



Press Contact: Marilyn White
973-493-3648
mwhitepr@gmail.com

FOR IMMEDIATE RELEASE



Asia Week New York Rings Up Over \$98.6M in Sales

New York: After a two-year absence, Asia Week New York returned stronger than ever with galleries and auction houses ringing up total combined sales of \$98,622,190. At press time, this figure includes 25 out of 26 galleries and 5 out of 6 auction houses—Bonhams, Christie’s, Doyle, Heritage, and Sotheby’s. iGavel Auctions opens for online bidding on April 7th.

Said Dessa Goddard chairman of Asia Week New York: “We were delighted by the enthusiastic response we received from our collectors, curators, and scholars, who returned to New York for the many exhibitions, auction sales and museum shows. Their excitement and energy were palpable throughout the week, and the results of the sales testifies to the continued strength of the Asian Art market. We look forward to continuing our active program of newsletters, virtual galleries, webinars, and postings throughout this year and to an even more successful 2023.”

To celebrate the occasion, a gala reception co-hosted by The Asian Art Department of The Metropolitan Museum of Art and Asia Week New York took place at the Museum. Andrea Bayer, Deputy Director for Collections and Administration, Dessa Goddard, the chairman of Asia Week New York and Mike D. Hearn, the Douglas Dillon Chairman of the Department of Asian Art welcomed the crowd of over 450 attendees comprising of international collectors, curators, gallery owners, and scholars who were in town for the exhibitions, auctions, and museum shows.

Here is a sampling of the responses and sales from the dealers:



Steven Chait, one of the principals of the Chinese-specialists **R.M. Chait Galleries, Inc.**, reported that sales were made to a variety of private collectors, mostly American and some European, with museum interest pending on a few, including a circa mid-19th century Chinese Wood and Gesso Figure of a Seated Immortal. “The week was a great success in turnout and enthusiasm,” said Chait. “It was great to see so many people happily visiting again after the Covid break.”



“It was wonderful to welcome visitors to the gallery again during Asia Week,” says Katie Williamson, director of **Sebastian Izzard LLC Asian Art**. There was great interest in the collection of *surimono* we exhibited, and we are delighted that so many of them have found new homes. The market continues to look strong for high quality Japanese prints.”

“The definition of Asian Art gets broader and more multifaceted with the increasing cultural globalization of the 21st century,” says Miyako Yoshinaga

of her eponymous gallery, **MIYAKO YOSHINAGA**. “Our gallery



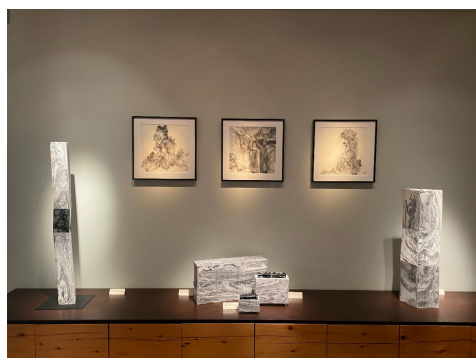


presented an underrepresented field—works by Asian-American artists such as Jonathan Yukio Clark, born and raised in Hawaii, whose landscapes and woodworks—with their Hawaiian and Japanese sensibilities—were received with enthusiastic response from collectors and curators.” Several large works were sold from the exhibition, including *In the Realm of Mount Mihara* and *Moonrise in the Quiet Wind*.



Brendan Lynch, of the London-based gallery **Oliver Forge & Brendan Lynch Ltd.**, reported that their highly-successful exhibition, "Indian and Persian Court Painting," sold to private collectors and museums including The Metropolitan Museum of Art, The Art Museum, the Princeton University Art Museum, and The Cincinnati Art Museum. Among the highlights was *Emperor Shah Jahan and his sons in audience with a holy man*, India, Northern Deccan, probably Aurangabad, 1710-20, which was sold to a private collector in California.

First-time participant Fu Qiumeng, of her eponymous gallery **Fu Qiumeng Fine Art**, sold eight paintings featured in her exhibition "Ink Affinities: The Collaborative Works of Arnold Chang and Michael Cherney," including *Saltscape Lattice*, 2021.



“We sold 98% of our exhibition of ceramic works by Kondo Takahiro, with two major museums being among the buyers,” said Joan Mirviss of her signature **Joan B Mirviss LTD**, which exhibited jointly with **INKstudio**, the Beijing-based gallery. “Asia Week New York for both my gallery and INKstudio was like a “spring awakening” from the isolation of the past two years,” said Mirviss. “Nearly everyone expressed delight and admiration for our inspired collaboration.”

“Curators and their directors arrived from museums across the country, both private and academic,” said Craig Yee, of **INKstudio**. He reported that several ink paintings by Bingyi were sold, including three leaves from her series *Eight Views of Bewilderment* to a New York collector.

The Minneapolis Institute of Art paid a visit to **Thomas Murray**, the Indian and Indonesian textile specialist, and snapped up a rare Meiji period Attush robe, from the Ainu people, made of elm bark fiber, cotton, trade cloth and embellished with silk tassels, shells, and applique embroidery.



Ippodo Gallery also sold to the Minneapolis Institute of Art, which purchased *Chaos- 1948-to the present*, the monumental 12-panel screen by Ken Matsubara, as well as other works by the artist that were snapped up by private collectors



“With the pent-up enthusiasm of collectors, I think people were just so happy to be back in New York and eager to do the rounds to see what we all had on offer,” said Katherine Martin, director of **Scholten Japanese Art**. “One of the most interesting works we sold was the extremely large Hiroshi Yoshida watercolor, *Shiozaki*, which I expect we may see in a museum exhibition in the not-too-distant future.”

"It was such a pleasure to be in New York for Asia Week and connect with our clients in-person," said Margo Thoma, of **TAI Modern**. "We missed the thrill of interacting with so many people." According to Thoma, several bamboo baskets, by Yufu Shohaku, were sold including *Glenbu (Black Tortoise)*.



"We reopened our gallery this year and have welcomed back many clients with online sales still remaining strong," said Nana Onishi of **Onishi Gallery**. Among the objects sold was *Shunpu (Spring Wind)*, a lacquered wood tea caddy by Murose Kazumi, a Living National Treasure, a silver vase by Otsuko Masako and silver pieces by Osumi Yukie.



Chinese specialist Eric Zetterquist of his eponymous **Zetterquist Galleries** in New York commented: "We sold two-thirds of our exhibition of Chinese Ceramics from Tang-Yuan Dynasty including a large Yaozhou Carved Peony bowl from the Northern Song Dynasty (960-1127 AD) and a Xing-Yao Long Necked Bottle Vase from the Tang Dynasty (618-907 AD)."



Beatrice Chang, owner of **Dai Ichi Arts Ltd.**, reported that she welcomed a steady stream of visitors and sold several pieces including *Jomon Spiral* by Ayumi Shigematsu, *Cornucopia* by Tashima Etsuko, and *Work 96-1*, by Hayashi Yasuo, while a Late Joseon Dynasty eight-panel screen depicting *Scenes from Three Kingdoms (Samgugji)* sold at **HK Art and Antiques LLC**.

Asia Week New York is always a draw for museum curators on the lookout for treasures, and this year was no different. Among the many American institutions represented were the Asian Art Museum in San Francisco, the Art Institute of Chicago, the Saint Louis Art Museum, the Minneapolis Institute of Art, the Museum of Fine Arts, Boston, The Brooklyn Museum, The Metropolitan Museum of Art, the Museum of Fine Arts, Houston, the San Antonio Museum of Art, the Denver Art Museum, the Harvard Art Museums, the Herbert F. Johnson Museum of Art, Cornell, the Indianapolis Art Museum, the Cincinnati Art Museum, the Yale University Art Gallery, The Nelson-Atkins Museum of Art, the Philadelphia Museum of Art, The Cleveland Museum of Art, the Rubin Museum of Art, the China Institute Gallery,, the Korean Cultural Center, The Korea Society, University of Michigan Museum of Art, the Princeton University Art Museum, and the Chazen Museum of Art.

About Asia Week New York

The collaboration of top-tier international Asian art galleries, the six major auction houses, Bonhams, Christie's, Doyle, Heritage Auctions, iGavel, and Sotheby's, and numerous museums and Asian cultural institutions, Asia Week New York is a week-long celebration filled with a non-stop schedule of simultaneous gallery open houses, Asian art auctions as well as numerous museum exhibitions, lectures, and special events. Participants from Great Britain, India, Italy, Japan, and the United States unveil an extraordinary array of museum-quality treasures from China, India, the Himalayas, Southeast Asia, Tibet, Nepal, Japan, and Korea. Asia Week New York Association, Inc. is a 501(c)(6) non-profit trade membership organization registered with the state of New York. For more information visit www.asiaweeknewyork.com

@asiaweekny #asiaweekny

About Songtsam, Presenting Sponsor

Continuing as Presenting Sponsor for Asia Week New York is Songtsam Hotels, Resorts & Tours, an award-winning luxury boutique hotel group with thirteen properties (twelve hotels and one glamping site, located in the Chinese provinces of Tibet and Yunnan.

Founded by Baima Duoji, in 2000, the Songtsam Group is the only collection of luxury Tibetan-style retreats found across the Tibetan Plateau that offers guests sophisticated elegance, refined design, modern amenities, and unobtrusive service in places of natural beauty and cultural interest. With his long-standing and strong interest in Chinese, Himalayan, and Southeast Asian art, Mr. Baima started collecting art long before he established his first hotel, Songtsam Lodge Shangri-La, which is located next to the famous Songzanlin Monastery in Shangri-La. Many of the properties across the Tibetan plateau are decorated with Mr. Baima's personal collection, with each hotel acting as a private art museum. For more information, visit

www.songtsam.com.

Hi-res jpegs are available upon request (top to bottom)

Chinese Wood and Gesso Figure of a Seated Immortal

Circa early mid-19th century

Height 18 1/2 inches

Courtesy: Ralph M. Chait Galleries, Inc.

TOTOYA HOKKEI (1780-1850)

Dragon in a Stormy Sky

Color woodblock print: *shikishiban surimono*, 8 1/8 x 7 1/4 in. (20.6 x 18.4 cm); 1832 (?)

Signed: *Hokkei*

Artist's seal: *Hokkei*

Poems signed: *Shinsen'en Niwamori* and *Yohōtei Edanari*

Credit: Sebastian Izzard LLC Asian Art

Jonathan Yukio Clark, American, Born 1987

In the Realm of Mount Mihari

6 monotype prints, washi

40 x 168 in / 101.6 x 426.7 cm

Credit: MIYAKO YOSHINAGA

Portrait of Maharao Umed Singh II of Kotah (r.1889-1940)

Rajasthan, circa 1900

Opaque watercolour with gold impasto and appliqué coloured stones and fragments of pearl on paper, green and tan borders with coloured rules

28 3/4 by 23 3/4 in.; 73 by 60.4 cm.

Sold to a New York museum

Credit: Brendan Lynch and Oliver Forge Ltd.

Arnold Chang & Michael Cherney

Saltscape Lattice, 2018

Photography and ink on *xuan* paper mount on paper

24 x 57 in. (61 x 145 cm.)

Credit: Fu Qiumeng Fine Art

Gallery Installation at Joan B Mirviss LTD

Kondō Takahiro: Making Waves

and *Bingyi: Land of Immortals*

Credit: Joan B, Mirviss Ltd. and INKstudio

Attush Robe

Ainu People, Hokkaido, Japan

Elm bark fiber, cotton, trade cloth, silk tassels, shells

Appliqué, embroidery

Meiji Period 1868-1912

127 x 130 cm (51 x 50 in)

Credit: Thomas Murray

Ken Matsubara

1948-present

Chaos - □□□□□□□□, 1983

Painting

H70 7/8 x W433 1/8 in. H180 x W1100 cm

Credit: Ippodo Gallery

Hiroshi Yoshida (1876-1950)

Shiozaki, ca. 1900,

Watercolor on paper 20 1/2 by 41 3/8 in., 52 by 105 cm

Credit: Scholten Japanese Art

Yufu Shohaku

Genbu (Black Tortoise), 2021

madake bamboo, bamboo roots & branches

17.5 x 21 x 19.75 in

Credit: TAI Modern

Murose Kazumi (b. 1950), Living National Treasure

Tea Caddy *Shunpu* (Spring Wind), 2017

Lacquered wood, decorated in *maki-e* with gold powder and mother of pearl inlay

h. 2 1/2 x dia. 3 3/8 in. (6.2 x 8.6 cm.)

Credit: Onishi Gallery

Xing-Yao Long Necked Bottle Vase

Tang Dynasty 618-907 AD, China

Height: 23cm

Credit: Zetterquist Galleries

Tashima Etsuko (b. 1959)

Cornucopia 09-Y12, 2009

Stoneware, glass

8.6 x 16.5 x 14.1 in. (22 x 42 x 36

Credit: Dai Ichi Arts Ltd.