

# ASIA WEEK NEW YORK

By Alexandra Bregman

This year marks the 10th anniversary of Asia Week New York with 48 dealers exhibiting, including a number of first-time participants. Ten veterans have been selected this year as honourees to commemorate their decade of dedication, and will receive their awards at the opening reception. The main event is from 13 to 22 March, with the Open House Weekend on 13 and 14 March. Once again, a wide array of art from Asia spans continents and centuries, with South Asian deities exhibited alongside East Asian scrolls. The event's website, [asiaweekny.com](http://asiaweekny.com) remains a useful resource for further information on individual opening receptions, viewing hours, and supplemental lectures and events. Here is a selection of the participating galleries below.

## CHINESE

### SPRING EXHIBITION OF CHINESE ART

**Ralph M Chait Galleries,**  
13 to 23 March

Established more than 119 years ago, the Ralph M Chait Galleries have been selling Chinese wares to Americans for over a century. This year's highlight is a Kangxi period, blue and white porcelain dated to the 17th century. It features a military scene, with a lady waiting behind two men talking.

● Ralph M Chait Galleries,  
16 East 52nd Street, 10/F, NYC,  
NY 10022, tel 212 397 2818,  
[info@rmchaitgal.net](mailto:info@rmchaitgal.net), [rmchait.com](http://rmchait.com)

### THE GOLDEN GATE COLLECTION OF CHINESE EXPORT PORCELAIN AND NEW ACQUISITIONS

**Cohen & Cohen, 13 to 23 March**

Through the selection of Chinese Armorial Porcelain, Chinese Export Porcelain, *famille-rose* utensils and figures, this California-based collection of over 100 pieces has something for everyone. The pieces illuminate a world of exoticism, particularly concerning the view of Europeans in China. In the case of the figures, a very rare standing Dutch couple is thought to be a prototype for just four known examples, while a *famille-rose* bowl commemorates 17th century Dutch dignitaries negotiating a trade deal, depicting them on horseback. It is always fascinating to see the Orientalist lens in reverse and with the date span of this porcelain collection, the treasures revealed promise to be enlightening.

● Cohen & Cohen at Traum Safe,  
1078 Madison Avenue, NYC,  
NY 10028, tel 917 365 1145,  
[info@cohenandcohen.co.uk](mailto:info@cohenandcohen.co.uk)  
[cohenandcohen.co.uk](http://cohenandcohen.co.uk)

### CHINESE SCHOLAR'S OBJECTS

**Nicholas Grindley, 13 to 22 March**

The Peony Collection is Hong Kong-based and the works of art on view in New York feature a variety of scholar's objects from the Chinese

literati. A highlight is a *zitan* brushpot inlaid with a mother-of-pearl, green-stained bone, lapis, turquoise, and more to depict a scene from nature in high relief. This attention to detail is especially elaborate when considering the more esoteric thinking typically associated with Chinese scholarship. Another unusual object on offer is a tile repurposed as inkstone that dates to the Western Han dynasty (206BC-AD9). Previously intended for the roof, it was rounded and carved with scenes of leaves and branches, then coated with black lacquer. During the Qing dynasty, Daoguang period (1821-1850), a *bongmu* box and cover was added, fitted to the same shape and design. Although Grindley references the occasional repatriation of roof tiles into scholar objects, the attention to detail and design here is thought to be exemplary.

● Nicholas Grindley at Hazlitt,  
17 East 76th Street, NYC, NY 10021,  
tel 212 772 1950,  
[rebecca@nicholasgrindley.com](mailto:rebecca@nicholasgrindley.com),  
[nicholasgrindley.com](http://nicholasgrindley.com)

### CHINESE, INDIAN & OTHER ASIAN CULTURES

**Michael C Hughes, 14 to 23 March**

With the surge of interest in Chinese art and antiques over the last two decades, Imperial bronzes have been as desirable as they have been controversial. A highlight of the show is a phoenix vase that probably originally came from the Summer Palace in Beijing. The phoenix is often used to symbolise the empress, often paired with the dragon, portraying the emperor, with both images representing royal unity and coupling. This item raises questions of context and the history surrounding antiquity, the 19th century, and market politics today.

● Michael C Hughes at Gallery Vallois America, 27 East 67th Street, 2/F, NYC, NY 10065, tel 212 933 4124,  
[michael@michaelchughesllc.com](mailto:michael@michaelchughesllc.com),  
[michaelchughesllc.com](http://michaelchughesllc.com)

### FOUR ACCOMPLISHMENTS IN INK

**INK Studio, 13 to 29 March**

Beijing-based INK Studio brings a selection of contemporary ink on paper works, on view at JJ Lally's gallery. The works bear strong reference to Chinese antiquities, rather than just the ink painting technique itself. One work by Liu Dan (b 1953), from 2018, strongly evokes the importance of scholar rocks. Unsurprisingly, he has studied

Polychrome porcelain (ko-akae) saucer with Lohan design, diam. 19 cm, late Ming dynasty, early 17th century, Kaikodo

the Confucian classics extensively and moved to New York in the early 1990s. Both influences are evident in his work, as the composition is staged to suggest an understanding of Western Abstract Expressionism, while the inter-workings of the rocks themselves promote a deep familiarity with their hold on the ancient Chinese *wen ren*. Liu Dan's art is highly prized around the world, having been acquired by a number of university and museum collections. Another ink painting by Zeng Xiaojun (b 1954) is entitled *Poetic Pattern of Song Ware II* that depicts a Song-dynasty ceramic, but the decision to recreate it using another ancient technique of ink and colour is highly creative. Both artists are well-known in the US, thus this is a wonderful bridge between ancient and modern.

● INK Studio at J.J. Lally & Co.,  
41 East 57th Street, 14/F, NYC,  
NY 10022, [info@inkstudio.com.cn](mailto:info@inkstudio.com.cn),  
[inkstudio.com.cn](http://inkstudio.com.cn)

### CHINESE CERAMICS AND WORKS OF ART

**Andrew Kahane, 15 to 21 March**

Andrew Kahane has chosen to highlight a Junyao blue bowl from 12th-century China. As is common in these kind of ceramics, the blue glaze is a vibrant and vivid colour, different from the paler styles of other Song-dynasty types. In addition to the bright blue, Junyao often comes in other shades of cobalt and purple, though it does veer into the shades of green more often associated with celadon. These stronger hues are much lesser-seen on the market, and are a joy to behold.

● Andrew Kahane at HK Art & Antiques LLC, 49 East 78th Street, Suite 4B, NYC, NY 10075, tel 212 861 5001,  
[kahaneasia@aol.com](mailto:kahaneasia@aol.com),  
[artasianappraisers.com](http://artasianappraisers.com)

### MIGRATIONS

**Kaikodo, 13 to 22 March**

Chinese art for the Japanese market has long-dominated Kaikodo's selection, with a refreshingly scholastic sense of both curiosity and cross-culturalism. This is due largely to the fact that Kaikodo's founders spent time in Japan, with a uniquely discriminating eye for this section of the market. To this end, a new lens on the cross-over dictates the curation of 'Migrations', addressing not just the migration of the objects themselves, but of the motifs, the markets that inspired them, and where they proliferated into present day. Most interestingly, the highlights include ceramics and lacquerware, particularly from

China to Vietnam. A beautifully preserved polychrome porcelain saucer, from the late Ming dynasty (early 17th century), features a Lohan design. Also spelled Luohan, it is marked by fearlessness and guardianship. The figure, poised in motion, appears eager to protect.

● Kaikodo, 74 East 79th Street, Suite 14B, NYC, NY 10075, tel 212 585 0121,  
[asianart@kaikodo.com](mailto:asianart@kaikodo.com), [kaikodo.com](http://kaikodo.com)

### CHINESE & JAPANESE PAINTINGS, COSTUMES AND TEXTILES

**Alan Kennedy, 15 to 23 March**

Alan Kennedy this year has chosen to feature works of art from the Ming dynasty (1368-1644), with the earliest painting dating to circa 1500 – a boy riding a goat. Surrounded by animals, the scene is a symbolic homage to an auspicious New Year, with the arched pine trees, plum blossoms and bamboo suggestive of the 'Three Friends of Winter'. He is also showing portraits of two *meiren*, beautiful women. One example, from the 18th century, features a woman with her hair adorned with jewels, draped in a robe embellished with cranes, which symbolise longevity. Kennedy augments the show with displayed robes from 19th-century China and Japan.

● Alan Kennedy at the James Goodman Gallery, The Fuller Building, 8/F, 41 East 57th Street, NYC, NY 10022, tel 646 753 4938,  
[kennedyalan@hotmail.com](mailto:kennedyalan@hotmail.com),  
[alankennedyasianart.com](http://alankennedyasianart.com)

### CHINESE ART THE SZEKERES COLLECTION

**JJ Lally, 13 to 29 March**

The gallery has chosen to highlight ceramics from the collection of American inventor Janos Szekeres (1914-1998), best known for his innovations in photocopying. The ceramics are the strongest category in the collection, from the simplicity of the Song dynasty (960-1279) to portraying dragons on blue and white porcelain in the Ming dynasty's Jiajing period (1552-1566). A highlight of this section is a Jizhou 'tortoiseshell' glazed pottery vase from the Song dynasty. Elsewhere, a gilded, silver belt hook from the Warring States period (5th/3rd century BC), catches the eye. A highlight from the sculpture, and a great rarity, is a white-marble Tang-dynasty figure of a courtesan seated demurely on an hourglass stool.

From a later period, a coral-red ground enamelled bowl, Yongzhen period (1723-1735), is from a rare category of imperial porcelains, with the pattern referred to as 'Nine Flowers of Autumn'. As ever, JJ Lally's exceptional showcase is a must-see for Chinese art lovers and this year's offering is ever-more interesting and educational.

● JJ Lally, The Fuller Building,  
41 East 57th Street, 14/F, NYC,  
NY 10022, tel 212 371 3380,  
[staff@jjlally.com](mailto:staff@jjlally.com), [jjlally.com](http://jjlally.com)

### TREASURES OF CHINA'S PAST

**Littleton & Hennessy, 15 to 22 March**

The gallery has chosen to highlight works from the Tang (618-907) and Liao (907-1125) dynasties. The key highlight is an 8th-century *'sancai'* glazed lion potter, a type of pottery

Gilded silver belt hook, Warring States period, 5th/3rd century BC, length 8.9 cm, JJ Lally

delineated by its vivid green and amber hues, which features among two other *sancai* wares from noted Hong Kong art dealer Susan Chen.

● Littleton & Hennessy Asian Art, at Daniel Crouch Rare Books,  
24 East 64th Street, 2/F, NYC,  
NY 10065, tel 212 602 1779,  
[mark@littletonandhennessy.com](mailto:mark@littletonandhennessy.com)  
[littletonandhennessy.com](http://littletonandhennessy.com),

### CHINESE AND KOREAN CERAMICS AND WORKS OF ART

**Priestley & Ferraro, 14 to 22 March**

Priestley and Ferraro are showing Song-dynasty ceramics. A carved, Qingbai, phoenix-head ewer is the main highlight with a beautiful zoomorphic. In ancient China, the phoenix was often emblematic of great power. It was a mythological ruler of birds, often used in conjunction with the Empress, a symbol of auspiciousness and prosperity. The universal appeal of the phoenix was thought to have carried far and wide, exported as a motif to Indonesia and possibly inspired by aesthetics from trade with Persia.

● Priestley & Ferraro at  
3 East 66th Street, Apartment 8B,  
NYC, NY 10065,  
tel +44 7802501937,  
[gallery@priestleyandferraro.com](mailto:gallery@priestleyandferraro.com),  
[priestleyandferraro.com](http://priestleyandferraro.com)

### CHINESE CONTEMPORARY ART, FEATURING ETCHINGS BY WANG HUIQING

**M Sutherland Fine Arts, 13 to 23 March**

Martha Sutherland presents a solo showcase of Beijing-based contemporary artist Wang Huiqing (b 1944). He came of age during the Cultural Revolution, bristling against the political pressures of governmental ideology and propaganda as they affected his artistic practice. As a result, his abstractions sought to eschew fluctuating value systems, and the works on view drove home this neutralised reaction to the ideology. *Peace* and *The Families* address broader themes, with the sparse aesthetics of abstraction speaking to the core of powerful universal traditions, rather than the excess of additional layers and attitudes in trying political times.

● M Sutherland Fine Arts,  
7 East 74th Street 3/F, NYC,  
NY 10021, tel 212 249 0428,  
[info@msutherland.com](mailto:info@msutherland.com),  
[msutherland.com](http://msutherland.com)

### THE JOHN R MENKE COLLECTION

**Zetterquist Galleries, 13 to 23 March**

Zetterquist's consistently museum-quality porcelains do not disappoint this year. In addition to Chinese ceramics from the Tang (618-907), Song (960-1279), and Jin (1115-1234) dynasties through to the Qing

(1644-1912), the gallery is including 34 Vietnamese pieces from the John R Menke Collection, previously on loan to Cornell University for seven years. He addresses the interplay between Chinese and Vietnamese ceramic identities, starting with the earliest incidences of Chinese migration to Northern Vietnam, and the careful evolution from white-ware into the browner and greener colours. A highlight is a celadon tripod censer with moulded lid, from the Vietnamese Tran dynasty (1225-1400), outstanding for its various floral designs and pale celadon glaze. It provides a strong example of the influence of China on Vietnamese ceramics, setting the tone for the entire exhibition.

● Zetterquist Galleries, 3 East 66th Street, Suite 1B, NYC, NY 10065, tel 212 751 0650, inquiries@zetterquist.com, zetterquist.com

## JAPANESE

### FINE JAPANESE PRINTS FROM 1750-1950

**The Art of Japan, 15 to 18 March**

Washington-based Art of Japan has selected 200 years of Japanese art prints from multiple periods to display. The selected highlight is *Yosoi of the Matsubaya* by Kitagawa Utamaro, a recognisable image from his well-known *ukiyo-e* woodblock print career. It dates to 1801-02, in a series from *Six Houses in the Yoshiwara* (Seiro Rokkasen). In the scene, Yosoi's back arches gracefully forward as her head is cast down, in a beautiful butterfly-printed robe.

● The Art of Japan at The Mark Hotel, Madison Avenue

and 77th Street, Suite 215, NYC, NY 10075, tel 206 859 9940, info@theartofjapan.com, theartofjapan.com

### JAPANESE ECCENTRICS

**BachmannEckstein, 15 to 19 March**

As the title suggests, Bachmann and Eckstein have chosen to bring Japan's eccentrics to New York this year. From the literati and monks to *kabuki* actors, all have attempted to reveal the vulnerabilities of humanity throughout Japanese art and culture. One example is a private letter written by *kabuki* star Ichikawa Danjuro (1874-1903), framed in waving clouds and flanked by lotus flowers on a painted mount frame. This declaration of eccentricity also extends to paintings, ceramics, and bronzes. A bronze figure of Shoten Warashi, or 'the spirit who rocks the heavens', by artist Shimizu Kosho (1911-1999), is bulbous and gestural, bringing whimsy to the show.

● BachmannEckstein, at Leslie Feely, 1044 Madison Ave, btwn 79th & 80th Streets, NYC, NY 10075, tel 212 988 0040, email@bachmanneckstein.com, bachmanneckstein.com

### KIND OF BLUE Japanese Artists Working with Celadon and Beyond

**Dai Ichi Arts, 13 to 23 March**

Dai Ichi never disappoints in its coverage of contemporary ceramics artists. However, this year's tight curation is slightly different. Celadon has been prized in China, Korea, and Vietnam since antiquity. Its ranges of blues and greens have come to typify sophistication in porcelain, cherished and collected for thousands of years. Dai Ichi's contemporary twist on the

**Celadon Tripod Censer with Moulded Lid, Tran Dynasty 1225-1400, Vietnam, 15.25 x 9.5 cm, Zetterquist Galleries**

ancient motifs enlists the skills of young and curious Japanese artists to employ the medium in new and unpredictable ways, providing a fascinating update on some of the East's oldest ceramics. The artists on view (Sakakegi Matoshi, Ichikawa Toru, and Kato Tsubusa among others), employ asymmetrical shapes and layers of texture, challenging the long-revered and perfected simplicity. The styles are surprising, and may provoke dialogue around the merits of both old and new.

● Dai Ichi Arts, exhibiting at 18 East 64th Street, Suite 1/F, NYC, NY 10065, tel 212 230 1680, daiichiarts@yahoo.com, daiichiarts.com

### RELATIONSHIPS Japan + Korea + China

**Carole Davenport, 14 to 23 March**

Davenport's strengths lie in the broad range of her shows. On view this year are the works of contemporary Japanese sculptor Hiroyuki Asano (b 1963, Osaka, Japan), along with a turn-of-the-century, Meiji-period, folding screen – both offset by an animalier

illustration and a Korean hanging scroll. Davenport's has a good eye for *nob* masks, and has often been the case, she is only exhibiting one – this year a single death mask, exceptionally expressive as it stands alone, haunting and powerful.

● Carole Davenport AT Tambaran Gallery, 5 East 82nd Street, NYC, NY 10028, tel 646 249 8500, carole@caroledavenport.com, caroledavenport.com

### MASTERS OF THE GENRE Fine 18th-20th Century Japanese Prints

**Egenolf Gallery, 15 to 17 March**

Veronica Miller is showing a selection of Japanese prints from the 19th and 20th centuries. The scenes are mainly from the *ukiyo-e* woodblock prints of Edo-Period Japan (1615-1868) and the modern *shin hanga* movement. The prints of Utagawa Hiroshige (1797-1858), feature prominently in the show. In the case of the shin-

hanga print by Kawase Hasui (1883-1957), the landscape composition is reinvented. A night scene, from the pleasure quarter, shows the symmetrical reflection of light on the water, with the trees in the foreground and the risen moon.

● Egenolf Gallery Japanese Prints at The Carlyle Hotel, Suite 1015, 35 East 76th Street, NYC, NY 10021, tel 818 621 6246, veronica@egenolfgallery.com, egenolfgallery.com

### EPIDEMIC AND FOLK REMEDY Collection of Medical Prints and Fine Japanese Prints

**Hara Shobo, 15 to 17 March**

Japanese longevity is some of the most successful in the world, where the health benefits of tea and the ceremony surrounding it are widely appreciated and respected. To this end, Hara Shobo presents prints by renowned printmaker Kitagawa Utamaro (circa 1754-1806) which address illness and medical treatment. The cultural lens on medicine is interesting, because it is focused on healing rather than the more grotesque aspects of sickness. In the case of a smallpox picture (*boso-e*), it was titled *Ichimando* (ten-thousand purification). With a title like that, hopefully the patient got better!

● Hara Shobo at Carlyle Hotel, 35 East 76th Street, NYC, NY 10021, tel 212 744 1600, ukiyoe@harashobo.com, harashobo.com

### KEIJI UEMATSU Invisible Force

**Simon Lee, 13 to 23 March**

What is the invisible force?

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# Christophe

Asia Week New York  
March 13 - 21, 2019

Exhibiting at Gallery Vallois America  
27 East 67th Street  
3rd Floor  
New York 10065

#### Indra

Gilded copper  
Kathmandu Valley, Nepal  
15th century  
End of ancient Malla period  
H. 17 cm or 6 ¾ in

www.galeriehioco.com



## A Century of East Asian Landscapes 1900s–2000s

Tsuruoka Kakune,  
(1892-1977),  
Untitled  
(dark sky over  
mist on mesquite  
and brush)  
watercolour  
on paper,  
with artist's seal  
Kaku,  
circa 1942-44,  
38.3 x 55.4 cm,  
Scholten  
Japanese Art

Throughout his celebrated career, artist Keiji Uematsu (b 1947, Kobe, Japan) has been asking this question for now more than 30 years. Is it gravity? Is it the relationship between object and space? Is it the inexplicable equilibrium of existence? He begs these questions through intensive study of Western philosophies, having first moved to Germany in 1975, where he continues to devote much of his time, still ingrained in the pursuit of his artistic practice. Uematsu's work is naturally quite conceptual, spanning mostly monochromatic media that ranges from photography and drawing to sculpture on the quest for a more esoteric understanding. This is his first-ever solo show in the US, and as such, makes for a provocative juxtaposition to such philosophical questions.

● Simon Lee Gallery,  
26 East 64th Street, 2/F, NYC,  
NY 10065, tel 646 678 5654,  
ukiyoe@harashobo.com,  
harashobo.com

## ART OF JOMON/ART AND POETRY

**Mika Gallery / Shouun Oriental Art**  
Looking at art and poetry through the ages, Mika Gallery and Shouun Oriental Art present a exhibition dating from the 19th-century Edo period to the early Jomon. Items on offer include a *katabira*, a white crepe robe, decorated with peony trees and poetry, and a 13th-century ink painting attributed to Gokyogoku Yoshitsune, and a Jomon crown-type pot earthenware pot is estimated to be from 3000-2000 BC.

● By appointment only,  
info@mikagallery.com

## VESSEL EXPLORED / VESSEL TRANSFORMED Tomimoto Kenkichi and his Enduring Legacy

**Joan Mirviss, 13 March to 19 April**

Joan Mirviss has devoted more than four decades to the promotion and support of mainly 20th-century Japanese clay wares in New York and this year's solo showcase is in collaboration with Japan-based Shibuya Kurodatoen Co for the artist, and teacher Tomimoto Kenkichi (1886-1963). Innovator, educator, and artist, he founded the Kyoto City University ceramics department, instructing students and encouraging the continued evolution of patterning. Yet the highlighted round white vessel from 1937 is patternless, glazed porcelain. His legacy as a teacher is exemplified in this exhibition as well. Because of his unusual path to knowledge, peppered with a wide array of travel experiences rather than brute training, he spawned whole categories of ceramics. The work of Kenkichi helped establish a school of ceramics with 19 names noted as

Saké flask with 4-petal fern pattern by Tomimoto Kenkichi (1886-1963), after 1952, glazed porcelain with gold and silver overglaze, 6 x 3 7/8 x 3 1/2 in, Joan Mirviss. Photo: Richard Goodbody

contemporaries, disciples, including third-generation referential artists for comparison.

● Joan B Mirviss, 39 East 78th Street, Suite 401, NYC, NY 10075,  
tel 212 799 4021, info@mirviss.com,  
mirviss.com

## THE COSMOS WITHIN Contemporary Japanese Metalwork and Ceramics

**Onishi Gallery, 13 to 23 March**

Nana Onishi continues to present her roster of contemporary Japanese artists: Osumi Yukie (b 1945), Tokuda Yosokichi (1933-2009), and Nakagawa Mamoru (b 1947). As the title indicates, the works are worlds within worlds, delicate yet powerful metals and porcelains. Most unusual this year is the work of Nakagawa Mamoru, a Living National Treasure, whose *Calm Sea* utilises a mix of copper, silver and gold inlay, and tin. The straight line design differs from the rounded motifs in the other works, yet it still alludes to a sense of mystery that the curvatures had initially provoked.

● Onishi Gallery, 521 West 26th Street, Lower Level, NYC, NY 10001,  
tel 212 695 8035,  
info@onishigallery.com,  
onishigallery.com

A russet-iron, articulated model of a snake, 20th century, length 105 cm, signed: Muneaki, Giuseppe Piva

## Arts of South Asia: Cultures of Collecting



**Young Girl with a German Shepherd Dog by Ikeda Eiko (1901–92), Showa era (1926–89), dated 1934, two-panel screen, ink, mineral colours, and gofun (powdered shell) on paper, 174.7 x 207.3 cm, Erik Thomsen**

## THE JAPANESE AESTHETIC

**Giuseppe Piva, 13 to 23 March**

A range of Japanese art from the 17th through 20th centuries seeks to capture the essence of what defines the regional aesthetic. From an Early Edo period *samurai* helmet to an iron, articulated, figure of a snake, it is a whimsical and varied approach to this question. Alongside these objects is a signed hanging scroll by Nakamura Hochu (d 1819), whose scene of an irises by a stream in ink on silk addresses the emphasis on reverence for the natural world.

● Giuseppe Piva at Adam Williams Fine Art, 24 East 80th Street NYC, NY 10075, tel 212 249 4987, info@giuseppepiva.com, giuseppepiva.com

## CAPTIVE ARTISTS Watercolors by Kakunen Tsuruoka (1892–1977)

**Scholten Japanese Art, 13 to 13 March**

This solo retrospective is a rare glimpse into the more troubling aspects of Japanese-American history, and the dark mark of World War II internment camps' impact on aesthetic evolution. Tsuruoka immigrated to the United States at thirteen years old, in 1905, and began painting on silk almost immediately. He possessed a traditional understanding most largely attributed to his apprenticeship with an antique dealer. By his twenties, he was an eponymous dealer himself, successfully and extensively fostering connections with some of the early 20th century's most celebrated minds. The works on view are a testament to Kakunen's symbiotic relationship with Americana before the war: scenes of California evoke both American ethos and Japanese practice, bridging understanding as Kakunen was living it. When the artist was placed in an internment camp in the early 1940, his works stirred feelings of isolation and mystery, a far cry from the early patriotism. Five were gifted to the camp's administrator and are held in museums today, the other 25 works from Kakunen's descendants' collections are on view. This showcase is utterly haunting,

undoubtedly a political statement amidst the tempestuous current dialogue in the United States around immigration, security, and identity. It serves as a deeply powerful reminder not just of the dangerous impact of international geopolitical tensions, but also of art's ability to counteract and heal for future generations.

● Scholten Japanese Art, 145 West 58th Street, Suite 6D, NYC, NY 10019, tel 212 585 0474, info@scholten-japanese-art.com, scholten-japanese-art.com

## REIMAGINED Contemporary Artists Take on Tale of Genji

**Seizan Gallery, 13 to 23 March**

After opening their New York space last year, this is the gallery's first year with Asia Week. To link to the *Tale of Genji* show currently on at The Met, the gallery has commissioned 10 artists to look at this 11th-century tale. Their chosen highlight is by Yoji Kumagai (b 1982), a Nihonga-trained painter, who has painted a scene of Prince Genji's late mother depicted from the grave. The full list of exhibiting artists is: Yukiko Hata, Yasushi Ikejiri, Yasunari Ikenaga, Eri Iwasaki, Haruomi Izumi, Ayumu Matsuoka, Ayana Otake, Takahiro Sanda, and Shiki Taira. To reflect on the female connection to the tale, young female artists are also included in the show, such as Yukiko Hata (b 1988).

● Seizan Gallery, at 521 West 26th Street, Basement B, NYC, NY, 10001, tel 917 409 0699, info@seizan-gallery.com, seizan-gallery.com

## JAPANESE BAMBOO ART

**TAI Modern, 13 to 23 March**

From the early esteemed families of Hayakawa Shokosai (1815–1897) and Tanabe Chikuunsai I (1877–1937) to contemporary Japanese National Treasures Katsushiro Soho (b 1934) and Fujinuma Noboru (b 1945), the selection provides TAI Modern with an opportunity to educate viewers on the arc of bamboo art's rise to popularity. The gallery's 40-year history as experts in bamboo allows for a thorough selection, with one noted inclusion as Kajiwaru Aya, noted as the first female bamboo artist to become a full member of the Japan Traditional Craft Arts Association.

● TAI Modern at Colnaghi Gallery, 38 East 70th Street, NYC, NY 10021, tel 312 560 8281, gallery@taimodern.com, taimodern.com

## TAISHO ERA SCREENS AND SCROLLS

**Erik Thomsen Gallery, 13 to 23 March**

The evolution of the Taisho period, (1912–26) into the early Showa era (1926–1989) is on display with three different artists. As Japan slowly opened to outside influences over the early 20th century, the three-dimensionality of the works was increasingly evident. As such, more rounded, realistic renderings were found in the artworks, resulting in a surprisingly Western take on the human form. A strong example of this is a *Young Girl with a German Shepherd* by Ikeda Eiko (1901–92) from 1934. As the title indicates, a girl walks in stride with her large dog. Though the use of shadow is still sharp, both forms are rounder than usually found on panelled screens, with a pared-down landscape devoid of the typical lush floral landscape.

The colours are divergent as well, with bright orange *geta* (sandals) on a girl dressed in Western style and bright green clipped grass. In contrast, a silk hanging scroll from less than 14 years earlier, by Oshigara Koshun (b 1985), shows two Japanese women dressed in the traditional style. The juxtaposition provides a striking reminder of Japan's slow but sure crescendo into the modern world, and the impact the 20th-century transition had on its overall shifting identity and influences.

● Erik Thomsen, 23 East 67th Street, 4/F, NYC, NY 10065, tel 212 288 2588, info@erikthomsen.com, erikthomsen.com

## SELECTIONS OF JAPANESE ART

**Hiroshi Yanagi, 13 to 20 March**

Alongside a gold-leaf hanging scroll is a 15th-century seated deity of the immovable Fudo Myoo, known as a King of Brightness. As was typical, he held a rope in his left hand to ensnare any blocks to enlightenment and rein in misguided passions, and in the right hand, a sword sought to

slice through ignorance. Another wooden sculpture is an Eleven-faced avalokitesvara, 17th/18th century. Also on offer is a delightful pair of geese made from gourds by Tomioka Tessai (1837–1924), from Kyoto, a literatus and Confucian scholar.

● Hiroshi Yanagi Oriental Art at Arader Galleries, 1016 Madison Avenue, NYC, NY 10075, tel 212 628 7625, h-yanagi@art.plala.or.jp, h-yanagi.com

## KOREAN

## KOREAN SCHOLAR'S OBJECTS AND CH'AEKKORI

**HK Art & Antiques, 15 to 26 March**

Although the gallery often focuses on contemporary art, scholar's objects it is ch'aekkori that dominate this year's showcase. Ch'aekkori silk hanging scrolls of tea kettles, books and plants by mid-century artist An Jungsik (1861–1919) elegantly depict the items present in the studio of Korea's intellectual elite, with examples that bear strong reference to the silk paintings mounted on

screens in the collection of the Philadelphia Museum of Art from the similarly attributed tale end of the Choson dynasty (1392–1910).

● HK Art & Antiques at Jason Jacques Gallery, 49 East 78th Street, Apt 4B, NYC, NY 10075, tel 646 812 7825, heavyum@heavyumart.com, heavyumart.com

## REFLECTING TRADITIONS Ink and Ceramic Painting

**KAI Gallery, 13 to 23 March**

KAI Gallery is displaying Jared Fitzgerald's work, who has been active as an artist since the 1970s, as well as Myungwon Kim (b 1986). The artists on view draw heavily from the old-world traditions, even as they add their own twists. This holds particularly true in the case of Jared Fitzgerald, an American whose training in traditional Chinese porcelain methods has given way to a fantastic fusion. In the highlighted porcelain *Sunset Dream*, thick, bold lines jut around the rounded surface,

Continued on page 28





with sharp accents in white and red. It is a fascinating update and a fresh perspective, meaningful in times of globalization and cultural exchange.

● KAI Gallery, 78 Grand Street, NYC, NY 10013, tel 212 966 3629, justin@kaigallery.com, kaigallery.com

## SPLENDORS OF KOREAN PAINTINGS & CERAMICS

**Kang Collection Korean Art, 13 to 23 March**

In addition to antiquities from Korea, Peter Kang has selected two contemporary artists to showcase this year. Their works are referential to the older traditions: particularly Seongmin Ahn, who concentrates completely when enlisting techniques from 19th-century Korean folk painting, known as minwa. The juxtaposition extends beyond the categorical differences of old and new styles into the subject matter of Ahn's works. Driven by Taoism's emphasis on wholeness, even in opposites, she deliberately presents unusual pairings to show the interlink between them.

In the case of her *Aphrodisiac* series, this means using both colour and ink painting, combining the media and the divergent ideologies that inspired them. Similarly, Minjung Kim (b 1962, Gwangju) studied traditional calligraphy for decades, starting her training as early as six years old. Her extensive travels served to inspire her, constantly juxtaposing the dialogues of Eastern and Western thought and inspirations.

● Kang Collection at Arader Galleries, 1016 Madison Avenue, 3/F, NYC, NY 10075, tel 917 566 0083, kj@kangcollection.com, kangcollection.com

## SOUTHEAST ASIAN

### LE PHO A Retrospective

**Findlay Galleries, 12 March to 20 April** Since 1963, when Wally Findlay first came across the Impressionistic work of Vietnamese artist Le Pho (1907-2001), the gallery has been the artist's New York representative. The French influence is evident, culled as a student at École Supérieure des Beaux-Arts de l'Indochine in Hanoi, visible in the dappling of pastels and the tranquil scenes of Asian beauties that bear strong reference to Renoir's bathers and women in motion. Yet the

Processional Standard or 'alam' with dragon heads and teardrop brass panel carved with saying from the Prophet, steel and brass, 25 x 14 inches, Iran or India, circa 18th century, Art Passages

**Buddha Sakyamuni, gilt copper alloy and semiprecious stones, Tibet, 14th/15th century, height 33.5 cm, Carlo Cristi**

sinewy forms are distinctly Asian and inevitably modern.

As he worked with Findlay in the 1980s to produce *Les Tulipes Jaunes* (1983), this year's chosen highlight, the long form of the woman concealed behind a bouquet brings energy to the impressionist composition.

● Findlay Galleries, 724 5th Avenue, 7/F, NYC, NY 10019, tel 212 421 5390, matthew@findlayart.com, findlaygalleries.com

## HIMALAYAN

### NEW ACQUISITIONS

**Walter Arader Himalayan Art, 13 to 23 March**

Walter Graham Arader IV continues to present a selection of Tibetan bronzes for this year's Asia Week. His chosen highlight is a gilt-copper Vajrabhairava from China, Qianlong period (1736-1796). The Vajrabhairava is a wrathful deity who is also a protector, often depicted in *thangkas* and other Buddhist works of art.

● Walter Arader Himalayan Art, 1016 Madison Avenue, NYC, NY 10075, 212 628 7625, walter.arader@gmail.com, himalayanart.com

### DIVINE PROTECTION Talismanic Art of Islamic Cultures

**Art Passages, 13 to 23 March**

Asia Week visitors are certainly familiar with the powers objects possess. Whether to protect them, to empower them, or to simply impress others, beautiful baubles and trophies through the centuries have always held inexplicable majesties within. However, Art Passages takes this ideology a step further with what is referred to as the 'magic of the Islamic lands', in which religious objects drew their power from their *Qur'anic* inscriptions and invocations of religious figures. Blessings for health and good faith carry through calendars, charts, stones, bowls, and amulets. Calligrams, which are formed through the beautiful script, have carried through into contemporary Islamic art as well. A highlight is a 17th-century cotton shirt from the Deccan region of India. In addition to its *Qur'anic* text for protection, it was intended as a divine armour, further inscribed with 'al-Jawshan al-Kabir', which Shawn Gassemi has translated to 'The Great Armour'. Further Deccani objects on view include a number of vessels, including a *kashkul*, or beggar's bowl, also carved with *Qur'anic* text. It is interesting to see such an explicit impact of Persian thought on Indian objects, and thus this promises to be a provocative and inventive grouping. The impact of

spiritual and artistic healing through the shapes of words endures as a part of Western value systems, likely supported by this heritage.

● Art Passages, at James Reinisch Gallery, 23 East 73rd Street, #2, NYC, NY 10021, tel 415 690 9077, info@artpassages.com, artpassages.com

### INDIAN LIGHT Miniature Paintings, Photography and Works of Art

**Prahlad Bubbar, 13 to 22 March**

Once again, Prahlad Bubbar presents miniature paintings and drawings alongside 19th-century photography. The title of the exhibition is intended to underscore the link between the decadent works through centuries and regions, as well as the heightened understanding of its intellectual impact. As the shimmering precious materials (gold, silver and pearls) catch the light in the manuscripts, they are metaphors for a more spiritual illumination. However, the use of light as a curatorial device is also revealed through shadow. In the intimate moments of courtly Mughal and Deccan life, the resplendence of flashes of gold is matched by the haunting darkness of ladies bathing in the moonlight in the 18th century encapsulates all of these elements.

● Prahlad Bubbar at Jill Newhouse Gallery, 4 East 81st Street, NYC, NY 10028, tel 212 249 9216, info@prahladbubbar.com, prahladbubbar.com

### RECENT ACQUISITIONS

**Buddhist Art, 13 to 23 March**

This year's selection from Karsten Teitz is particularly diverse. Southeast Asian works, including Khmer bronzes and Indonesian Buddhist sculpture sit alongside 14th-century Tibetan bronzes. The 9th/10th-century volcanic stone figure of Kubera from Indonesia has detailed provenance, as it was brought to Germany in the 1960s. Also from Germany, Teitz has chosen to highlight a Shakyamuni Buddha from 19th-century Cambodia in gold *repoussé*.

● Buddhist Art, at Arader Galleries, 29 East 72nd Street, NYC, NY 10021, tel +49 1736 561260, buddhist-art@icloud.com, buddhist-art.info

### BUDDHIST ART OF TIBET AND GANDHARA

**Carlo Cristi, 13 to 21 March**

This year Carlo Cristi is exhibiting one of his great strengths, textiles from across central Asia, from the 7th through 9th centuries, as well as Tibetan *thangkas* from the 13th through 18th centuries. Other objects complementing the exhibition are gold jewellery and sculpture. There are also including two Gandharan works of art, which have been less commonly seen in recent years at Asia Week. One crowning glory is a Sakyamuni Buddha Sakyamuni from the related school of Tibetan Buddhism, exhibited in 1999 at the Ashmolean Museum. The subject matter references the story of the man who eschewed a life of luxury to seek the path to enlightenment, dating to the 14th-15th centuries, it is noted as being from the Nyinjei Lam collection.

● Carlo Cristi at Gallery Vallois America, 27 East 67th Street, 3/F, NYC, NY 10065, tel 646 309 7970, carlocristi@tin.it, asianart.com/carlo.cristi

### INDIAN COURT PAINTING

**Oliver Forge & Brendan Lynch, 13 to 22 March**

Oliver Forge and Brendan Lynch consistently show miniature paintings from both the Hindu and Muslim royal Indian courts, and this year they are highlighting 40 works from 1650-1850. They provide a window into the world of aristocratic Indian life, from its joys and celebrations to its quieter, more subdued moments of intrigue and mystery. One such scene is the *Varvala Ragaputra of Malkosh Raga*: A prince and his companion seated in a landscape. This richly hued *ragamala* features a prince gazing intently at a companion. The *ragamalas* are illustrations from the musical compositions of the *ragas*, carefully denoted by rules and colours that align with the notes of the traditional song. This particular example comes from a long-forgotten series resurging with the current generation. Mughal examples, such as Portrait of Akbar II's elephant Maula Bakhsh, circa 1814, also feature in this year's show. It comes from the Fraser Album, named for the brothers William and James Fraser, who worked from their teen years and rose through the political ranks in British India. From 1814-20, they commissioned the best artists in Delhi to depict day-to-day life as the reigning kingdoms lost hold. The total folio was rediscovered at the family estate by Fraser descendants in Scotland, and subsequently sold to many collectors from there.

● Oliver Forge & Brendan Lynch at 67 East 80th St, Suite 2, NYC, NY 10075, tel 212 631 0151, brendan@forgelynych.com, forgelynych.com

### RAJPUT PAINTINGS FROM THE LUDWIG HABIGHORST COLLECTION

**Francesca Galloway, 13 to 22 March**

On offer this year is the private collection of radiology professor Ludwig Habighorst, who devoted much of his life to the acquisition of Indian miniatures. As such, his selections have been celebrated throughout, and feature a range of Rajasthani and Pahari paintings in various styles, alongside additional scenes from the *Gita Govinda*. One Rajasthani folio (from Jaipur) features a double-sided 17th-century Kota painting. On the recto, a fluting Krishna being saluted by Rao Madho Singh of Kota, Kota, circa 1720-30, in which Krishna plays the flute in a vividly coloured scene, peacock feathers in his crown and his skin a vibrant shade of blue, flanked by maidens.

● Francesca Galloway, at 1018 Madison Ave, 5/F, NYC, NY 10075, tel 917 943 7737, christine@francescagalloway.com, danielle@francescagalloway.com, francescagalloway.com

### ALEXANDER GORLIZKI Indian Miniatures with a Contemporary Twist

**Cora Ginsburg, 13 to 23 March**

Although Cora Ginsburg does not predominantly deal in Asian art, the gallery has brought contemporary works by Alexander Gorlizki (b 1967, London) that pay homage to the world of Indian miniatures. Working between New York and Jaipur, he maintains a studio that preserves the methodology around colour pigmentation, including gold leaf and precious stones involved in the

making of the works. That said, he often works on a much larger scale than traditional miniature painting, and explores modern compositions and subject matters through the old-world aesthetics. This technique falls into the canon of other artists around the world providing their own modern spin, such as Pakistani painter Shahzia Sikander (b 1969, Lahore), Iranian mixed media artist Shoja Azari (b 1958, Shiraz), and ultimately serves as a fascinating revival of a classical stylisation.

● Cora Ginsburg LLC, 19 East 74th Street, NYC, NY 10021, tel 212 744 1352, info@coraginsburg.com, coraginsburg.com

### RECENT ACQUISITIONS IN INDIAN, HIMALAYAN AND SOUTH-EAST ASIAN ART

**Galerie Christophe Hioco, 13 to 21 March**

A selection of Tibetan, Thai and Nepalese gilded sculptures is on view with Galerie Hioco. Notably, a 16th-century Thai head of the Buddha. The gilded-bronze metalwork of the chignon is textured in stark contrast to the smooth features of the tranquil face. Alongside the sculpture, a tempera on canvas from Central Tibet is also being offered, depicting the renowned Thang-stong rgyal-po, or Tibetan Bridge builder, who was emblematic of an important visionary movement in Buddhist teachings per the PhD research of now-Harvard professor Janet Gyatso. In her 1981 PhD dissertation, Gyatso explained that Thang-stong rgyal-po was quite literally a bridge builder, instrumental in the wayfare stations during a time of institutional transition. However, she cited his wayward approach to authority to the point of disrespect, favouring a life of wandering and mysticism. Throughout his many passed lives, he cultivated his mystic teachings on the path to enlightenment, but Gyatso quoted him as saying early in his life, 'I am a madman with no direction'. With such objects on view, perhaps this perspective will be further revealed—a bridge through time and cultures.

● Galerie Hioco, at Gallery Vallois America, 27 East 67th Street, 3/F, NYC, NY 10065, tel 212 517 3820, info@galeriehioco.com, galeriehioco.com

### ARCANE MASTERS A CURATED EXHIBITION OF INDIAN AND HIMALAYAN ART

**Kapoor Galleries, 8 to 26 March**

In his second year running the gallery, fourth-generation dealer

Tathagata Ratnasambhava, bronze, Swat Valley, circa 10th century, height 17 cm, Galerie Christophe Hioco

**Nur Ali Shah, black line and wash on paper, Iran, 19th century, 18 x12 cm, Alexis Renard**

Sanjay Kapoor has selected a vast array of Indian illustration, Chinese and Tibetan bronzes, and Tibetan hanging scrolls. The catalogue accompanying the show spotlights the collecting histories of some of the more exceptional Tibetan bronzes on view, with the collectors featured alongside their prized possessions.

● Kapoor Galleries, 34 East 67th Street, 3/F, NYC, NY 10065, tel 212 888 2257, info@kapoorgalleries.com, kapoorgalleries.com

## HIMALAYAN AND INDIAN ART

**Navin Kumar Gallery, 15 to 21 March**  
Tarun Jain, the latest generation after his father Navin Kumar, is constantly questioning the esoteric religious iconography the family dealership represents. Marrying themes of technology and even political upset, he probes into the modern relevance of antiquity's spiritual roots. 16th-century Tibetan Buddhist scholar and teacher Sherab Ozer served as an anchor for the exhibition. His *8 Chariots of Spiritual Accomplishment*, a distilled guide to Tibetan philosophy, allowed the curation to be segmented into each of the eight ideologies, with a 15th-century Shakyamuni Buddha, Tibetan bronze, among other deities. The show culminates in later 19th and 20th century studies of '*ris med*', a term used in tandem with *Technologies of Self*, in which the teachings encouraged a departure from one's own identity. Jain's own background in physics and mathematics provided the context for the introductory essay, as he continues to beg questions of identity and truth.

● Navin Kumar at 24 East 73rd Street, Suite 4F, NYC, NY 10021, tel 646 708 1530, navin@navinkumar.com, navinkumar.com

## ASIAN JEWELS

**Susan Ollemans, 14 to 23 March**  
A wide array of jewellery from Java, Indonesia, India and China features in this years' showcase from Susan Ollemans. A deeper understanding of antiquity's lasting impact on contemporary jewellery design allows for a surprisingly relatable (and wearable) exhibition, even as the Javanese proto-classical jewellery dates back to the 9th century. This extends ideologically as well. Just as secular families in the contemporary world pass down jewellery through generations, as was the gold chain in the exhibition with two *taka* pendants from 19th-century Ngada,

by way of a Hong Kong collection.

● Susan Ollemans at Gallery Vallois America, 27 East 67th Street, 2/F, NYC, NY 10065, tel 607 654 8519, sue@ollemans.com, ollemans.com

## INDIAN & ISLAMIC ART

**Alexis Renard Indian & Islamic Art, 13 to 22 March**

Alexis Renard's exhibitions are often a delight to behold and this year engraved tiles, detailed illustrations, and even precious metalwork are all elaborately carved, often imbued with a hint of mischief in an expression, provoking a sense of mystery. There is a lingering sense of exoticism to the continued South Asian showcases brought from Paris, which often seek to address orientalist perspectives and taboos. This show provides an analysis of the abstract aesthetic elements used as they have evolved, so colour, line, and shadow continue to dominate the discussion around some of Renard's exceptional selections. Included in the show are two schist Gandharan heads, both dated circa the 4th century, which complement the rich selection of portraits and courtly scenes. The objects range in region as well as time, with a beguiling 19th-century Iranian portrait of Nur Ali Shah, an important dervish (from the Sufi Muslim sect), as well as a gold, pearl and ruby arm ornament from 19th-century Tamil Nadu, which features Krishna playing the flute flanked by Gopis atop Nandi the bull.

● Alexis Renard at AFP Gallery, The Fuller Building, 41 East 57th Street, Suite 702, NYC, NY 10022, tel +33 680377400, alexis@alexisrenard.com, alexisrenard.com

## TREASURES FROM ASIAN ARMORIES

**Runjeet Singh, 13 to 22 March**

Over the years, Runjeet Singh has become known in New York for his fascinating weaponry on display at Asia Week, predominately from subcontinental India, but with elements of East Asia, too. This year, he has chosen to highlight a Qing-dynasty (1644-1912) copper court helmet, from 19th-century China. While some of the helmets were ornate, the use of yak hair and jewels in gilt-copper in Singh's example are especially elaborate. Raised, colourful stones pop between gilded dragons, interspersed with decorative branches along the frame of the helmet. Artistic as it is formidable, the helmet is impressive.

● Runjeet Singh at The Fuller Building, 41 East 57th Street, Suite 704, NYC, NY 10022, tel 212 315 2211, info@runjeetsingh.com, runjeetsingh.com

Ceremonial helmet, China, Qing dynasty (19th century), copper, gold, semi-precious stones, yak hair, Runjeet Singh

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