

Asia Week New York

Asia Week New York 2012 retains a similar format to that seen last year and again comprises dozens of special events and exhibitions. The 'Asia Week' group (AWNY) is made up of more than thirty galleries, and involves five auction houses – Christie's, Sotheby's, Bonhams, Doyle New York and iGavel – and several museums and Asian cultural institutions (16-24 March; for further information and a detailed calendar and map of events, see www.asiaweekny.com). An 88-page printed guide is also available from participating galleries and institutions. Events on 16 March include a special lecture and reception with Vidya Dehejia, in honour of renowned dealer and mainstay of Asia Week Doris Wiener, who died last April. Later the same day, The Metropolitan Museum of Art's annual lecture on South and Southeast Asian art 'Temple Arts of Vijayanagar and Nayaka, South India' is presented by Crispin Branfoot. The closing event on the 24th is Japan Society's symposium on the Art Deco movement in Japan, with Gennifer Weisenfeld (Duke University), Vera Mackie (University of Wollongong) and Kendall Brown (curator of 'Deco Japan: Shaping Culture 1920-1945' at Japan Society, 16 March-10 June). The Japanese Art Dealer's Association (JADA) will hold its group exhibition from 17-21 March at the Ukrainian Institute of America at 2 East 79th Street. This year, several galleries have joined forces with JADA as affiliates.

AWNY

In their exhibition 'Indian Painting 1600-1870' **Oliver Forge** and **Brendan Lynch** will show some thirty miniature paintings from the Hindu and Mughal schools, all from European and British collections. Two works from the Pahari or 'Hill School' group of paintings, both in opaque watercolour with gold on paper, are 'Krishna on a terrace observed by two ladies' from the Bihari *Sat Sai* manuscript, circa 1785,



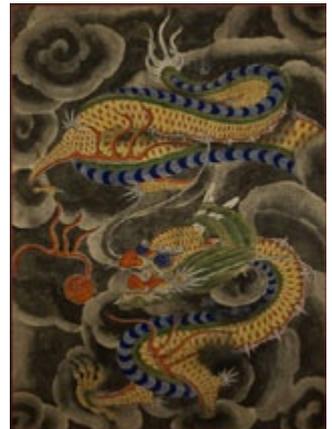
'Radha and a confidante' India, c. 1780-85
Oliver Forge and Brendan Lynch

and a depiction of Radha and a confidante beside a pavilion, a leaf from a Sundar Sringara series attributed to Nikka son of Nainsukh, circa 1780-85 (19.5 x 28.5 cm). (16-24 March; 9 East 82nd Street, Suite 1A)

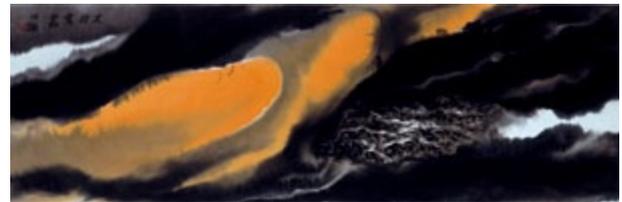
Kang Collection's show 'Divine Beauty: Buddhist Art of Korea' includes three, late Joseon period 19th century paintings. *Thunderbolt Bearer (Kumgang Yoksa)*, in ink and colour on cloth, depicts the protector of Buddhist law. Also on view are the ink-and-colour-on-paper *Portrait of Okhwangsangje*, known

as the Jade Emperor, adapted from the Chinese Daoist tradition and worshipped by shamanists in Korea; and *Dragon amid Clouds*, in ink and colour on paper (85.1 x 113 cm). (17-24 March; 9 East 82nd Street, Suite 3A)

In **Martha Sutherland's** exhibition, 'Contemporary Chinese Ink Paintings: Zhu Daoping, Jia Youfu, Hsia I-fu and Other Masters', ink paintings by living *guohua* artists demonstrate the 'incredible range of creativity



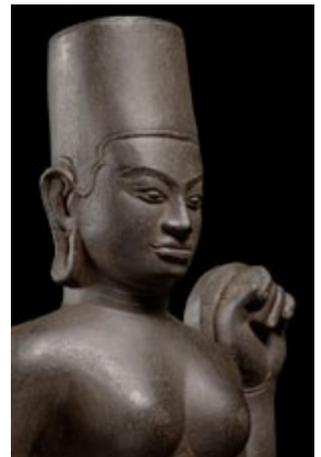
Dragon amid Clouds
Korea, 19th century
Kang Collection



Taihang Tall Clouds
By Jia Youfu (b. 1942), 2004
M. Sutherland Fine Arts

within the contemporary ink painting medium'. One highlight is Jia Youfu's 2004 painting *Taihang Tall Clouds* in ink and colour wash on paper (35.5 x 103.4 cm). 'Chinese painters working in this tradition are finally receiving the recognition they deserve,' says Sutherland. (19-24 March; 55 East 80th Street, 2nd floor)

John Eskenazi, over from London for his annual Asia Week exhibition, will present recent acquisitions of Indian, Gandharan, Himalayan and Southeast Asian art. The iconography of a late 14th or early 15th century Malla period gilt-copper figure of Maitreya suggests it came from a small sect, possibly followers of a teacher who found refuge in the Kathmandu after fleeing the advance of the Delhi Sultanate in Eastern India. Also of note is a sandstone figure of the female deity Durga dating from the Pre-Angkorian 7th century, the kingdom of Funan on the Mekong delta, once a centre of international maritime trade (height 80 cm). (14-25 March; at Adam Williams Fine Art and Moretti Gallery, 24 East 80th Street)



Detail of Durga
Vietnam or Cambodia, 7th century
John Eskenazi

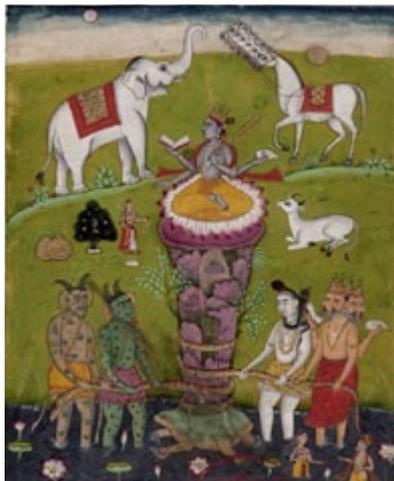
The title of **Kaikodo's** exhibition 'Magnificent Obsessions: China and Japan' refers to the paintings and calligraphy,

sculptural works, ceramics and other art forms that are the manifestations of the passions and pursuits of artists and collectors. In the Chinese paintings category, Kaikodo is pleased to offer an almost complete set of the quintessential instruction manual, *The Ten Bamboo*



Leaf from *The Ten Bamboo Studio*
Collection of Calligraphy and Pictures
By Hu Zhengyan (1584-1674), 1633
Kaikodo

Studio, comprising 185 of 186 of the original pictorial leaves and 139 of the 140 original poems; which, along with sixteen other partial sets in various collections, was printed in ink and colour from the original woodblocks produced in 1633 (each leaf: 24.9 x 28.6 cm). Also offered are ritual and funerary objects from the late Zhou to the Tang period, reflecting the Chinese preoccupation with the afterlife. (16 March-16 April; 74 East 79th Street, Suite 14B)



Samudramathan (Churning the Ocean of Milk)
India, early 18th century
Kapoor Galleries

gallery will showcase what they describe as the earliest known dated and signed Nepalese *paubha* of a Vasudhara mandala (dated 1365, signed by Jasaraja Jirila). Also included are paintings such as that of the *Samudramathan (Churning the Ocean of Milk)* in opaque watercolours with gold on paper by an 18th century artist of the Bikaner School (16.2 x 19.7 cm). (15-30 March; 1015 Madison Avenue)

Jonathan Tucker and Antonia Tozer's exhibition 'An Important

Paintings, bronzes and stone sculptures from India, Nepal and Tibet will be on show in **Kapoor Galleries'** exhibition 'Images of Divinity'. The theme encompasses everything from deities and demigods to emotions such as love. In addition to a 17th/18th century gilt-bronze Amitayus from the Mongolian Zanabazar School, the



Detail of a foreign groom
China, early Tang
period, 600-650
Jonathan Tucker
and Antonia Tozer

Private Collection of Southeast Asian Bronzes and Chinese Tomb Sculptures' will highlight a 6th/8th century bronze figure of the Buddha Shakyamuni (height 24.8 cm) of the Amaravati School, which was on loan to the Minneapolis Institute of Arts from 1996 to 2010 (16-26 March; at Arader Galleries, 1016 Madison Avenue, 3rd floor)

Carlo Cristi will showcase a selection of early Tibetan and Indian art, including sculptures, illuminations, *thangkas* and Central Asian



Detail of saddle fittings
Central Asia, 7th/9th century
Carlo Cristi

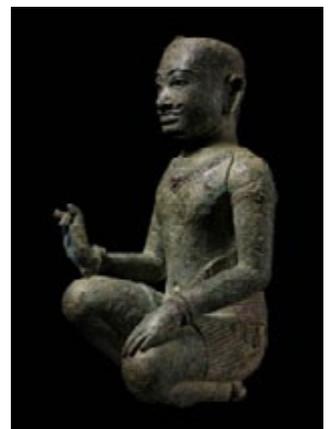
textiles dating to the 7th/9th centuries. As well as an early mandala from West Tibet and a Yongle period bronze Mahakala, the exhibition will highlight a 7th/9th century set of Central Asian silver- and gold-clad saddle fittings (53 x 30 cm). 'While the world economy is showing signs of suffering, the art market seems more alive than all other sectors; I am happy to be back in New York at a new location,' says Cristi. (16-24 March; at Arader Galleries, 1016 Madison Avenue, 3rd floor)

The exhibition 'Approaching the Horizon: Important Japanese Prints from the Collection of Brewster Hanson' at **Joan B. Mirviss** offers artworks by some of the foremost masters of the medium. More than sixty prints from Hanson's collection will be offered for the first time, including works by Katsushika Hokusai, Keisai Eisen and Utagawa Hiroshige – whose series *Views of the Sixty-odd Provinces* includes 'The Whirlpool at Naruto, Awa Province' (*oban tate-e*). Hanson, who lived in Geneva for more than fifty years, was able to complete his collections of prints from Hiroshige's iconic *Fifty-three Stations of the Tokaido Road* and *Sixty-nine Stations of the Kisokaido*, among several others. (15 March-14 April; 39 East 78th Street, 4th floor)

Works of art from India, the Himalayas and Southeast Asia will comprise **Nancy Wiener's** exhibition of recent acquisitions. These include



'The Whirlpool at
Naruto, Awa Province'
By Utagawa Hiroshige
(1797-1858), 1855
Joan B. Mirviss



Kneeling figure
Khmer, Baphuon period, 11th century
Nancy Wiener

a 15th century gilt-bronze Nagaraja from Densatil monastery in Tibet, a 17th century Mughal drawing, *Ascetic Receiving Disciples*, from the collection of Doris Wiener and an 11th century Khmer bronze kneeling figure, formerly on loan to The Metropolitan Museum of Art (height 15.2 cm). (14-23 March; at Trezza, 39 East 78th Street, Suite 603)

On display in **Susan Ollemans'** show 'A Jewelled World: Jewelled Objects from India, China, Burma, Vietnam, Cambodia and Indonesia' will be an 18th/19th century enamelled bazuband from North India, curved with a raised central medallion in the form of a tiger, and a Khmer gold repoussé ring dated to 1000-1200, which depicts Ganesha seated on a lotus throne, with a rat – the elephant deity's vehicle – on either side (3 x 3.2 cm). (15-24 March; Valentina Gallery, 960 Madison Avenue)



Ring
Cambodia, 1000-1200
Susan Ollemans



Vessel
By Junpei Omori (b. 1979), 2010
Dai Ichi

(44 x 41 x 41 cm). The artist has recently discovered a new passion in these decorative pots from Japan's pre-historical time, highlighting their dramatic forms and dynamic expression. (16-24 March; at Hollis Taggart, 958 Madison Avenue, 3rd floor)

The exhibition 'Manifest Destiny' at **China 2000** will showcase works by well-known contemporary Chinese artists



Metamorphosis
By Zeng Xiaojun (b. 1954), 1999
China 2000

Annysa Ng. One highlight of the exhibition is ink-and-colour-on-paper *Metamorphosis* by Zeng Xiaojun, painted in 1999 (143 x 182 cm). (13-24 March; 434A East 75th Street)

Beatrice Chang of **Dai Ichi** will present 'A Slice of China: Study of Chinese and Japanese Ceramics' comprising of contemporary interpretations of the 3,000-year-old pottery tradition of Jomon by ceramic artist Junpei Omori, such as a vessel that follows the ornamental style of *ka-en* earthenware, which resembles flames

who travelled to the West as part of their journey to develop artistically and intellectually. Featured artists include Xu Bing, Zeng Xiaojun, Shen Chen, He Sai Bang, Chen Chi and

John Siudmak will show a select group of Pala and Himalayan Buddhist and Jain art and Brahmanical bronze and stone sculpture. A Nepalese Buddhist sketchbook dated to the 16th century contains more than twenty illustrations on paper of peaceful and wrathful deities. Also shown will be an 8th century bronze Buddha, from Bangladesh, seated in *bhumisparsa mudra* on a large-petalled lotus (height 23 cm). (19-24 March; at C. G. Boerner, 23 East 73rd Street)



Buddha
Bangladesh, 8th century
John Siudmaks

'Portraits & Pantheons in Korean Art' is the title of **KooNewYork's** display, in which images of late Joseon period court officials are contrasted with depictions of Buddhist monks and deities. The works on view include a pair of framed paintings, colours and gilt details on silk, titled



Buddhist Guardian Horse Deities
Korea, Joseon period, 19th century
KooNewYork

Buddhist Guardian Horse Deities, from the collection of Jean and Ugo Tori (109.3 x 89.7 cm). On 15 March, Jiyoung Koo will also be launching a two-month-long exhibition, 'ASH: Contemporary Korean Art & Ceramics by Park Jihyun & Lee Inchin', in cooperation with The Korea Society at 950 Third Avenue, 8th floor. (14-24 March; at Mark Murray Gallery, 39 East 72nd Street, 5th floor)



Scene from a Hindu myth
India, 18th century
Michael C. Hughes

A group of Indian and Persian miniatures includes a Pahari painting in gouache, most likely from Kangra at the end of the 18th century, with a humorous depiction of five vanquished demons, in a scene from a Hindu myth (17.8 x 25.4 cm). (14-24 March; at Mark Murray Gallery, 39 East 72nd Street, 5th floor)

The focus of **Michael C. Hughes's** exhibition this year will be on two-dimensional art, and he will be showing Indian and Persian art alongside decorative objects from China and

Arnold H. Lieberman will be showing recent acquisitions of Buddhist and Hindu art. These include a Pala period sculpture, in grey phyllite, of the goddess Kurukulla ('she who is the cause of knowledge'); a 13th century *thangka* of the Medicine Buddha; and a 10th century red sandstone depiction of an *apsara*, a female Hindu spirit, from Rajasthan (height 42.5 cm). (17-18 March; 311 East 72nd Street Suite 6F)



Apsara
India, 10th century
Arnold H. Lieberman

Carlton Rochell will present 25 sculptures and paintings from India, Tibet, Nepal and Cambodia that are sourced from private collections



Manuscript cover
Tibet, 12th century
Carlton Rochell

in the US and Europe. Ranging in date from the 2nd century to the 18th century, these works include a double-sided, mottled red sandstone *yakshi* bracket from India's Kushan period. The *yakshi* would have, at one time, formed part of a gateway that encircled a *stupa* in Mathura. An example of Tibetan religious art is a wood manuscript cover decorated with gilt mythical beasts and scrollwork design, dating to the 12th century (26 x 74 cm). (15-23 March; 121 East 71st Street)

Francesca Galloway's exhibition 'Indian Miniatures & Courtly Objects: Recent Acquisitions' will feature a group of Mughal ewers and *pandans* (betel nut containers), some from



Fort of Madras
India, 18th century
Francesca Galloway

the collection of Simon Digby, and other courtly objects together with Indian paintings illustrating their use. Whether produced for early Sultanate rulers, the Mughals or the British foreign patrons, the art retained its essential Indian quality. One such example is a late 18th century opaque watercolour on paper, probably from Jaipur, titled *Fort of Madras*, which shows the influence of contemporaneous European prints (26 x 41.5 cm). (16-24 March; at Leslie Feely Fine Art, 33 East 68th Street, 5th floor)

In 'Treasures from Ancient China IV', **Christian Deydier** will show the Marcel and Chantal Gerbe collection, which includes a group of archaic bronzes of the Shang and the Zhou

Zun
China, Western Zhou period,
11th/10th century BCE
Christian Deydier



period, as well as two Tang period *sancal* polo players, one of which is captured in a 'flying gallop'. A highlight of the display is a Western Zhou period *zun* (height 24.5 cm). (16-24 March; at Friedman and Vallois, 27 East 67th Street)

The 45 objects in **Courage and Joy's** exhibition 'Serene

Eric J. Zetterquist is celebrating two decades in the art world with an exhibition of Chinese ceramics, encompassing examples of celadons, Ding, Jun, Yue and Guan ware spanning the Sui to the Yuan period. Throughout his career, Zetterquist has studied the development of Asian ceramic art from prehistory to China's Song period, the ceramics of which he regards as a pinnacle of artistic achievement. He says his collecting goal has been 'to refine my offerings in terms of quality, rarity and most importantly, artistic integrity. I have always said a good collection needs three things in order to be successful and meaningful: beauty, authenticity and a sound thesis. I have tried to hold myself to these ideals in my own offerings'.



Bowl stand
China, early
Northern
Song period,
10th century
Eric Zetterquist

Representative of the early Northern Song period is a Ding ware foliate rim bowl stand (diameter 23.7 cm). With a translucent glaze that pools to a viscous tan colour, the bowl stand is notable for its original metallic rim and the 'Guan' character incised on the base. A comparable example, published in *A Compendium of Chinese Cultural Relics (Ceramics Volume)* (no. 340), was excavated from a 10th century tomb in 1969.

Zetterquist describes the last two decades as a 'golden moment' in the Asian art field, with unprecedented availability of objects and numerous developments in scholarship. He highlights the contributions of his colleagues in the art world, who he says have helped to create 'a larger, more exciting, and sustainable market in America'. Looking to the future, Zetterquist plans to refine his collections with a view to introducing his field of interest to new collectors. (17-28 March; 3 East 66th Street, 1B)

Glazes, Elegant Forms: A Select Exhibition of Early Chinese Ceramics' are examples of monochromatic glazes or unusual forms, says director Joe Hynn-Yang. On show are five works from the Neolithic to the Han period, twenty from the Tang and twenty from the Song period. A pair of female figures from the mid-7th century have particularly expressive faces (height 55 cm). Two Cizhou stoneware *meiping* vases, one white and one black, display the innovation of the *sgraffiato* technique developed in the Song period. (16-24 March; 3 East 66th Street, 2B)



Detail of female figures
China, Tang period, mid-7th century
Courage and Joy

The Chinese Porcelain Company will present 'Transcending Reality: New Ink Paintings by Tai Xiangzhou'. Tai studied calligraphy with Wang Wenjun and Hu Gongshi, the restoration of Chinese painting with Cun Yurun and Li Zhengjiang, and classical painting under Liu Dan. He began his doctorate at the Art Academy of Qinghua University in Beijing



Detail of
*Multitudinous
Rocks and
Trees*
By Tai
Xiangzhou (b.
1968), 2011
The Chinese
Porcelain
Company

under Bao Lin, and has worked with archaeology professor Hang Kai to recover paper-making techniques of the Tang, Song, Ming and Qing period. The show will feature sixteen new ink paintings, of which five are in handscroll format, such as the ink-on-paper *Multitudinous Rocks and Trees* completed in 2011 (41.5 x 142.2 cm). (16-24 March; 475 Park Avenue at 58th Street)

The focus of **J. J. Lally's** exhibition 'Silver and Gold in Ancient China' is vessels, jewellery, seals and other objects made for daily and ritual use. Silver and gold began to be used in place of bronze and jade for objects of status during the Six Dynasties period, when the Toba tribe ruled a large part of northern China, establishing the Wei dynasty. One of the earliest objects on display is a 7th century parcel-gilt silver cup



Cup
Central Asia, c. 700
J. J. Lally

formerly in the collection of Carl Kempe. Considered Central Asian in origin, it was probably made by a Sogdian silversmith (height 6.3 cm). (16 March-14 April; 41 East 57th Street, Fuller Building, 14th floor)

Illustrating the breadth of artistic production from the Indian subcontinent to Gandhara and beyond, **Dalton Somaré's** exhibition 'Images from the Hindu and Buddhist Pantheon' presents a selection of Indian and Himalayan sculptures. Exemplary of the works on show is a 2nd century stucco Gandharan Buddha, with the *mudra* unusually concealed beneath his robes (height 37 cm). Also included is a group of Tibetan and Nepalese bronzes. (16-24 March; at Pace Gallery, 32 East 57th Street)



Buddha
Gandhara, 2nd century
Dalton Somaré

In his exhibition 'Sacred Traditions and Renewed Visions: Selections of Japanese Art', Kyoto-based **Hiroshi Yanagi** will be displaying ten baskets by Tanabe Chikuunsai the first and second from Osaka and Ito Nobukata from Nagoya. He will also have with contemporary ceramics by Gomi Kenji and Izumita Yukya, as well as paintings including the ink-on-paper hanging scroll *Turnip*, by Ito Jakuchu (105 x 29.5 cm). (16-26 March; at Arader Galleries, 1016 Madison Avenue, 2nd floor; also affiliated to JADA)



Turnip
By Ito Jakuchu
(1716-1800)
Hiroshi Yanagi

'Sacred Sutras and Profane Pledges' is the title of **Scholten's** exhibition devoted to Japanese calligraphy. Included in the exhibition is a 13th century Kamakura period album leaf from the 'Haku-gire', from the dispersed volumes of the Kin'yo Wakashu ('Collection of Golden Leaves'), volume VII of the 'Koi Ko' chapter attributed to Fujiwara no Tameie (129 x 37.5 cm). Of several woodblock prints on show featuring poetic themes, a depiction of two beauties by Hosoda Eishi provides a critique of vanity and the folly of youth. (15-24 March; 145 West 58th Street, Suite D; also affiliated to JADA)



Leaf from the 'Haku-gire'
Japan, 13th century
Scholten Japanese Art

JADA

Members of the **Japanese Art Dealers Association (JADA)** will be participating in the group's fifth show, 'JADA 2012: An Exhibition by the Japanese Art Dealers Association', from 17-21 March at the Ukrainian Institute of America. (www.jada-ny.org; 2 East 79th Street)

The association's director, **Leighton Longhi**, will be displaying new acquisitions. These will include *Monkeys and Moon*, a hanging scroll in ink and colour on silk by Mori Sosen and a small bodhisattva dating to the Kamakura period, carved from a single piece of wood and inlaid with gold wire. Also on view is Shibata Zeshin's *Waves and Seashells*, a rediscovery of a missing two-panel screen in gold leaf on lacquer that is probably the artist's largest in lacquer (157 x 139 cm).



Detail of *Waves and Seashells*
By Shibata Zeshin (1809-91)
Leighton Longhi



Nakamura Nakazo II as Matsuomaru
By Utagawa Kunimasa (1773-1810),
1796
Sebastian Izzard

At the JADA group exhibition, **Sebastian Izzard** will display paintings by 18th century Nanga School master Yosa Buson and 19th century *ukiyo-e* artist Keisai Eisen. Also shown will be Kakiemon porcelain, Shino tea ceramics and a large aode-Kutani dish. The gallery's feature presentation, running in conjunction with the group exhibition, is 'Japanese Prints: A Special Exhibition', which will include *Nakamura Nakazo II as Matsuomaru*, a late 18th century colour woodblock print by Utagawa Kunimasa (39.1 x 26 cm).

In addition to the JADA group event, **Koichi Yanagi** will stage their exhibition 'Kokon Biannual'. Half of the works are Buddhist in theme, such as a Heian period standing wood



Birds and Pine Tree
Japan, Momoyama period, 16th century
Koichi Yanagi

statue of Fudo Myo-o with traces of the original polychrome decoration. The figure's expressive face and lively posture are typical of the works produced by master sculptors in the capitals of Nara and Kyoto. A Buddhist piece made for the Tendai sect is a 14th century, Nambokucho period hanging scroll in ink and colour on silk of a circular Star Mandala. The scroll is in the style of Kei-en, an artist and priest who specialized in Buddhist paintings and was the originator of the Star Mandala. There are only five other examples, all in temples in Japan: one of the oldest from the Heian period is located at Nara's Horyu-ji temple. Non-Buddhist exhibits include a Momoyama period fan painting in ink and gold on paper, mounted as a hanging scroll, by Kano Eitoku, titled *Birds and Pine Tree* (51 x 20.3 cm). The painting bears a Kuninobu seal at the top, one of the ones most frequently used by the artist. Paintings with this type of seal are generally by Kano's students or members of his studio, but this painting was produced by the master himself. (14 March-10 April; 17 East 71st Street)

'Japanese Paintings: Screens and Scrolls from the 17th through the 20th Centuries' is the title of **Erik Thomsen's** gallery exhibition. The selection will feature the ink-on-paper hanging scroll *Daruma Rising after Fall*, by 18th century Zen master Hakuin Ekaku (36 x 50.5 cm). Daruma, the Japanese name for Bodhidharma, was a favourite subject of Ekaku, and to this day the various



Daruma Rising after Fall
By Hakuin Ekaku (1685-1768)
Erik Thomsen

permutations of his image are considered symbols of good luck. (15 March-27 April; 23 East 67th Street; also participating in AWNY events)

At their Fuller Building gallery and at JADA's group exhibition, **Mika Gallery** will be showing Buddhist ornaments from the 13th to the 18th century, along with *magatama* or comma-shaped jewels of the Yayoi period. Also from the Yayoi period is an earthenware jar (44.5 x 35.5 cm). Additionally, the gallery will show a Taima mandala from



Jar
Japan, Yayoi period (c. 300 BCE-300 CE)
Mika Gallery

the Muromachi period, a piece that provides an understanding of Japanese print techniques prior to *ukiyo-e* and the process of making Buddhist religious paintings. (13-23 March; Fuller Building, 595 Madison Avenue, 8th floor)

JADA Affiliates

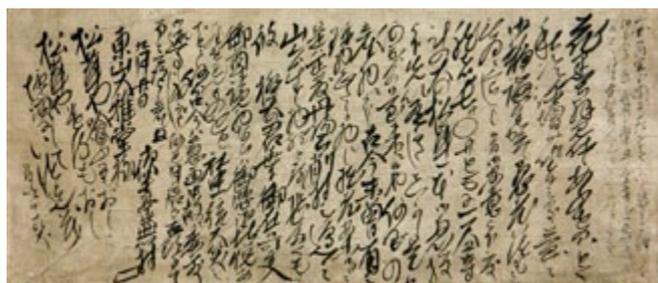
Several galleries affiliated to JADA will also be holding exhibitions during Asia Week. **Carole Davenport's** show 'Pulsepoints' comprises an eclectic range of examples of Japanese art, including sculpture, paintings, carvings and Noh masks. Many of the objects illustrate the Japanese taste for simplicity and the use of nature themes as decorative elements. Highlighted works include a 2nd century Jomon cone-shaped vessel from the estate of American collector Carl Lunde and a crystal Gorinto stupa.



Mukozuke
Japan, c. 1650
Carole Davenport

The ceramics category includes a Hizen *mukozuke*, an Edo period dish circa 1650, in porcelain with unusual glazing and overglaze gold and silver decoration (diameter 17.8 cm). (16-25 March; 131 East 83rd Street, Suite 7D)

Bachmann Eckenstein, from Basel, will have a distinctly literary feel to their exhibition 'Japanese Art – Pre-modern and beyond'. Focal points include a calligraphic work by the 17th



Hanging scroll
By Yosa Buson (1716-83), probably 1771
Bachmann Eckenstein

century sword master, scholar and artist Tokugawa Mitsutomo and a letter by Kumazawa Banzan, from a Kyoto-based samurai family. A letter by renowned 18th century haiku poet



Detail of *Suta Suta Monk*
By Hakuin Ekaku (1686-1769),
mid-18th century
London Gallery

Yosa Buson, to fellow artist Ikeno Taiga thanking him for a gift of a gigantic Matsutake mushroom, which symbolizes good fortune, happiness and fertility (21.6 x 49.1 cm). Ceramics and works on paper by Otagaki Rengetsu will also be shown. (16-22 March; at Jill Newhouse Gallery, 4 East 81st Street, 2nd floor)

Tokyo-based **London Gallery** will be showing Japanese paintings of the Edo period at Sebastian Izzard's gallery, with a focus on ink paintings from the 18th and early 19th century by

such eccentric masters as Ito Jakuchu and Soga Shohaku, and calligraphy by the literatus Ike Taiga. One work of particular interest is 18th century painter Hakuin Ekaku's hanging scroll *Suta Suta Monk* (112.5 x 26.8 cm). The works display the range of painterly expression that made the Edo period renowned for its individualistic and unconventional styles. Also on view will be *negoro* lacquerware from the Muromachi period. (17-23 March; 17 East 76th Street, 3rd floor)

Independents

Of note among the paintings of women in **Alan Kennedy's** exhibition '*Bijin and Meiren: Japanese and Chinese Beauties*' is a life-size painting of a *meiren*, or Chinese beauty. One Japanese *bijin* painting comes from a group of 45 works, mounted on French paper and bound as a book, formerly owned by the 18th century collector the Duc de la Vallière (47.8 x 36.2 cm). (17-25 March; at James Goodman Gallery, 41 East 57th Street, Fuller Building, 8th floor)



Bijin painting
Japan, 18th century
Alan Kennedy

Newly established in his own dealership, **Nayef Homsy**, who specializes in early Indian and South Asian art, is joining forces with contemporary Indian and Pakistani art gallery **Aicon** for the exhibition 'South Asian Sculpture and Painting: From Antiquity to Modernism'. Works on show span the 2nd



Victory
By M. F. Husain (1915-2011), 2006
Aicon

to the 21st century. One of the more recent paintings is M. F. Husain's oil-on-canvas *Victory* completed in 2006 (121.9 x 182.9 cm). (17 March-14 April; at Aicon Gallery, 35 Great Jones Street)

On show at **Throckmorton** is their exhibition 'Liangzhu Late Neolithic Jades'. Liangzhu culture was centred in southeast, coastal China from around 3300 to 2200 BCE, and produced small, portable and highly stylized jade carvings. These can be split into three broad categories: ornaments for adornment; weapons, such as axes; and ritual instruments such as the cylindrical *cong* and disk-shaped *bi*. (8 March-14 April; 145 East 57th Street, 3rd floor)