus copying costs	900		100		1,000	
Photography Film Development	500				500	
Phone Service		1,000		500	0	1,500
On-campus copying costs		1,000		500	0	1,500
Computer Usage: Hardware, software, printer, etc.		500		500	0	1,000
Other Services	1,400	2,500	100	1,500	1,500	4,000
I. Contractual						
Paul Karlstrom Translation Consultants Total Contractual Costs		(b) (6)		(b) (6)		(b) (6)
		3,500		2,000		5,500
J. Total Direct Costs	\$52,407	\$18,794	\$13,387	\$10,153	\$65,794	\$28,948
K. Indirect Costs MTD Base = 26%	\$13,626	\$4,887	\$3,481	\$2,640	\$17,106	\$7,526
L. Total Costs	\$66,033	\$23,681	\$16,867	\$12,793	\$82,900	\$36,474
						\$119,374

BUDGET EXPLANATION

Personnel and Benefits

Salary rates are based on current classification and step for faculty and staff positions at SFSU. The Project Director will contribute, on a cost-sharing basis, 20% time of the academic year for eighteen months. Consultant Tong will contribute, on a cost-sharing basis, 6.25% time for eighteen months. The Project Coordinator will be hired at 62.5 % time for eighteen months and the Chief Researcher will be hired at 50% time for the first year. Both will be hired under the job classifications at SFSU governing these types of positions. Benefits are calculated at approved SFSU benefit rates, as of June 19, 1996.

Supplies

General office supplies are budgeted at \$300 for the first year and \$150 for the next six months. We are budgeting \$500 for the first year for rolls of photographic film, to allow for photographic documentation of art works found in the course of research. This budget also allots \$150 for the first year to audio cassettes, permitting us to tape oral history interviews with artists and artists' surviving family members.

Travel

Airfare travel for Principal Advisor Paul Karlstrom is budgeted at one round trip per month from San Marino, Ca. to San Francisco for eighteen months, calculated at 1 round trip flight @ \$100 x 18 months=\$1800. Travel costs for ground travel have been budgeted during the first year for the Project Coordinator or Chief Researcher to conduct research in other regions of the state. \$564 is allotted for car rental and gas in southern California for 21 days, \$476 for car rental and gas in northern California for 14 days, and \$372 for car rental and gas in central California for 8 days, totaling \$1412. Subsistence costs have been calculated at \$116/day per diem in accordance with San Francisco State University established rates.

Services

Off-campus copying costs have been budgeted at \$900 for the first year and \$100 for the next six months. This will allow for the extensive amount of photocopying of archival documents that will be necessary. Photographic film development has been budgeted at \$500. SFSU will provide on-campus phone service, on-campus copying, and on-campus computers for eighteen months.

Contractual

The Principal Advisor is providing an in-kind contribution for eighteen months, calculated at (b) (6) (5 hours X (b) (6)/hour) X 18 months, totaling (b) (6). SFSU will provide faculty to translate foreign language publications for eighteen months, valued at \$1000.

Total Direct Costs

Total direct costs are \$65,794.

Indirect Costs

Indirect costs have been calculated at a rate of 26%, based upon an agreement SFSU has made for organized research off-campus.

Total Costs

Total costs are \$82,900. The total cost-sharing contributions are \$36,474. The ratio between total costs and total cost-sharing contributions is 70:30.

NATIONAL ENDOWMENT FOR THE HUMANITIES PROPOSAL

SAN FRANCISCO STATE UNIVERSITY

CALIFORNIA ASIAN AMERICAN ARTISTS BIOGRAPHICAL DIRECTORY

I. NATURE AND SIGNIFICANCE OF THE PROJECT

1. Nature of Project and its Significance to Research

This project will produce the first comprehensive biographical directory of American artists of Asian descent, active in California from the 1840s to 1965. The directory will be published and distributed by the Fine Arts Museums of San Francisco as part of a major exhibition catalogue exploring the historical contributions of Asian American artists. At present the body of literature addressing any historical aspect of Asian American art and its artists is extremely limited.

The need for a thorough reference work has become particularly pressing as educators in the fields of art history and ethnic studies have realized the existence and value of Asian American historical art production and sought to introduce their students to this important history. Both Maxine Hong Kingston, acclaimed author and Professor of English at UC Berkeley, and Karin Higa, curator at the Japanese American National Museum, have noted in recent essays the prevailing misconception within Ethnic Studies and Asian American Studies Departments (and the Asian American community at large) that first and second generation Asian immigrants' focus upon economic survival precluded art production (WITH NEW EYES: Toward an Asian American Art History in the West, exhibition catalog, 1995). This limited notion of historical Asian American activities has been disproved by several significant exhibitions presenting historical Asian American art, most notably "The View from Within: Japanese American Art from the Internment Camps, 1942-1945" (Japanese American National Museum, UCLA Wight Gallery, UCLA Asian American Studies Center, 1992); "They Painted from Their Hearts: Pioneer Asian American Artists" (Wing Luke Asian Museum, Seattle, 1995); and "WITH NEW EYES: Toward an Asian American Art History in the West" (San Francisco State University, 1995).

As evidence mounts for the existence and quality of Asian American historical art, numerous Ethnic Studies Departments have begun to integrate this history into their curricula, according to Dr. Lorraine Dong, Professor of Ethnic Studies, SFSU (personal communication, 1996). Parallel shifts have occurred within the field of American art history. The last fifteen years have witnessed a growing interest in the historical and contemporary art

production of artists formerly considered outside the scope of serious scholarship. As Dr. Bert Winther-Tamaki, Assistant Professor in Art History at UC Irvine recently stated, in the last decade, the field has seen a demonstrable increase in the number of art historians studying Asian American art. But, he also emphasized, their endeavors to teach this history is seriously impeded by the lack of existing scholarship (WITH NEW EYES symposium, San Francisco, 1995).

As interest grows, the need for scholarly publications and reference works in this field becomes even more compelling. The present difficulty in locating materials severely hampers scholars, educators, and students. This theme was voiced repeatedly by the WITH NEW EYES symposium panel of scholars and curators, comprised by Dr. Elaine Kim, Chair of Ethnic Studies, UC Berkeley; Dr. Bert Winther-Tamaki; Karin Higa, author and curator at the Japanese American National Museum; and Dr. Dennis Reed, Dean of Los Angeles Valley College. The California Asian American Artists Biographical Directory would substantially assist these educators and their students. This kind of reference work is indispensable to any scholar who hopes to investigate the life and work of a particular artist. Biographical directories are the first source to which many scholars turn, as they attempt to ascertain the nature and extent of existing knowledge and where that information is located.

Currently, only one published directory of historical Asian American artists exists, focusing upon approximately one hundred artists of Washington and Oregon, active between 1900-1975. Initiated and administered by the Archives of American Art, Smithsonian Institution, West Coast Office, the directory was published in Mayumi Tsutakawa's They Painted from Their Hearts: Pioneer Asian American Artists (1994). This directory has already proven invaluable to scholars and curators conducting research in the field. That directory provides a useful model for the California Asian American Artists Biographical Directory project, however the scope of our directory will be broader in several significant ways. These differences include a lengthier chronological span, encompassing an earlier period of art production; a larger number of entries, totaling approximately 450 (this number reflects the substantial and longstanding history of Asian Americans in this state), and the inclusion of more biographical detail, when available, in the entries.

The 450 entries will detail the careers and works of artists and the histories of their associations and clubs, exhibitions, patrons, and teachers. Entry lengths will vary and some will inevitably be determined by a paucity of available sources. Thus, some entries will be as brief as thirty words while others will be as extensive as five hundred words, with the majority at one hundred and fifty to two hundred words. Additionally, each entry will be accompanied by a bibliography. Many of the artists listed in the directory have received little or no mention in other published sources. Consequently, the bulk of the material presented in this directory will be derived from unpublished

archival sources. The material generated by our research has been organized in a computer data base on FileMaker Pro. This data base will permit the organized collection and easy retrieval of biographical information and the primary and secondary sources found on a particular artist.

The directory also will feature an introductory essay of 5,000 words and a timeline, both of which will provide a necessary overview of this history and will elucidate the connections between various Asian American artists, the artists associations in which they participated, and the contemporaneous art movements. Through its biographical entries, essay, and timeline the directory will greatly aid scholars who wish to better understand not only Asian American or California art history but significant facets of American art history.

Regionally specific art historical studies play an integral role in fostering a deeper understanding of the complex and multifaceted nature of American art history. This directory will explore aspects significant to this larger art history. Evidence of a frequent interplay of stylistic and thematic influences between California's Asian American artists and other national and international artists has been demonstrated by both our own unpublished research and published work. Many art historians may not be surprised to learn that Chee Chin S. Cheung Lee, founding member of the 1920s artist group, East-West Society, later experimented with Diego Rivera's broad treatment of forms and palette after that noted artist created several large scale public murals in San Francisco (unpublished research, SFSU). The converse influence of Asian American artists on their non-Asian counterparts also can be documented, as seen in the significant impact made by Japanese American photographers upon the Pictorialist movement of the 1920s. The Japanese American photographers enjoyed tremendous exposure; their work was widely exhibited in national and international Pictorialist salons and frequently reproduced in photographic magazines. Non-Japanese American photographers were intrigued and frequently adopted the visual style of bold geometrics and asymmetrical compositions deployed by their Japanese American counterparts (Dennis Reed, Japanese Photography in America, 1920-1940, 1985).

In addition to exploring this rich history of stylistic exchanges between Asian American and other American artists, the directory will feature a number of artists who have achieved national and international stature. These prominent figures include such artists as Isamu Noguchi and Yasuo Kuniyoshi, who, although known primarily for their work in New York, were both born and created significant work in California; Dong Kingman and Yun Gee who studied and worked as young artists in the state; and Ruth Asawa and Kay Sekimachi whose sculpture and textile work have enriched the cultural landscape of this region and the country.

2. Potential Users of the Directory

This directory will provide valuable reference material to students and educators from a broad range of disciplines, including art history, American history, ethnic studies, Asian American studies and American studies. SFSU and many other universities within the state either boast Asian American Studies Departments or offer classes pertaining to the arts activity of the Asian American community, including California State Universities in Sacramento, Chico, Fullerton, San Jose, San Francisco, Long Beach, and Northridge. Both faculty and students from the above institutions have expressed interest in this project, as well as the following: UC Santa Cruz, UCLA, UC Irvine, UC Berkeley, UC Davis, Fresno State University, San Francisco Art Institute, and Mills College. Unsolicited interest in a reference work of this nature has come from colleagues in Art History and Ethnic Studies Departments at campuses nationwide, most notably Rutgers, The University of Chicago, SUNY Buffalo, University of Texas, Austin, and University of Washington, Seattle.

The content of our directory will prove relevant and valuable to scholars whose studies range far beyond this state's history and culture. This directory will bring to the fore the historical contributions of Asian Americans to the cultural landscape of this country. California has been the national site of unprecedented historical art activity among successive generations of Asian immigrants and their descendants.

The directory will also serve museum curators and educators, reference librarians, collectors, community historians, and community groups interested in arts programming. A number of prominent directors and curators of ethnic museums and cultural centers have expressed support and interest in the directory, particularly, Robert Lee, Director of the Asian American Arts Center in New York; Ron Chew, Director of the Wing Luke Asian Museum in Seattle; Karin Higa, curator at the Japanese American National Museum; and Seizo Oka, Director of the Asian American History Archives, affiliated with the Japanese American Community and Cultural Center in San Francisco. Additionally, the directory can be used by school teachers in planning curricula and by high school students conducting research.

Evidence of interest in this kind of publication includes the more than five hundred additional mail order requests from scholars, graduate students, reference librarians, and collectors nationwide for the **WITH NEW EYES** catalog, after the first printing run of one thousand had sold out. Because the directory will be published as part of a major catalog accompanying an exhibition organized by the Fine Arts Museums of San Francisco, it will be purchased and used by many interested individuals from the general public.

Thus, this material will not only benefit scholars, but will be readily available to a broader audience.

3. Material with which the Project is Concerned

The project focuses on California's Asian American artists, active between the 1840s to 1965. Our project's goal is to contribute to filling the gaps that currently inhibit study in this field by accurately representing the histories of specific artists and addressing broader questions about Asian American art activity in California. Some of the issues the directory will explore are the role of art clubs and associations on the careers of individual artists, the multiple cultural and artistic influences operating upon the artists, and the presence and nature of the obstacles they may have encountered.

One goal is to illuminate the role of Asian American women in the arts, of which little is known. Our research indicates that despite the laws of the period prohibiting immigration (at various times) of Chinese, Japanese, and Filipino women, a significant number of Asian American artists were women. This directory will highlight the career of such artists as Mary Tape, who may be the earliest Chinese American woman to exhibit her art, presenting eight paintings at the 1885 Mechanics Fair in San Francisco; the same year in which she led an unsuccessful campaign to integrate San Francisco's public schools to children of Chinese descent. Other artists featured will be Ann Ting Gok, a commercial photographer active in the 1890s, Eva Fong Chan, a member of the Chinese Revolutionary Arts Club; and Miki Hayakawa, who painted vivid, modernist portraits in the 1920s.

Evidence of this directory's scope is the little studied work of mid and late nineteenth century Chinese American daguerrotypists and photographers. Their commercial studios lined the streets of Chinatowns in Los Angeles, San Francisco, and Sacramento; among them was daguerrotypist Ka Chau who produced portraits as early as 1854 and portrait painter/photographer Lai Yong who was active a decade later.

This directory also will expand upon previous research exploring the fine art photography associations of Japanese Americans in the 1920s. Affiliated with the Pictorialist movement, these associations blossomed in both San Francisco and Los Angeles, boasting rosters of members who exhibited both nationally and internationally. The careers and lives of a number of these photographers will be featured in the directory, including Toyo Miyatake, a close friend of Ansel Adams who was credited with influencing that noted photographer's work.

No reference work has yet documented the range of activity among California's Asian American artists of the 1920s and 1930s, many of whom were modernists. This period represents a "Golden Age" in which Chinese

American and Japanese American artists became important art leaders, organizers, and teachers. This subject will be explored fully in entries devoted to individual artists and the art groups they established, and in the directory's introductory essay. Highlights of the material treated involve the 1920s Chinese Revolutionary Arts Club, founded by Yun Gee, where Cubist principles were taught in Chinese language; the 1920s East-West Society, whose multi-ethnic membership included noted painters Chiura Obata and Chee Chin S. Cheung Lee, and which exhibited at the San Francisco Museum of (Modern) Art; and the 1930s Chinese Art Association, of which Dong Kingman and Nanying Stella Wong were members.

This directory also will build upon the last decade's impressive research regarding the Japanese American internment camps and the art created there. (Gesensway and Roseman, Beyond Words: Images from America's Concentration Camps, 1987, and Higa, The View from Within: Japanese American Art from the Internment Camps, 1992.) This research has contradicted widely held beliefs that Japanese American artists ceased working during these years. Expanding upon this scholarship, the directory will chronicle the breadth of art activity occurring during internment, devoting entries to the art schools established by internees and to the range of professional and amateur artists who produced work in the camps.

The work of Asian American artists working in abstract idioms in the 1950s and 1960s has also received scant attention. This directory will assist in closing that gap, exploring the ways in which Asian American artists brought their own perspective to the development of Abstract Expressionism and abstraction in such diverse media as painting, sculpture, ceramics and textiles. Artists whose contributions will be discussed include painters George Miyasake and Sabro Hasegawa, Zen calligraphers Hodo Tobase and Shunryo Suzuki, ceramists Jade Snow Wong and Herman Ng, and sculptor/textile artists Kay Sekimachi and Ruth Asawa.

Finally, another directory goal is to construct a more thorough history of Filipino American and Korean American art production. Highlights of the production to be treated in the directory include the careers and work of painters Leo Valledor, Victor Duenas, Roberto Vallangca, and installation artist Carlos Villa, ceramist Ernie Kim, and sculptor Nong (aka Robert Han).

Published and Unpublished Materials

This directory will be based chiefly on unpublished sources, for few published materials on this subject exist. Thus, the directory will utilize a broad range of archival collections, held by art schools, universities, historical museums and societies, ethnic museums, art museums, public libraries, and genealogical societies; newspapers, exhibition catalogues of the period; correspondence and journals of the artists; interviews with living artists, artist's surviving

spouses and descendants; and art work. Our research also relies upon the small number of existing published sources, consisting of monographs, exhibition catalogs, articles, dissertations, and such standard reference works as encyclopedias, biographical and genealogical indices, directories, and ethnic studies chronologies (see Methodology for a detailed discussion of sources).

II. HISTORY AND DURATION OF THE PROJECT

1. History of the Project

The outstanding quality of California's Asian American art was demonstrated in the 1995 San Francisco State University exhibition and catalog, WITH NEW EYES: Toward an Asian American Art History in the West. The exhibition presented the art of seventy-five American artists of Chinese, Japanese, Filipino, and Korean descent (sixty-five of whom were California artists) working between the years of 1860-1965. This groundbreaking exhibition demonstrated the vitality of the Asian American arts communities and definitively established the city of San Francisco and state of California as historical centers of extensive Asian American art production. Just as importantly, the exhibition also proved that both the histories and the art objects could be recovered. During the process of researching the histories of artists' careers and works, the exhibition's curators also identified and found material on approximately one hundred additional artists.

SFSU is at the forefront of research on historical Asian American art. We have compiled one of the most extensive collections of artist files, established relationships with a large number of living artists, artists' surviving spouses and descendants, and have developed wide ranging contacts with pre-eminent authorities in the field. WITH NEW EYES exhibition, catalog, and symposium attracted extensive scholarly and public interest, as well as broad regional, national, and international press (see appendices). The directory project is an outgrowth of the research that provided the basis for the San Francisco State University exhibition, catalog, and concurrent public symposium.

1994-1995

In the fall of 1994, Gallery Director and Assistant Professor of Art Mark Johnson, in collaboration with San Francisco State University Art Department faculty and staff Diane Tani, Irene Poon, and Dawn Nakanishi, initiated research on western Asian American art history and its artists in preparation for the exhibition and catalogue, WITH NEW EYES: Toward an Asian American Art History in the West. The team first surveyed the range of published materials on this subject, compiled a bibliography of the monographs, catalogues, and reference materials, and began to familiarize themselves with this history. They also began the time consuming task of

combing through state and national artist directories and biographical encyclopedias for mention of Asian American artists.

The team visited numerous university and art school libraries, particularly San Francisco Art Institute's Ann Bremer Memorial Library Archive, containing documentation of the San Francisco Art Association Annuals; Mills College Art Gallery Archives; and UC Berkeley's Bancroft Library, Asian American Studies Center, and Pacific Film Archives, all of which house collections in Asian American historical material. These archives and those of public libraries in San Francisco, Oakland, and Berkeley were searched for references to art annuals, state fair and world exposition exhibitions, such as the Oakland Art Gallery (Museum) Annuals, the Annual Statewide Art Exhibitions (Santa Cruz), the Annual Drawing Exhibitions of the San Francisco Art Association, California State Fairs (Sacramento), the California Art Club Annuals, the Mechanics Fairs of the 1880s and 1890s (San Francisco), and the 1939 Golden Gate Exposition. Also reviewed were library microfilms of late nineteenth and early twentieth century newspapers, including now-defunct papers such as the San Francisco Call-Bulletin, San Francisco Argonaut, San Francisco Bulletin, San Francisco News, and the San Francisco Morning Call, and papers of longer duration, including Oakland Tribune, San Francisco Chronicle, and San Francisco Daily Examiner. The team expanded its hunt for source materials to the collections of local genealogical societies, historical museums and societies, and art museums, and visited such local sites as the Chinese Historical Society, the Sutro Library of Genealogy, the Wells Fargo Bank History Room, and the libraries of the Oakland Museum, the San Francisco Museum of Modern Art, and the M.H. de Young Memorial Museum.

In spring 1995, Gallery Director Johnson established key relationships with two major institutions, the Smithsonian's Archives of American Art, West Coast Office, and its director, Dr. Paul Karlstrom, and the Fine Arts Museums of San Francisco and its director, Harry S. Parker III, and Director of Education, Vasundhara Prabhu. These institutions assisted in the development and organization of the WITH NEW EYES symposium. The research team began to identify experts in the fields of Asian American history and art history and American history and their areas of expertise. The team sought out the following scholars for information on the sources of archival material and the names of living artists, surviving family members of artists, and other knowledgeable individuals. These academics were Dr. Bert Winther-Tamaki, UC Irvine; Dr. Rodger Birt, SFSU; Dr. Jeffrey Wechsler, Rutgers; Dr. Elaine Kim, UC Berkeley; Dr. Judy Yung, UC Santa Cruz; Drs. Lorraine Dong and Marlon Hom, SFSU; and Dr. Dennis Reed, Los Angeles Valley College. Curators and museum directors were Ron Chew, Wing Luke Asian Museum, Seattle; Karin Higa, Japanese American National Museum, Los Angeles; Mayumi Tsutakawa, independent curator; Margo Machida, independent curator; and Robert Lee, Asian American Art Center, New York. Collectors

were Peter Palmquist, Wylie Wong, Michael Brown, and George Berticevich, and community historians included Philip Choy, Chinese Historical Society, San Francisco and Seizo Oka, Japanese American History Archives.

Researchers began to conduct an extensive series of interviews, taking thorough notes that were later deposited in the individual artist's file. Cordial relationships were established with artists or their family members and these relationships have continued to be mutually beneficial. As the archival research and interviews progressed, files were created for each artist, artist group, and major exhibition. These files contained photocopies of records and newspaper and journal articles, photographs of art works, notes from interviews and phone conversations, and notes on possible leads for both published and unpublished sources.

By late summer 1995, the work of seventy-five Asian American artists, active in the West (sixty-five of whom were California artists) had been selected for the WITH NEW EYES exhibition. In addition to the files on these artists, researchers had also compiled a substantial body of material on other Asian American artists learned of in the course of their research. A catalog was published with essays by Maxine Hong Kingston, Karin Higa (both mentioned previously), photography historian Peter Palmquist, and Mayumi Tsutakawa, curator of three exhibitions and publications surveying Pacific Northwest Asian American arts. The catalog also offered an annotated checklist with information about the seventy-five artists and a brief bibliography.

September and October marked the showing of the exhibition and its concurrent symposium. Held at the M.H. de Young Memorial Museum, the symposium represented the first multi-ethnic Asian American art history program in this country. This symposium featured two panels: a panel of artists' family members, represented by Li-lan, daughter of Yun-Gee; Mayumi Tsutakawa, daughter of George Tsutakawa; Kimi Kodani Hill, granddaughter of Chiura Obata; and Carlos Villa, cousin of Leo Valledor; and a panel of scholars and curators discussing new research in the field of Asian American art history (these panelists have been named previously).

Both the exhibition and the symposium provided the catalyst for this directory project. The idea first was proposed during the exhibition's run, when the overwhelming interest from the art, art historical, and Asian American communities convinced Johnson and the research team of the importance of finding a way to widely distribute this material. Evidence of this interest continued to be born out by the impressive coverage received, examples of which include international journal Asian Art News, Hong Kong; international newspaper World News, Taipei; a television feature on NHK-TV, Tokyo; national journal American Art Review; West Coast journal Artweek; newspapers International Examiner, Seattle; Rafu Shimpo (Japanese Daily News) Los Angeles; San Francisco Chronicle and San Francisco

Examiner, and local television features. Further evidence of interest was indicated by the more than five hundred requests for catalogs that poured in after the limited run of one thousand sold out.

The October symposium further strengthened the team's resolve when the panel of curators and art historians repeatedly voiced their frustration about the difficulties of finding material on Asian American artists and expressed the need for reference materials and books that could serve as texts for their classes. Several of the panelists also warned that the time to collect this material was running out, as living artists or their surviving spouses and friends became increasingly old and frail. That fall, plans for a directory began to be made and its scope discussed. After the exhibition closed, co-curator Poon and Gallery Director Johnson continued to conduct research, meet with artists, artist family members, and collectors, and add material to pre-existing files.

January to July 1996

In January 1996, San Francisco State University Foundation awarded a \$5,000 grant to Johnson to hire Susan Sterling to assist in planning and developing the directory toward publication, and conducting research. Later that spring, Dr. Paul Karlstrom agreed to serve as the project's principal advisor. His extensive experience in collecting archival material, conducting oral interviews, overseeing the creation of The Directory of Asian American Artists in Washington and Oregon, 1900-1975, and editing and authoring major art historical publications is indispensable to the development and completion of this project. SFSU's Art Reference Librarian, Darlene Tong, will lend her extensive expertise in biographical and bibliographic formatting, data base management, art historical references, and editing, as a consultant. Diane Tani, WITH NEW EYES co-curator and researcher, and software and internet specialist, will continue to work as a researcher.

In the course of establishing a structure for the directory process, the project team decided to formalize the relationships with experts in the field and to invite some of those individuals to serve as members of an advisory board. The board includes Dr. Elaine Kim, UC Berkeley Chair of Ethnic Studies; Timothy Burgard, Curator of American Art at San Francisco's M.H. de Young Memorial Museum; Dr. Lorraine Dong, SFSU Professor of Asian American Studies; Irene Poon, curator/SFSU slide librarian; Karin Higa, UCLA PhD candidate, editor and curator at the Japanese American National Museum; Mayumi Tsutakawa, author and curator; Carlos Villa, San Francisco Art Institute instructor, artist, and family historian; Margo Machida, SUNY Buffalo PhD candidate, curator and editor, Dr. Dennis Reed, author and Dean of Los Angeles Valley College, and Vasundhara Prabhu, Director of Education at the Fine Arts Museums of San Francisco.

As our files continued to grow in number and bulk, we realized the necessity of establishing a more systematic approach to managing and assessing their content. The team developed a computer data base program. After consultation with Tong, we chose the software application FileMaker Pro and with the aid of Tani's software expertise, we have now developed and installed a database program with fields pertinent to our investigation (see Methodology for a more detailed discussion of automation technology).

Projected Activities: July 1996-May 1997

The goal of these months is to thoroughly prepare for the grant period. Two of the chief tasks to be accomplished are the completed transfer of information from our files to the data base program (Tani) and the completion of a comprehensive mapping of the state's resources (Sterling). This latter task will be accomplished via a phone and mail survey of the repositories not yet contacted, primarily public libraries and historical museums, societies, and sites located in the eastern portion of the state, and in some of the rural communities along the coast. We also will revisit local repositories of archival collections and thoroughly review pertinent material, adding to existing files and creating new ones (Johnson and Sterling). Additionally, Tani will continue to investigate her particular field, the work of early Asian American women photographers and artists. Poon will be traveling to New York City, on her own time and expense, to interview and photograph artists Dong Kingman and Mine Okubo. In April, we will assess the extent of our collected material, determine if gaps exist, and locate supplemental materials, if available (Johnson and Sterling). These preparations will lay a sound foundation for the grant period, permitting us to focus on completing research in other parts of the state and in writing the directory's entries.

May 1997-November 1998

We are requesting support for eighteen months; a detailed description of our activities for this period can be found in the Work Plan.

November 1998-December 1999

The completed directory is projected to be published by the Fine Arts Museums of San Francisco in late 1999, as part of a major catalog in conjunction with an exhibition of historical Asian American art now being planned for the M.H. de Young Memorial Museum in San Francisco by Timothy Burgard, Ednah Root Curator of American Art. The catalog will feature interpretive essays addressing a wide range of subjects pertinent to the history of Asian American art production. Preparations of the manuscript for publication will be made after the grant period. Sterling will assist the publication department of the Fine Arts Museums of San Francisco in preparing the directory text for publication. Additionally, upon the project's completion, the project's archives, including original catalogues, photographs, resumes, and correspondence, will be transferred to and housed

at the University of California, Berkeley's Asian American Studies Library, under the direction of librarian, Wei-Chi Poon and Ethnic Studies Chair, Dr. Elaine Kim.

2. Financial Support Already Received

In 1995 the Art Department Gallery, under the direction of Mark Johnson, received \$8,100 by the National Endowment for the Arts to support expenses pertaining to the preparation and mounting of the exhibition WITH NEW EYES. Additional funds toward the exhibition were contributed by two private family foundations, the Walter and Elise Haas Foundation, contributing \$3,000 and the LEF Foundation, contributing \$1,000. Funds also were donated by private individuals, many of whom were Asian American, totaling at \$5,120. The proposed directory is an outgrowth of the research conducted in preparation for the exhibition.

San Francisco State University Foundation awarded a \$5,000 grant for the period January to June 1996 to project member Susan Sterling, to assist in the development and implementation of a systematic work plan for the directory and to continue to conduct research at local archival repositories.

Other university support for this project has been extensive. The time given by Gallery Director Johnson, and co-curators and researchers, Poon, Tani, and Nakanishi in preparation for the exhibition WITH NEW EYES will not be included, though it is important to note the extent of their contributions to the sum of material collected. Subsequent to the exhibition and symposium (Sept./Oct. 1995) Gallery Director Johnson has provided cost-sharing contributions to the project, at the rate of one day a week for a period of seven months, to ensure the research would proceed and the directory could continue to take shape. Board member and SFSU Art Department staff Irene Poon has given a cost-sharing contribution of a half day for a period of two months, assisting Johnson and Sterling in tracking resources, and meeting and interviewing collectors and artists. Consultant Darlene Tong has contributed two days discussing the scope and format of the biographical entries and bibliography with the directory team. In-kind support has also been proffered: Chief Researcher Tani has contributed four days to develop and install the database program and Principal Advisor Karlstrom has contributed one day to discuss issues of scope and resources.

3. Resources Available to the Project

The directory team has used all of the research facilities listed under the heading Unpublished Materials in the Methodology section. The directory project currently uses the facilities, space, and equipment of San Francisco State University's Department of Art and Art History. Housed in the gallery's office, the project utilizes space dedicated to several desks and file cabinets,

and has use of the gallery's two Macintosh computers and printers, its telephone and mail privileges, and the Department's copying machine and fax machine. One of the most substantial benefits this university provides is less tangible but nonetheless critical to the health of this project. As the first university nationwide to establish an Asian American Studies program, this university offers an impressive pool of scholarly expertise in Asian American history and cultural contributions from which this project can draw. Several of the most supportive faculty members have included: Dr. Marlon Hom, Chair of Asian American Studies; Dr. Lorraine Dong, Professor of Asian American Studies; and Dr. Trinh T. Minh-ha, Professor of Cinema; and Dr. Yoshiko Yamamoto, Director of the Treganza Anthropology Museum. The value of this milieu can not be overestimated; San Francisco State University is one of the most appropriate institutions to conduct the research and prepare this directory.

III. METHODOLOGY

1. Criteria for Inclusion

Selection of the approximately 450 biographees will be based on the following criteria: an artist must have been active between the 1840s to 1965 in California, be of Asian descent, and have worked within a medium to which the contribution of an individual can be ascribed.

Our definition of "active" is broad. Any artist will be reviewed for inclusion if she or he participated in an exhibition, advertised as an artist, signed or dated a work, was referred to in contemporaneous or subsequent press as an artist or as engaged in activities we have defined as art, or was listed on the roster of an art association. The breadth of this definition is deliberate. Our research indicates it is not sufficient to rely upon an individual's participation in exhibitions to assess their standing as an artist. Some of the potential entrants worked in fields, such as architecture, landscape design, or commercial photography, in which exhibitions were not commonly held. In other instances, artists may have encountered severe difficulties in exhibiting their work because of their ethnicity or gender. The flexibility of this definition allows us to continue to collect material on a broad spectrum of artists, ranging from such notable figures as painter Chiura Obata, featured in a 1931 solo exhibition at San Francisco's Palace of the Legion of Honor and art faculty at UC Berkeley in the 1920s and 1930s, to the nineteenth century commercial photographer Ann Ting Gok, for whom we have no record of exhibition history.

The scope of our dates, from the 1840s to 1965, has also been carefully considered. Our directory's starting point, the 1840s, is cited as the earliest date Asian immigrants arrived in California. (The Chinese in America 1820 to 1973: A Chronology and Fact Book) We do not expect to find evidence of

artistic activity before this decade, however, if we should, we will alter our chronological scope in order to incorporate this rare material.

While we will allow for some flexibility in the directory's starting date, our cut-off date of 1965 is fixed. This date has been selected for several reasons. The year 1965 represents a significant shift in the United State's relationship to Asian immigrants. The previous eighty years were marked by a series of federal laws restricting, at different times, the entry of immigrants of various Asian ethnicities. In 1965, the Immigration and Naturalization Act revoked the last century's practice of setting national origin quotas. This resulted in the subsequent relocation of millions of Asians to the United States, many of them to this state. Thus, any cut-off date for the directory after 1965 necessarily would entail a much larger pool of potential biographees in this directory and would prove a project too large for the resources of our team. (Note, in the cases of artists whose oeuvre extends past 1965, our entries will chronicle their career to the present.) This decision is based also on our intention to recover histories that have been forgotten or never recorded. More recent and contemporary Asian American art has been the focus of several significant publications, including Asia/America: Identities in Contemporary Asian American Art, authored by Margo Machida, with essays by Vishakha Desai and John Kuo Wei Tchen (1994) and an upcoming UC Press publication addressing contemporary Asian American art, jointly edited by Dr. Elaine Kim, Dr. Moira Roth, and Margo Machida.

The third factor for inclusion stipulates artists must have produced art within the borders of California, as it is presently constituted. We have directed our focus to this state for several reasons. California has been at the center of extensive successions of nineteenth and twentieth century Asian immigration. This large number of immigrants, the many years they have created art, and the sheer size of the state result in an impressive and unequalled body of material for our team to uncover and sift through. In focusing on this state, we have delineated a geographical and intellectual scope congruent with our team's and Advisory Board's special expertise and resources.

This focus also is based upon our recognition of the value of regionally specific art historical study. Portions of the West's compelling history have been illuminated already by The Directory of Asian American Artists of Washington and Oregon, 1900-1975, compiled by Alan Lau and Kazuko Nakane and overseen by Paul Karlstrom. The history of California's Asian American artists also deserves a thoughtful and scholarly treatment. Finally, this directory's geographical scope reflects a chief focus of the Fine Arts Museums of San Francisco's future publication, in which it will be featured. At least half of this publication will be dedicated to examining the historical artistic production of this state's Asian American artists.

Our fourth criterion for inclusion requires an artist to be of Asian descent. Entries in the directory undoubtedly will reflect California's demographics between 1840 and 1965; thus, the majority of artists surveyed will most likely be of Chinese and Japanese descent, fewer of Filipino and Korean descent, and fewer still of Southeast Asian, South Asian, and Pacific Islander heritage. In using the term "Asian American" to describe the subject of this directory, we acknowledge that this term is a recent construct. Many individuals of Asian descent living in the United States prior to the last two decades would not have identified themselves in this fashion. Similarly, our use of this term is not meant to imply the existence of a monolithic Asian American community or perspective. However, as inadequate as this term sometimes may be, it nevertheless provides a useful group identification by which to consider this little known area of art activity.

This category for inclusion has provoked its own questions, chiefly: How long must an artist of Asian descent spend in this state to be considered Asian American?; Do we include Asian immigrants who lived here for several years and then returned to their original home or Asian artists who visited California extensively and influenced artists here, but never formally resided in the state? These questions will be explored more thoroughly in consultation with Karlstrom, Tong, and the Advisory Board. At present, the general consensus of the directory team and several Board members is to favor a broad definition of "American-ness," premised on the concept of inclusion. This approach takes into account the particular historical conditions of federal exclusionary laws banning naturalization and immigration that contributed to shaping immigrant's experiences in this country and, in some instances, may have influenced their decision to return to their original home.

The final basis for inclusion in the directory is the medium in which the artist worked. Consistent with the flexibility built in to our definition of "artist", this term also denotes a broad range of creative visual practices. The chief stipulation governing this basis is the media must allow for the ascription of an individual's contribution. Thus, the painters of fine china plates, collaboratively produced in a small enterprise in nineteenth century San Francisco's Chinatown will not qualify for inclusion, though we may devote an entry to the shop, its production, and its roster of employees. Media constituting this directory's scope include various forms of painting, sculpture, photography, collage/mixed media, printmaking, drawing, textiles, jewelry, furniture, architecture, films, traditional Asian crafts, and landscape design. Each of these particular fields of creative expression may also be defined quite broadly. Painting, for example, will include painters of photography studio backdrops and theater sets, sign painters, and calligraphers, as well as those who painted on canvas and paper.

2. Content and Format of Entries

The content of this directory's entries will reflect much of the information compiled in such standard artist biographical reference works as the Dictionary of Contemporary American Artists, edited by Paul Cummings (1994) and Contemporary Artists, edited by Colin Naylor (1989). Like these references, we will include such typical content as the artist's dates of birth and death, places of residence, media/discipline, education, group and solo exhibition history, awards, involvement in an artists' group, and a bibliography. Additionally, our directory will feature notations on the artist's ethnicity, the date the artist arrived in California (if applicable), their profession (many artists were not self supporting), their spouse's name, if known, and the existence of children and internment camp history (if applicable).

The above list constitutes the material that an ideal biography would include; realistically, a number of entries will be briefer, due to a lack of sources. Entries also may incorporate relevant and brief quotations by the artist or another source about their art or career. The object of these entries is not to provide our assessment of these artists' careers but to present accurate and interesting information about their lives and work. This does not preclude, however, discussing the status of their art during or after their career, or referring to other artist's, art historian's or critic's assessments of it. Entries also may provide information we consider relevant to the artist's life within this state, even if the material can not be linked directly to their art or career. These instances could include our entry on Mary Tape, a Chinese American painter and photographer active in the 1880s, who unsuccessfully challenged the state's barrier to Chinese children in the public schools. Final determination of the entries' content will be made in consultation with the Advisory Board; the content of specific entries will be reviewed by either Principal Advisor Karlstrom or Consultant Tong.

This directory's format could utilize as standards a number of well known biographical reference works, however, their formats vary widely, depending upon the particular directory's subject and scope. Thus in considering a format for these future entries, we have found it useful to survey a broad range of artists' biographical directories and incorporate aspects most suited to our directory's requirements. Several of the works we consulted were: International Dictionary of Art and Artists edited by James Vinson (1990); A Biographical Dictionary of Women Artists in Europe and America Since 1850 by Penny Dunford (1990); Artists in California, 1786-1940 by Edan Milton Hughes (1986); North American Women Artists of the Twentieth Century edited by Jules and Nancy G. Heller (1995), the two reference works listed above and, of course, The Directory of Asian American Artists of Washington and Oregon, 1900-1975, compiled by Alan Lau and Kazuko Nakane (1994). In formulating our own entries, we will be guided by three chief concerns: a

clear internal structure for each entry, a consistent format for the entries as a whole, and the reader's ease of use.

The length of entries will vary, depending upon the amount of available resources and the importance of the artist's work. Some of the 450 entries will be very brief (thirty words), of average length (150-200 words) or lengthy (500 words). Though some entries inevitably will have gaps, consistency will be maintained by presenting information in the same order within each entry. Clarity and ease of comprehension will be achieved through the use of relatively short, declarative sentences.

3. Primary and Secondary Sources

While few of the directory's biographees have received much scholarly attention, the research team has availed itself of the existing monographs, catalogs, and artist's books, on artists Ruth Asawa, Dong Kingman, Bernice Bing, Carlos Villa, George Miyasake, Isamu Noguchi, Yun Gee, Yasuo Kuniyoshi, Chiura Obata, Jade Snow Wong, Mine Okubo, Jack Matsuoka, Henry Sugimoto and Kay Sekimachi. In addition to these materials, we have located archival exhibition catalogs still in the collections of living artists.

The team has also relied upon the sparse but valuable scholarship focusing upon various aspects of Asian American art history. These publications consist of the aforementioned study of internment art by Higa, as well as several other publications treating this subject, including Beyond Words: Images from America's Concentration Camps by Deborah Gesensway and Mindy Roseman (1987), and of Japanese American photography by Reed, as well as collector Michael Brown's Views from Asian California, 1920-1965 (1992) and a collection of essays featuring twentieth century San Francisco artists in Ting: The Caldron (1970).

We have also utilized reference works and exhibition catalogues exploring the state's art history, including Edan Milton Hughes' valuable compendium, Artists in California 1786-1940 (1986), Thomas Albrights' Art in the San Francisco Bay Area, 1945-1980 (1985), Henry Hopkins' Painting and Sculpture in California: The Modern Era (1976), as well as Paul Karlstrom's upcoming Art on the Edge: California Modernism (U.C. Press, 1996) and Jeffrey Wechsler's upcoming Asian American Artists and Abstract Expressionism (Rutgers/Abrams, 1997).

Standard reference works have proven useful and we have used a wide range of encyclopedias, biographical and genealogical indices, ethnic studies chronologies, and directories, including such recent publications as Asian American Encyclopedia, 6 vols. edited by Franklin Ng (1995) and Who's Who Among Asian Americans, 1994-1995, edited by Amy Unterburger (1994). Our research also incorporates numerous museums' publications of their

collections. We intend to translate publications written in Mandarin and Japanese, including a significant monograph on Sabro Hasegawa and the exhibition catalog, Japanese and Japanese American Painters in the United States: A Half Century of Hope and Suffering, 1896-1945 (1995), and a series of articles by Fang-chi Yang on Chinese American artists for Taipei's World News. Translation will be provided by SFSU faculty and staff, including Dr. Yoshiko Yamamoto, Director of the SFSU Treganza Anthropology Museum and Dr. Edith Yang, Professor Emeritus of Chinese and Japanese languages.

Unpublished Materials

The majority of sources informing the directory are from unpublished materials, located in various archives throughout the state. One of the chief functions of our Advisory Board is to assist us in the challenging process of tracking down archival collections and knowledgeable individuals. Many of these collections are located in university, art school and public libraries, art museums, and historical societies and museums and community museums.

Particularly useful to our research has been San Francisco Art Institute's Ann Bremer Memorial Library Archive, containing catalogs and other documentation of the San Francisco Art Association Annuals, dating back to 1871, and the Institute's collection of San Francisco Museum of Art Papers, 1921-1937. Other art school archives include those held by California College of Arts and Crafts in Oakland and the Otis School of Art and Chouinard School of Art in Los Angeles.

Both UC Berkeley and UCLA boast extensive collections of historical materials pertaining to Asian American life, housed chiefly in UC Berkeley's Bancroft Library, Asian American Studies Center, and Pacific Film Archives, and in UCLA's Asian American Studies Reading Room and the Special Collections at the University Research Library which holds the Japanese American Resource Project. Also valuable is San Francisco State University's Ching Collection, with holdings pertaining to the history of the Chinese in America. California State University at Fullerton's Japanese American Oral History Program and the libraries at UC Riverside and Sacramento State University also hold pertinent collections.

In addition to using university libraries, the research team will visit public libraries in metropolitan areas and in smaller communities with a documented Asian American presence. These include San Francisco Public Library's Chinese American Collection and Study Center and the Humboldt Room at the Humboldt County Library in Eureka. In these libraries, we will review historical city directories, microfilmed newspapers, and historical evidence of exposition and exhibition activity.

The research team has already examined curatorial records, exhibition listings, and art work at local art museums, including San Francisco Museum of Modern Art, Oakland Museum, M.H. de Young Memorial Museum, and University Art Museum, Berkeley. We intend to visit museums throughout the state, including those in Los Angeles, Santa Barbara, San Diego, Monterey, San Jose, and Sacramento. The research team has visited several local societies and museums, chiefly San Francisco's California Historical Society, with holdings in important early work of Chee Chin S. Cheung Lee and nineteenth century photography; the Hayward Historical Society, one of the few sources to hold the art and records of Hisako and George Matsusaboro Hibi, and material pertaining to the internment camps; and San Francisco's Chinese Historical Society, with archives documenting activities of artisans working in non-Western styles.

We intend to broaden our scope within the state to other historical institutions that possess collections relevant to our study. Other institutions and societies we have identified are the Redding Museum, housing the objects and archives of the 1860s Joss House Buddhist Temple in Weaverville; the Sacramento Railroad Museum, holding materials pertaining to mid and late nineteenth century Chinese railroad laborers; the Stanford University History Museum; Sutter's Fort State Historical Monument; San Francisco's Society of California Pioneers and the San Diego Historical Society.

Also indispensable to our research has been the collections and staff expertise at the Japanese American National Museum in Los Angeles and the Japanese American History Archives affiliated with the Japanese American Community and Cultural Center in San Francisco. We will be visiting the Korean American Museum and the Korean American Museum of Art and Culture in Los Angeles and will consult staff at other Asian American historical societies throughout the state.

Finally, some of our most rewarding material has been and will continue to be collected through our interviews with artists, artist's family members, art dealers and collectors, and community historians. Currently we have interviewed artists Taneyuki Dan Harada, Dong Kingman, Mine Okubo, Ruth Asawa, Jade Snow Wong, Nanying Stella Wong, Bernice Bing, George Chann, Wah Ming Chang, Ernie Kim, Masatoyo Kishi, Hideo Kobashigawa, Kay Sekimachi, Carlos Villa, and Anna Wu Weakland. Many artists' families possess extensive holdings of the artist's papers, correspondence, journals, exhibition evidence, and of course, the art itself. We have consulted a number of these families, including the families of Chiura Obata, George Matsusaboro and Hisako Hibi, Sabro Hasegawa, Yun Gee, Win Ng, Roberto Vallangca, Eva Fong Chan, Leo Villedor, and Mary Tape. Artists we hope to interview include Sueo Serisawa, Sylvester Matteo, Hideo Date, Nong (Robert Han), George Miyasake, James Leong, James Suzuki, and Henry Sugimoto.

4. The Nature and Extent of Bibliographic Information and Indices

One of the most important purposes of this directory is to provide scholars with the most comprehensive means to further study this art history. This will be achieved by the inclusion of thorough bibliographies at the end of each entry in the directory. The bibliography also will list the sources used to compile the entry; quotations within the entry will be documented with citations of the author and page, with full references provided in the bibliography. The bibliographic listings at the end of each entry will provide full citations for sources unique to the entry and a coded notation for more general works. A bibliography at the directory's end will provide full citations for each numbered source.

Entries will be listed alphabetically, by the artist's last name, providing easy access to users searching for a particular artist. Readers also can gain access to the material through the use of an index at the directory's end, classifying artists by media, and listing each name alphabetically under the appropriate heading(s). Cross references within an entry will be indicated by boldface type, alerting the reader to the existence of an entry for that heading.

5. Evaluation of Entries

Consistency in the entries' format and style will be achieved by having Project Coordinator Sterling write the majority of entries, and Chief Researcher Tani writing the ones remaining. After its completion, each entry will be carefully reviewed for factual accuracy by Sterling. Entries will then be passed on to Project Director Johnson for the first editing round. Entries in need of revision will go to Sterling who will rewrite. Accepted entries will then go to Consultant Tong for a careful edit; more significant entries will then go from Tong to Karlstrom for a final review. Any entry found lacking by either will be sent to Sterling for revisions and will not be considered ready for publication until Tong or Karlstrom have approved it.

6. Automation Technology

A data base has been developed, using Claris software's FileMaker Pro 2.0, in order to keep track of the material collected on artists and to run accurate and speedy analyses of our data. We selected this software application after meeting with Consultant Tong, who as Art Librarian, is familiar with various systems of data management and retrieval. The program's template was developed by Chief Researcher Tani, who installed it on the Gallery office's Macintosh 7500 computer (see appendices). In spring 1996, we began transferring information from our hardcopy files to our data base.

FileMaker Pro has the capacity to store and sort a wide range of subjects and will enable us to access entries by any field or any key word in the text. The

contents of our data base can be analyzed easily through data sorts by any key word, field, or any combination of the two. Additionally, the program allows for the entry of information in both structured and unstructured fields. The use of unstructured fields enables us to enter an unlimited amount of information in any field. This feature is particularly useful for the bibliography field in each artist's entry and will permit us to list every source we have found. The data base will assist in answering questions prompted by our research. For example, we will be able to ascertain easily the preponderance of artists' participation in art associations in the early twentieth century, the number of nineteenth century Chinese American commercial photographers in a given locale, the frequency with which San Francisco artists moved to southern California or vice versa. The data base also will facilitate the selection of artists for inclusion in the directory, after the criteria have been firmly established, in consultation with Karlstrom, Tong, and the Advisory Board.

IV. Work Plan

The work plan for the project's three phases has been developed in consultation with Principal Advisor, Paul Karlstrom. As regional director of the Archives of American Art, Smithsonian Institution, Karlstrom has initiated and overseen every phase of the Directory of Asian American Artists of Washington and Oregon, 1900-1975. His experience has informed this work plan's sequence of events and its allocation of time. The allocation of staff time is as follows: Mark Johnson, Project Director, will devote 20% time of the academic year for the project's duration, Susan Sterling, Project Coordinator, will devote 62.5% for the project's duration, and Diane Tani, Chief Researcher will devote 20% time for the first year. Consultant Darlene Tong will devote 6.25% time for the project's duration and Principal Advisor, Paul Karlstrom will devote 5 hours monthly for the project's duration.

Grant Period: Phase 1 (May 1997-November 1997)

Phase 1 will be devoted to research in central, northern and southern California. The first week will be spent taking stock of the project. A half day meeting will be held with all the chief members of the project: Johnson, Sterling, and Tani, in consultation with Karlstrom and Tong. At this time, we will review the general work plan for the eighteen month period and develop a specific timeline and list of tasks for the next six months. At this meeting, Karlstrom also will train Johnson, Sterling, and Tani in effective oral history interview methods.

Tani and Sterling will conduct a thorough sweep of central California's and San Francisco's neighboring communities' archival repositories, and the collections and records of art and history museums, allocating eight days to visit the central region's repositories. They will interview artists and

surviving family members in these areas, and they and Johnson will conduct interviews with San Francisco artists not previously met. Simultaneous with this research will be the transferal of the collected material to the data base, ensuring that we always are able to assess the extent and content of the incoming material. During Phase 1, Tani, and Sterling will meet weekly with Project Director Johnson to share their findings. Karlstrom will meet with Johnson, Sterling, and Tani every month to discuss project issues and developments. Every three months, Johnson, Sterling, and Tani will meet with Tong to apprise her of our progress, discuss any difficulties and receive advice on how to proceed.

In September, the geographical scope of the research will expand to northern and southern California. The total time (Phases 1 and 2) allotted to on-site visits in these locales is twenty-one days to southern California and fourteen days to northern. In order to utilize effectively their on-site time, Sterling and Tani will focus on collecting materials, copying any documents that appear potentially useful, and interviewing artists and family members. They will systematically review these materials once they are back in San Francisco. Additionally, during this first phase, translation of some of our foreign language sources will begin.

During Phase 1, the staff's time will be allocated in the following manner. Project Director Johnson, at 8 hours per week, will devote 50% time to conducting oral history interviews with artists and artists' surviving family members in the local area, 20% time to supervising Sterling and Tani's research, and 30% time to developing and maintaining the network of individuals and institutions external to the project, and attending to administrative details. Project Coordinator Sterling, at 25 hours per week, will devote 40% time to research in local and nearby communities' repositories. Tasks included are the review of the collected materials and transferal to the data base. She will spend 40% time conducting on-site research in southern California; this time includes pre-visit preparations of extensive phone calls and letters to repositories and individuals in southern California to ascertain specific contents of holdings, and the post-visit's thorough review of the material and transferal to the data base. Additionally, Sterling will devote 10% time to staff meetings and 10% to coordinating the project's sundry details. Chief Researcher Tani will work 20 hours per week. 35% time will be devoted to research in central California and 35% to research in northern California; this time includes the extensive pre-visit preparations and post-visit review and transferal of information to the computer data base. 15% of Tani's time will be devoted to maintain the database and 15% to staff meetings.

Grant Period: Phase 2 (November 1997-April 1998)

The focus of Phase 2 will be divided between completing research in northern and southern California and preparing material for the directory, including the writing of entries. This phase will begin with another meeting of the entire directory team. Johnson, Tani, and Sterling will report on their work and the work plan for the next six months will be developed, in consultation with Karlstrom and Tong. The first two months of this period will continue to be devoted to research in and about southern and northern California by Sterling and Tani. During these two months, the allocation of staff time will be as follows. Johnson will spend 55% time to continue conducting oral history interviews of individuals in local and nearby communities, 15% to supervise Sterling and Tani, and 30% to attend to administrative matters. Both Sterling and Tani will spend 90% time in completing their respective research, in southern and northern California. The remaining 10% time will be spent in staff meetings discussing research findings.

By January 1998, most of the material for the directory should be collected. At that time, Johnson, Sterling, and Tani will spend four weeks in a comprehensive evaluation of the material, identifying any gaps in the research, searching for supplemental material, and running data sorts to analyze the contents of the data base and compile a list of both likely and questionable entrants. For this month, the team will work closely together; nearly all of Sterling's and Tani's time will be devoted to organizing and analyzing the material. Johnson will be very involved in this phase as well.

Early February will be devoted to extensive consultations with Advisory Board members via phone and meetings with local members. These consultations will focus on the directory's content and the format of its entries, with Johnson, Sterling, and Tani reporting on their research. Board members also will be asked for assistance in deciding cases of particular artists who elude some of our criteria but may warrant inclusion. Johnson, Sterling, Tani, Tong, and Karlstrom will meet in early February to make final decisions on the format and content of the entries. Sterling, Tani and Tong will also meet to establish firm guidelines for the entries' bibliographic citations.

The rest of February and March will be used by Sterling and Tani to write an approximate fourth of the entries. The writing should proceed efficiently, as both the data base and the hardcopy files will have been organized with writing in mind. During this time, Johnson, Tani, and Sterling will commence work on the timeline. This two month period will be allocated as follows. Johnson will devote 40% time to developing the timeline, 30% to reviewing Sterling's and Tani's written entries, and the remaining 30% to staff meetings, administrative matters, and maintaining contacts with individuals and institutions. Sterling will devote 60% time to writing entries, 20% to developing the timeline, and 20% to staff meetings and attending to

sundry details. Tani will devote 70% time to writing entries, 20% to developing the timeline, and 10% to staff meetings.

Grant Period: Phase 3 (April 1998-October 1998)

Phase 3 will be devoted chiefly to the writing and reviewing of entries and the introductory essay. Tani will have left the project, though she will continue to assist in the writing of the introductory essay. Sterling will spend the bulk of her time writing the remaining approximate 330 entries. The review process for the entries follows: entries written by Tani or Sterling will first be scrutinized by Sterling for factual accuracy and then passed to Johnson for review. Pending approval, they will then be sent to Tong who will carefully edit them. A portion of the total entries, chiefly the more extensive ones, will then be passed to Karlstrom for final review. If either Johnson, Tong, or Karlstrom reject an entry, it will be passed back to Sterling who will revise and re-submit for review until it is accepted. This last phase will require the greatest commitment of time from Tong.

This last period also will see the writing of the introductory essay, providing a brief historical overview (5,000 words), by Johnson and Sterling, assisted by Tani, and edited by Karlstrom, and the compilation of the directory's bibliography and its index by artistic medium, compiled by Sterling and approved by Tong. In Phase 3, Johnson will spend 60% of his time reviewing entries, 20% writing the essay, and 20% attending to administrative matters. Sterling will spend 60% time writing and revising entries and reviewing for accuracy, 20% time writing the essay, and 20% time compiling the bibliography and index.

V. PROJECT STAFF

Staff for the directory project are Mark Johnson, Project Director; Susan Sterling, Project Coordinator; and Diane Tani, Chief Researcher. Additional expertise is provided by Darlene Tong, Consultant, and Paul Karlstrom, Principal Advisor.

Mark Johnson, Project Director

As Project Director, Johnson will oversee the continued development of the project to its completion and supervise the work of Sterling and Tani. Johnson will assume much of the responsibility for contacts with institutions external to the project and will continue to play a pivotal role in establishing relationships with scholars and curators. Additionally, Johnson will perform the first review of the written biographical entries. Johnson, in collaboration with Sterling and Tani, will develop the timeline and write the introductory essay. Johnson is Gallery Director and Assistant Professor of Art at SFSU. He initiated research in the subject of Asian American art history two years ago; few scholars can claim a wider knowledge of San Francisco's or California's

historical Asian American art production. Johnson has established a wide ranging network of contacts with art historians, curators, collectors, and artists, and has developed extensive familiarity with research facilities and their collections, especially in the San Francisco area. Johnson will contribute 20% of his time for the academic year, on a cost-sharing basis, for the duration of the project.

Susan Sterling, Project Coordinator

As Project Coordinator, Sterling will share in a limited capacity some of the responsibilities assigned to the Project Director. She will communicate with individuals external to the project and will oversee the project's more mundane organizational details. Sterling will pursue research in local and more distant repositories within the state, conduct interviews with artists and artists' family members, assist with transfer of collected material to the data base, compile the directory's general bibliography, and assist in the development of the timeline and introductory essay. An M.A. in Art History and Criticism, Sterling is well qualified to conduct painstaking research and write the directory's entries. Sterling has worked in the field of Asian American art history for nearly two years; in the last year she assisted in coordinating the WITH NEW EYES symposium and conducted research on California's Asian American artists. She will devote 62.5% of her time (25 hours per week) for the entire grant period.

Diane Tani, Chief Researcher

As Chief Researcher, Tani will expand upon her responsibilities as co-curator for the WITH NEW EYES exhibition, conducting even more extensive genealogical and art historical research and utilizing computer technology, particularly the internet, to assist her investigations. While Tani's chief role will be to pursue research in local and more distant repositories within the state, she also will oversee all aspects of the project pertaining to computer technology. Her tasks include the transfer of collected material to the database and running data sorts. Additionally, Tani will write approximately one quarter of the entries, and will work with Johnson and Sterling in developing the timeline and writing the introductory essay. An M.A. in Fine Arts, Tani worked as co-curator for the WITH NEW EYES exhibition and conducted research in the field for nearly a year. Co-founder, editor, and contributor to Visibility Press, Tani has ample expertise in producing high quality publications. She will devote 50% of her time (20 hours a week) to the first year of the grant period.

Darlene Tong, Project Consultant

As Project Consultant, Tong will provide expertise in the following areas: assist in determining the scope of the directory and the format of its entries, bibliography, and index; offer advice in data base management; assist project staff locate further resources; and edit the written entries. Tong is Head of Reader Services at SFSU Library and has served as Art Librarian for twenty-

one years. She will contribute 6.25% of her time (10 hours per month), on a cost-share basis, for the duration of the project.

Paul Karlstrom, Principal Advisor

As Principal Advisor, Karlstrom's role will encompass the following responsibilities: assist the project staff in determining the scope of the directory's content and format of its entries; provide editorial oversight regarding selected entries and the introductory essay; provide training in oral history interview methods; and advise the directory staff regarding the development and implementation of an effective work plan. A Ph.D. in Art History, Karlstrom has been the Regional Director of the West Coast Office of the Archives of American Art, Smithsonian Institution, since 1991. He directed the preparation for the Directory of Asian American Artists in Washington and Oregon, 1900-1975. He will contribute 5 hours per month, in-kind, for the duration of the project.

Advisory Board

An Advisory Board has been established to fulfill two chief purposes: to assist project staff in locating repositories or individuals with information pertinent to the project; and to provide their informed opinions regarding issues of the directory's scope. Board members will provide their expertise via phone conversations or in brief meetings with directory staff. An extensive meeting for local members is projected for the beginning of the grant period's third phase, in which issues pertaining to specific artists will be addressed. The cumulative expertise of these members is impressive: nearly all have authored or edited publications, many have conducted extensive research in this emerging field and possess valuable knowledge about Korean American, Filipino American, Chinese American and Japanese American art history, and some are regarded as the foremost scholars of internment camp art, Asian American art history of the Northwest and contemporary Asian American art. The Board members are as follows:

Vasundhara Prabhu, Director of Education at the Fine Arts Museums of San Francisco. Specialty: Historical and contemporary American multi-ethnic art.

Timothy Burgard, Ednah Root Curator of American Art at the Fine Arts Museums of San Francisco. Specialty: 19th and 20th century American art history.

Dr. Elaine Kim, Chair of Ethnic Studies, UC Berkeley. Specialty: Asian American contemporary art and literature.

Dr. Dennis Reed, Dean of Los Angeles Valley College. Specialty: Early 20th century Japanese American photography.

Dr. Lorraine Dong, Professor of Asian American Studies, SFSU. Specialty: 19th and 20th century Chinese American history.

Karin Higa, Curator at the Japanese American National Museum, Ph.D. candidate in Art History at UCLA. Specialty: Japanese American art of the internment camps.

Mayumi Tsutakawa, Curator of They Painted From Their Hearts : Pioneer Asian American Artists . Specialty: Historical Northwest Asian American art.

Irene Poon, Co-curator of "WITH NEW EYES: Toward an Asian American Art History in the West," Photographer, Art Department Slide Librarian at SFSU. Specialty: 19th and 20th century photography, Chinese American history.

Carlos Villa: Art Instructor at San Francisco Art Institute, Artist, Family Historian. Specialty: Filipino American art history.

Margo Machida: Curator of "Asia/America: Identities in Contemporary Asian American Art," Ph.D. candidate in Art History, SUNY Buffalo. Specialty: Contemporary Asian American art.

VI. FINAL PRODUCT AND DISSEMINATION

The Fine Arts Museums of San Francisco intends to publish the completed directory as part of a significant catalog accompanying an exhibition that would open at the M.H. de Young Memorial Museum in San Francisco and travel to other venues in the country. That exhibition will explore the historical contributions of Asian American artists, focusing on the activity of California's and New York's artists (see appendices for letter of intent). In this setting, the catalog, with its directory, will reach an extensive museum audience. According to the Fine Arts Museums' Curator of American Art, Timothy Burgard, major exhibitions at the Fine Arts Museums generally attract a total of 100,000 visitors. Catalog sales vary, however, the museums' publications office estimates a sale of 5,000 catalogs at this single venue.

It is important to note that the exhibition WITH NEW EYES at SFSU (a relatively small venue) generated approximately 1,500 requests for catalogs, of which only 1,000 could be filled, due to a limited first printing. The Fine Arts Museums plans to tour the exhibition nationally, bringing increased visibility to the catalog and directory and generating substantially larger number of sales. During the exhibition's anticipated extended tour, publicity for the catalog will occur in conjunction with the museum's promotional efforts for the exhibition, in mailings, fliers, and museum calendars. Additionally, the Fine Arts Museums will explore distribution relationships with a major

publisher to ensure the catalog and directory are available to university and public libraries and other repositories on a mail order basis.

Because the directory has been conceived as an integral part of a museum exhibition catalog, the format of a printed volume logically follows. However, once the directory has been completed, directory staff will investigate other modes of distribution to promote further research efforts. Chief formats to be explored are the dissemination of the data base to libraries and other repositories and access to the biographical entries via the internet.