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**ASIA WEEK NEW YORK DELIGHTS ASIAN ART COLLECTORS AND
ENTHUSIASTS WITH AN UNPRECEDENTED ARRAY OF
MUSEUM-QUALITY EXHIBITIONS
ON VIEW FROM MARCH 14 THROUGH 24, 2018**

NEW YORK—Spring is just around the corner, and for Asian art lovers that conveys a very special sign: Time for Asia Week New York 2018! Celebrating its 9th anniversary, the spectacular ten-day event launches on March 14 and showcases 45 individually curated exhibitions spread throughout some of New York’s most illustrious galleries. Says Christina Prescott-Walker, Chairman of Asia Week New York 2018 and Senior Vice President, Division Director Asian Art and Decorative Arts at Sotheby’s: “The radiant treasures of Asia Week New York always bring an energy and fission to the art scene, making it one of this great city’s revered traditions.”

From around the globe, Asia Week New York pulls together a top-drawer who’s who of international Asian art specialists. Also participating are five major auction houses—Bonhams, Christie’s, Doyle, Sotheby’s and iGavel—plus 19 world-class museums and Asian cultural institutions. “Asia Week New York 2018 is world-renowned,” says Prescott-Walker, “The calendars of some of the most discriminating collectors and curators are always marked with the dates of Asia Week. It is a not-to-be-missed event come March.”

Prescott-Walker also stated that Asia Week New York will co-host their annual by-invitation-only reception with the Department of Asian Art of The Metropolitan Museum of Art.

Asia Week New York exhibitions—as always, free and open to the public—promise the rarest and finest examples of Asian porcelain, jewelry, textiles, paintings, ceramics, sculpture, bronzes, prints, photographs and jades from every quarter and period of Asia. Organized by category, here are some of the spectacular highlights to be found at Asia Week New York’s participating galleries:

Indian, Himalayan and Southeast Asian Art, Ancient through Contemporary

In an exhibition of *Recent Acquisitions*, **Walter Arader Himalayan Art** will be displaying a rare and fine figure of Four-Armed Mahakala from the Dali Kingdom. A succession of 22 Buddhist Kings presided over the Dali Kingdom in present day Yunnan in China from roughly 937-1253, and the style of art they established came to have tremendous influence on the Buddhist art of the Yuan, Ming, and Qing dynasties. *1016 Madison Avenue*



A not-to-be-missed six-and-a-half inch stupa that **Dr. Robert R. Bigler (Ruschlikon, Switzerland)** is showcasing—in his exhibition *A Merger of Cultures: Buddhist Art of the Yuan and Ming Eras*—ranks, so far, as the only known gilded example in its style that can be securely attributed to the Yuan period (1271-1368). The stupa is lavishly decorated with fine strings of pearls and narrow panels displaying various ornaments. *Dickinson Roundell Inc., 19 East 66th Street*



A rare zitan wood statue of Vajravarahi from Tibet is one of the highlights in the exhibition *Treasures from Tibet* that **Buddhist Art (Berlin)** has put together. Rather large (30 centimeters) and full of energy, this dynamic statue dates from the 16th or 17th century and has a shiny bronze-like surface. *Arader Galleries, 29 East 72nd Street*



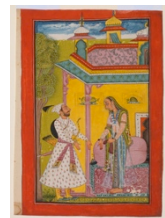
Carlo Cristi (Daverio, Italy), presents *Art of India, Tibet, Central Asian Textiles* in which it is a treat to discover an 11th-century Prajnaparamita the principal text of Mahayana Buddhism from West Tibet (Tholing). It is among the earliest miniatures (roughly four by four inches) to illuminate the first translations into Tibetan of Buddhist philosophical texts, which arrived from Kashmir, India, a thousand years ago. *Gallery Vallois America, 27 East 67th Street, 3rd floor*



An untitled brush and ink work on paper from 1952 by Chittaprosad is the showpiece from **DAG (New York)**. Chittaprosad—regarded as one of India's most important political voices of the 20th century—engages with the recurring themes of violence, war, and protest, and more of his work can be experienced in *Chittaprosad, 1915-1978: A Retrospective. 41 East 57th Street, Suite 708*



An exquisite illustration of a courtly couple from a ragamala (illustration of a musical mode) set of paintings invites special scrutiny at *Indian and Persian Court Painting*, the exhibition that **Oliver Forge & Brendan Lynch (London)** have handpicked. It's an opaque watercolor with gold on paper, dates from 1690-1700, and can (by numbers on the reverse) be identified as being from the royal Mandi collection. *67 East 80th Street, Suite 2*



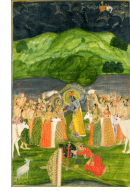
A folio from the *Shangri Ramayana, Style III*, circa 1700-10, is one of the highlights in *Paintings from Persia & India*, which is being presented by **Francesca Galloway (London)**. The opaque watercolor on paper shows monkeys led by Angada and Hanuman and the bear king Jambavan in search of Sita. *W.M. Brady & Co., 22 East 80th Street*



Check out *New Acquisitions in Indian Art and Himalayan Art* and don't overlook a beautiful and rare bronze Buddha head from Thailand in the Uthong B style. Dating from the 14th century, it comes from **Galerie Christophe Hioco (Paris)** with a provenance from the collector Gerard Lévy in Paris in 1968. *Gallery Vallois America, 27 East 67th Street, 3rd floor*



In a 1750 gouache and gold artwork from the Indian city of Kishangarh, the Hindu god Krishna is shown lifting a mountain to shelter a group of villagers from a deadly rainstorm after they have courted the wrath of the storm god Indra. It is a prized work in the exhibition that **Kapoor Galleries (New York)** is mounting: *Selected Works of Indian and Himalayan Art. 34 East 67th Street, 3rd floor*



Suneet Kapoor (New York) of his namesake gallery will feature Mandala of Mahapratisara from the Ngor Monastery in Tibet, circa 16th century. It is believed that reciting the Mahapratisara sutra can eradicate negative karmic propensities and cure disease. *1016 Madison Avenue*



An extremely rare example of a Chinese-style Thangka from the Ming Period (15th century) reveals Chinese motifs, accoutrements and brushwork. Depicting three scenes from the Jataka Stories, the work occupies pride of place in the exhibition *Himalayan and Indian Art* presented by **Navin Kumar (New York)**. *24 East 73rd Street, Suite 4F*



From **Alexis Renard (Paris)** comes a beguiling portrait of Louis the XIVth dating to the 18th century, a beautiful example of European influences on Indian miniature painting at a time when European prints were being widely disseminated in India. It'll be hanging amid other treasures as part of *Exotic Mirror: In the Eye of the Other, and Other Stories*. *Tambaran Gallery, 5 East 82nd Street, Lower Level*



Runjeet Singh (Warwickshire, England) is presenting *Iconic: Arms & Armor from the East*, which concentrates on objects with strong iconography and symbolism. Playing a starring role is a scarce katar push-dagger from Rajasthan with a watered steel blade and a hilt decorated in gold. *Tambaran Gallery, 5 East 82nd Street, Lower Level*



A pair of large gold and turquoise dragon-fish earrings from the Liao Dynasty (907—1125 CE) capture the attention at *Asian Jewels*, the exhibition that **Sue Ollemans Oriental Art (London)** has assembled. The hollow body of the fish is pierced and inset with turquoise. *Antiquarium Gallery, 790 Madison Avenue, 7th Floor, Suite 705*



An exceptional Yongle bronze statue of Buddha Amoghasiddhi demands notable attention at *Buddhist Bronzes and Paintings from the Himalayas*, the exhibition formed by **Tenzing Asian Art (San Francisco)**. Lately there has been tremendous interest in Yongle works and this one is in perfect condition, *1018 Madison Avenue*

Chinese Art, Ancient through Contemporary

At **Bardith Ltd. (New York)**—in an exhibition called *Freedom of Brush: Chinese Export Blue and White Porcelains*—a pair of blue and white Chinese ginger jars from the Qing Dynasty (19th century) warrant special attention. Their design features panels containing the traditional symbols of good fortune with white hawthorn blossoms reserved on a deep blue ground. *135 East 79th Street*



Objects like a Chinese iron red and gilt porcelain amphora vase are increasingly rare in the West, and that is why **R.M. Chait Galleries, Inc. (New York)** has chosen it as a highlight in their exhibition *Spring Collection of Chinese Porcelain and Works of Art*. Its connection to Imperial examples in China make it a desirable object to the Chinese collecting market—additionally the symbolism of the coming of spring is most appropriate for the March Asia Week! *16 East 52nd Street, Suite 1002*



Don't forget to stop by **Cohen & Cohen (London)** to see the circa 1788 Chinese export porcelain punchbowl that is painted with scenes of the Hongs at Canton in famille rose enamels. A standout in *Chinese Export Porcelain and Oriental Art*, the punchbowl bears the flags of Denmark, France, Sweden, Britain, the Netherlands and—especially rare—of the United States, one of the earliest depictions of Old Glory in China. *Carlton Hobbs, 60 East 93rd Street*



An untitled 1983 oil and acrylic work by Chuang Che is the attention-grabber at *Art in the Age of Displacement*, curated by **Findlay Galleries (New York)** and **Robert Kuo, Ltd.** The work manifests all the attributes Chuang is known for: striking composition, expressionist qualities, and references to traditional Chinese calligraphy. The three artists the galleries are presenting: Chuang Che, Kuo Ming Chiao and Fu Shen are bound by the backdrop of the Communist Party, which launched a cultural upheaval that spanned decades.



Gisèle Croës Arts d'Extrême-Orient (Brussels) is spotlighting a monumental bronze drum stand with three magnificent coiled dragons emerging at the top. Dating from 770—476 BC, it is part of *Collecting Chinese Art* and can be seen at *Gagosian Gallery, 980 Madison Avenue, 4th floor*



Mark a time to see the porcelain panel titled *City Life* by Jared FitzGerald that is part of the *Contemporary Asian Art Exhibition*



masterminded by **Kai Gallery (New York)**. American-born, FitzGerald has maintained full-time studios in Beijing and Jingdezhen, where he has fused a Western philosophy of aesthetics with classical ink painting, glazed ceramics, and printmaking. *78 Grand Street*

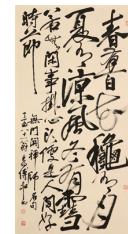
A large, delicately carved Cizhou *meiping* is the focal point of *Chinese and Korean Works of Art*, presented by **Michael C. Hughes LLC (New York)**. Dating from the Jin-Yuan Dynasty (12th to 13th century), this rare vessel is incised with scrolling peonies on a pale gray body and white slip, all under a cream glaze. *Gallery Vallois America, 27 East 67th Street, 2nd floor*



Parallel Lives, the exhibition mounted by **Kaikodo LLC (New York)** compares Chinese and Japanese paintings and works of art in several categories including underglaze blue decorated wares. One exceptional piece is a 17th century Chinese Shonzui bowl from the Ming dynasty made for the Japanese market and rarely seen outside of Japan, with multiple geometric patterns, calligraphic inscriptions and telltale figures riding donkeys. *74 E. 79th Street, Suite 14B*



As part of the *Art in the Age of Displacement* exhibition with the Findlay Galleries, Karen Kuo will debut the work of Kuo Ming Chiao, her late grandfather, at **Robert Kuo Ltd. (Los Angeles/New York)**, the namesake gallery founded by her father. The artist created only a handful of these enamel paintings. Greatly influenced by the Abstract Expressionist movement, he manipulates the enamels to create the pieces. Understanding the fickle and unpredictable nature of the melting enamel colors, he has skillfully influenced the enamels to behave the way he wants. *303 Spring Street*



In his exhibition, *Recent Acquisitions*, **Alan Kennedy (Santa Monica)** is showing embroidered silk and gold fabric for a dragon robe in its original state, having never been tailored to make the finished robe. This piece dates to the first half of the 19th century, and other examples of unfinished dragon robes are in the collection of the Palace Museum in Beijing. *James Goodman Gallery, 41 East 57th Street, 8th floor*



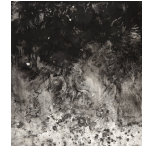
The twin phoenix decoration on the Chinese jade stem cup at **J.J. Lally & Co. (New York)** makes it a unique example of Western Han dynasty (206 B.C. - A.D. 9) carving. The cup and over 130 other jade ritual implements and ornaments comprise an exhibition titled *Ancient Chinese Jade*, 41 East 57th Street, Suite 1400



A very important early example of a Buddhist gilt figure, dating from the second quarter of the 15th century, is the featured draw at *Chinese Bronzes from Private Collections*, the exhibition arranged by **Littleton & Hennessy Asian Art (London)**. This particular period of the Ming Dynasty offers the very best quality and artistic representation. *Daniel Crouch Rare Books, 24 East 64th Street, 2nd floor*



“Changes in Mother Earth” is the centerpiece for *Huang I-Ming: New Ink*, an exhibition under the aegis of contemporary dealer **M. Sutherland Fine Arts Ltd. (New York)**. Executed in ink on paper, Huang’s recent work displays a quantum leap in his artistic oeuvre, combining exacting brush control with sumptuous spontaneity. *7 East 74th Street, 3rd floor*



Priestley & Ferraro (London) hope art lovers favor a very rare Korean celadon flat-sided maebyeong with their attention. An impressive example of Korean divergence from established Chinese vase profiles, it stands close to a foot tall and is part of an exhibition called *Song Ceramics & Works of Art*. *3 East 66th Street, Apt. 8B*



A charming naturalistic Chinese boxwood scholar’s object is bound to entrance at the exhibition that **Nicholas Grindley (Brooklyn)** has put together. Dating from the Qing Dynasty (18th century), it is typical of the type of found objects that are slightly repurposed before being placed on the Chinese scholar’s desk, usually for contemplation. *17 East 76th Street*.



A porcelaineous stoneware censer with peonies applied in relief and an idealized minty blue-green glaze ignites special enthusiasm in the exhibition *Celadons*. Produced in China in the 13th-14th century, this piece has been in Japan for many centuries, where two custom-fitted lids were made for, and accompany it to this day. It is presented by **Zetterquist Galleries (New York)**. *3 East 66th Street, No. 1B*



Japanese Art, Ancient through Contemporary

Compliments of **Dai Ichi Arts (New York)** comes an enchanting exhibition called *Jar and Jars*. A playful standout in the group is the work of talented Matsuda Yuriko, who has confected a porcelain jar with her typical zest for color and pattern, as well as bold hues, cheerful polka-dots and frilled flowers that reference her appreciation of Matisse. *18 East 64th Street, Suite 1F*



A design by Utagawa Kuniyoshi (1798-1861) from about 1843, appropriated for the cover image for the seminal BW Robinson monograph *Kuniyoshi: The Warrior Prints* (Oxford, 1982), is a showpiece in *Supernatural: Ghosts and Monsters*, part of *Masters of the Genre: Fine 18th—20th Century Japanese Prints*, organized by **Egenolf Gallery Japanese Prints (Burbank)**. *The Carlyle Hotel, 35 East 76th Street, Suite 1015*.



Kamoda Shōji was arguably the top ceramist in the incredibly rich history of 20th-century Japanese ceramics. **Joan B. Mirviss Ltd (New York)** is placing a large body of his work, never before seen outside of Japan front and center, in

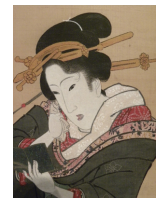


Three Giants from the North: Kamoda Shoji, Matsui Kosei and Wada Morihiro. This masterpiece from his mature period, with over-glaze enamel blue elements, flaunts his genius at creating an elegant unity between form and surface. 39 East 78th Street, Suite 401

Tokuda Yasokichi IV is keeping up pottery traditions passed down generation to generation (her father, Tokuda Yasokichi III, was a very revered Kutani potter and a Japanese Living National Treasure). Her *Water Jar So (Play)*, 2017, has been singled out for special notice by **Onishi Gallery (New York)**, which has a whole exhibition devoted to *Japanese Ceramics and Metalwork in Contemporary Design*. 521 West 26th Street



Mirror Mirror: Reflecting Beauty in Japanese Prints and Paintings is the irresistible name that **Scholten Japanese Art (New York)** has given its exhibition. Exploring representations of the mirror, both as a theme itself and as a visual metaphor for viewing other subjects in a floating world, the show contains a superb hanging scroll from around 1818-1830 showing a geisha with a hand mirror. 145 West 58th Street, Suite 6D



Nagakura Kenichi's "Ring of Water" is composed of madake bamboo, washi, and mixed media, and it is a principal component of the exhibition **TAI Modern (Santa Fe)** is putting on, *Realization of Form: Masterworks of Japanese Bamboo Art*. "The work is rooted in Japan's rich history of bamboo baskets and flower arranging vessels," says TAI director Margo Thoma. Jason Jacques Gallery, 29 East 73rd Street, Apt. 1



At *Fine Japanese Prints and Paintings from 1750—1950*, the exhibition hosted by **The Art of Japan (Issaquah, Washington)**, a color woodblock series of 36 views of Mount Fuji by Hiroshige (1797—1858) deserves attention. What makes them special is that they are the last such series created, in 1858, by the great artist, who submitted them just before his death the same year. The Mark Hotel, 25 East 77th Street, Suite 215



Contemporary Lacquer by Yoshio Okada and Washi Screens by Kyoko Ibe, shown by **Erik Thomsen (New York)**, features work by two living artists who breathe new vitality into Japan's most venerated craft traditions. Especially notable are *Once Upon a Time*, a pair of six-panel folding screens by Kyoko Ibe, and *Box with Glittering Moon in the Night Sky* by Yoshio Okada. 23 East 67th Street, 4th floor



A Japanese wooden lion and guardian dog produced during the Kamakura period and dated 1315 deserve not only veneration but also attention. The sculpture ranks as the high-water mark of *Selections of Japanese Art* that **Hiroshi Yanagi Oriental Art (Kyoto)** is showing. Arader Galleries, 1016 Madison Avenue



An 18th century Kintsugi tea bowl, from the early Edo Period, is well worth seeing at *Japanese Art—Pre-Modern and Beyond*, the exhibition organized by **BachmannEckenstein Japanese Art (Basel)**. On the inside lid of the box is a long inscription dated November 1812 by Joko Sogon (1759—1820), 419th abbot of Daitokuji-temple and one of the previous owners of the Shino ware bowl. *Gallery Schlesinger, 24 East 73rd Street, 2nd floor*



How often does one encounter an elephant-shaped incense burner from the early 17th century? There are only two other recorded similar items, so don't miss the chance to see the Edo-period example among the *Japanese Art and Antiques* that **Giuseppe Piva (Milan)** has on view. *Adam Williams Fine Art, 24 East 80th Street*



Korean Art, Ancient through Contemporary

One of the greatest Korean artists in the 20th century, Whanki Kim (1913-1974) began using imagery from his native landscape—mountains, the moon, a forest—in the 1950s. In a unique untitled gouache on paper from 1963, Kim portrayed some of those natural elements while residing in New York City in the 1960s, and the work is a showpiece in *Whanki Kim and His Circle*, mounted by **HK Art & Antiques LLC (New York)**. *49 East 78th Street, Suite 4B*



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About Aman

This year marks the return of Aman as Asia Week New York's Presenting Sponsor. Aman was founded in 1988 with the vision of building a collection of intimate retreats with the unassuming, warm hospitality of a gracious private residence. The first, Amanpuri ("place of peace") in Phuket, Thailand, introduced the concept, and since then, Aman has grown to encompass 31 hotels and resorts located in Bhutan, Cambodia, China, Dominican Republic, France, Greece, Indonesia, India, Italy, Japan, Laos, Montenegro, Morocco, the Philippines, Sri Lanka, Thailand, Turkey, the Turks & Caicos Islands, the USA, and Vietnam.

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For more information visit www.AsiaWeekNewYork.com