

**For Immediate Release**

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**Asia Week New York Steps into the New Decade with Eye-Alluring Curated Exhibitions Representing All Corners of Asia, March 12 to 19\***

New York: For the past 10 years, Asia Week New York has presented an abundance of magnificent treasures from every part of the Far East for the pleasure and enjoyment of Asian art aficionados. These exceptional works of art are to be found at 37 gallery exhibitions curated by prominent Asian art experts that are open to the public on March 12 to 19 (\*and in some instances, until March 21). Joining in the excitement are six top-tier auction houses—Bonhams, Christie’s, Doyle, Heritage Auctions, Sotheby’s and iGavel—plus numerous world-class museums and cultural institutions.

Says Asia Week New York chairwoman Katherine Martin: “As Asia Week New York enters a new decade, we look forward to increasing the public’s awareness and knowledge of the joys of collecting Asian art—hence we are excited to present a comprehensive series of gallery talks by our esteemed experts.”

As always, Asia Week New York exhibitions—free and open to the public—promise the rarest and finest examples of Asian textiles, ceramics, furniture, sculpture, bronzes, paintings and jewelry from every area and period of Asia. Organized by category, here are some of the important highlights to be discovered at Asia Week New York’s participating galleries:

**Chinese Works of Art: Ancient Through Contemporary**

In their *Spring Exhibition of Chinese Porcelain and Works of Art*, **Ralph M. Chait Galleries, Inc.** features a finely painted mid-17<sup>th</sup> century Ming blue-and-white porcelain vase and cover. The 12-inch tall vase is decorated with military figures in a mountainous outdoor setting while the dome is painted with a



land and seascape scene, including a 10-story pagoda. *16 East 52<sup>nd</sup> Street, 10<sup>th</sup> floor*

First-time Asia Week New York participant **Carlton Hobbs LLC** presents *Asian Influence on European Decorative Art, 17<sup>th</sup>, 18<sup>th</sup> and 19<sup>th</sup> Centuries*, featuring an exceptional 19<sup>th</sup> century black lacquer polychrome and two-color gilt cabinet on the original stand. This spectacular piece exemplifies the English revival in chinoiserie taste at the turn of the 18th to the 19th century and renewed the interest in lacquered furniture from China, particularly black lacquer enhanced with shimmering gold powder and gold leaf decoration. *60 East 93<sup>rd</sup> Street*



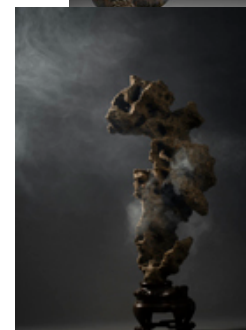
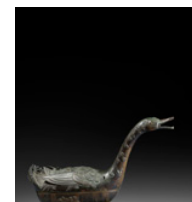
An exquisite Ryukyuan mother-of-pearl inlaid lacquer stand takes center stage at *Privileged*, the exhibition at **Kaikodo LLC**. The Ryukyuan chain of islands extending from Kyushu to Taiwan, also known as Okinawa, supported a rich tradition of lacquer making since the late 14<sup>th</sup> century when ties were established with the newly established Ming dynasty in China. This beautiful stand could have been made to display a vase of flowers, or like many utilitarian objects for the elite, presented as a work of art. *74 East 79<sup>th</sup> Street*



*Chinese and Japanese Costumes, Textiles and Paintings* at **Alan Kennedy** will spotlight an album of forty paintings, commissioned by James Ware, a British sea captain who arrived in China in 1881. Ware recruited local artists to make the imaginative paintings, adding typescript captions at the bottom of each page. *Giant Confusion* is one such painting that is part of the collection. *James Goodman Gallery, 41 East 57<sup>th</sup> Street, 8<sup>th</sup> floor*



At **J.J. Lally & Co.**, a very early and rare Ming dynasty (14<sup>th</sup>-15<sup>th</sup> century) bronze goose-form incense burner will be among the exquisite works of art on view at *ELEGANTLY MADE: Art for the Chinese Literati*. This brilliantly cast censer is the largest of its kind yet recorded and the only example known which is complete with its original matching base. *41 East 57<sup>th</sup> Street, 14<sup>th</sup> Floor*



*Rock, Paper*, the exhibition at **Littleton & Hennessy Asian Art**, will pair a group of carved and pierced ancient Chinese scholar's rocks with contemporary ink paintings by the Hangzhou and Shanghai-based artist Dr. Jiang Jun, an art historian, artist, critic and columnist for the renowned e-art magazine *Art iFeng*, in Beijing. Among the highlights is a towering brown 'Taihu' scholar's rock, of elongated form with numerous interconnected perforations and jagged outcrops. *Chinese Works of Art at Daniel Crouch Rare Books, 2<sup>nd</sup> Floor and Scholar's Rocks and Contemporary Works at Miyako Yoshinaga Gallery, 3<sup>rd</sup> floor, 24 East 64<sup>th</sup> Street*

A standout piece in *Chinese and Japanese Ceramics at Zetterquist Galleries*, is a large Japanese 17<sup>th</sup> century porcelain Kakiemon lidded bowl, with a masterfully enameled chrysanthemum pattern, an early example of the Kakiemon style and a technical tour de force for its time. *3 East 66<sup>th</sup> Street, Suite 2B*



**Indian, Himalayan, & Southeast Asian Art:**  
**Ancient Through Contemporary**

In *New Acquisitions*, **Walter Arader Himalayan Art** points to a fine Company School pen and ink watercolor of an Asian Paradise-Flycatcher, from Calcutta, circa 1810, on European laid paper with the watermark of the Strasburg Lily, which indicates that the painting was completed on the more expensive and higher quality European laid paper and reserved in India for high commissions. *Arader Galleries, 1016 Madison Avenue*



From **Art Passages** comes the exhibition *Of Love, Epic, and Kingship*. Highlighted is a painting titled *Vasant Ragaputra of Hindola raga*, from Kshemakarna Ragamala. Ragamala, or Garland of Music Melodies, which were divided into groups and subgroups. These melodies were often translated into visual depictions as in this painting. Here, Vasant means Springtime and the blue-skinned son of Hindola *raga* prepares to dance to the tune of female musicians surrounding him. This painting is from the earliest set illustrating poet Kshemakarna's 1570 poems describing the Ragamala. *1018 Madison Avenue, 5<sup>th</sup> floor*



A very fine and delicate *Portrait of the Emperor Shah Jahan* deserves attention at **Prahlad Bubbar's** exhibition, *India 1600-1900*. In this rare painting from Kishangarh with strong connections to the Mughal style, the sensitive treatment of the Emperor's face, the elegant horse and the exquisitely drawn trappings clearly indicate a 17th century date. *Jill Newhouse Gallery, 4 East 81<sup>st</sup> Street, 2<sup>nd</sup> floor*



A spectacular late 16<sup>th</sup>-early 17<sup>th</sup> century Tibetan tangka, *Yama as Dharmaraja*, is one of the highlights in *Fine Sculptures and Tangkas* at **Carlo Cristi Asian Arts Company**. Two deities, Yama and Chamunda, traditionally represented in cosmic union, stand separated in a powerful stance, a unique composition of great dynamic expression. The tangka shows a refined combination of the Tibetan and Chinese pictorial vocabulary. *Leslie Feely Gallery, 1044 Madison Avenue, 4<sup>th</sup> floor*



In their exhibition *Court Paintings from India and Iran*, **Oliver Forge and Brendan Lynch, Ltd.** shine a spotlight on *Krishna courting Radha with his skillful fluting*, an opaque watercolor with gold on paper, circa 1780. The painting illustrates a scene from the *Bhagavata Purana*, an ancient Hindu epic, comprised of 18,000 verses and 12,000 cantos, which narrates scenes from the lives of Vishnu and Krishna. It was executed for a royal patron at the Court of



Kangra in the lower Himalayan range south of Kashmir and would have been part of a large series of paintings. 67 East 80<sup>th</sup> Street, Suite 2

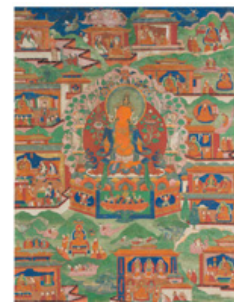
*Paintings for the Pahari Rajas*, on view at **Francesca Galloway**, features paintings from several important private collections including remarkable court portraits, and dynamic and innovative illustrations of the great Hindu epics *Ramayana*, *Bhagavata Purana* and *Gita Govinda*. Among the exhibition's highlights is *Krishna and his friends playing hide-and-seek by night*, circa 1765, depicting an intimate and whimsical scene of youths playing a game of hide and seek. This painting, masterfully rendered, shows Krishna with his friends whose bodies glimmer under the starlight against the dark hillside 1018 Madison Avenue, 1<sup>st</sup> floor



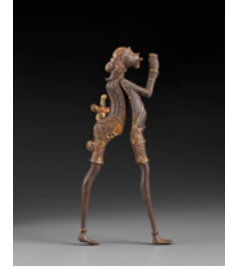
Not to be missed in *God/Goddess*, at **Kapoor Galleries**, is the important Chinnamasta, which literally translates to “severed head,” one of ten *mahavidyas* or goddesses worshipped in the Hindu tradition, all incarnations of the great goddess Devi. This rare treasure is signed by master artist Nainsukh of Guler, an important innovator of a strong and widely admired tradition of Indian painting. 34 East 67<sup>th</sup> Street, 3<sup>rd</sup> floor



*Himalayan and Indian Art: Aesthetic Meta-Moments* at **Navin Kumar Gallery**, explores the question of what it means for our lives to be consistent with our own insight about everyday life. One of the gallery's featured paintings depicts the Buddhist deity Manjushri, who is associated with the insight into the nature of reality. Only a handful of the greatest of scholars, monks, and kings were considered to have been living emanations of Manjushri, and amongst the earliest of them, is the monk Sakya Pandita Kunga Gyeltsen. In the 18<sup>th</sup> century painting, *Manjushri with scenes from the life of Sakya Pandita Kunga Gyeltsen*, the monk's life is traced, from birth, to his educational activities, to his stay at the court of Godan Khan, the grandson of Genghis Khan. 900 Park Avenue, Suite 4E



**Thomas Murray** makes his Asia Week New York debut with *Rarities: The Himalayas to Hawaii*, featuring a fabulous sculptural betel cutter, which is a portrait of a Javanese sultan in wayang “shadow puppet” style, in a 17<sup>th</sup> century costume and holding a royal *keris* dagger. It was made from iron, which is difficult to cast, and inlaid with gold. As such, it could only have been made in a court atelier. The ritual chewing of betel permeated all of the sub-cultures and social strata of Indonesia, from headhunters to the highest courts of Java. It was offered to guests as a welcome and ritually exchanged at births, marriages, and funerals. *Arader Galleries, 1016 Madison Avenue*



This stunning 19<sup>th</sup> century South Indian three-string, seed pearl and ruby necklace with the clasps made from flat cut diamonds is one of the many treasures in the *Jewels of Asia* exhibition at **Susan Ollemans Oriental Art. Gallery Vallois, 27 East 67<sup>th</sup> Street, Ground Floor**



With galleries in New Delhi and Kolkata, **Akar Prakar** makes its Asia Week New York debut with *Form & Play—Recent Work by Ganesh Haloi* with Roobina Karode, chief curator of Kiran Nadar Museum of Art, as their curatorial advisor, preceding his retrospective at CSMVS, museum Mumbai, in October 2020. *Untitled*, a gouache on Nepali handmade paper, has a specific association with the nature of water. The near-abstract shapes, patterns and textures refer to the submerged and floating aquatic plants, their gentle movements and incessant and silent lifecycle. Glowing layers of colors on the deep, intense color-ground using natural and organic pigments, a technique he resurrected from the Asian traditional practice illustrate Haloi’s extraordinary skill. *41 East 57<sup>th</sup> Street, Suite 704*



**Rosenberg & Co.** mounts a solo-artist exhibition called *Blue Night, Red Earth: The Work of Nguyen Cam*. Nguyen Cam is a contemporary visual artist working primarily in paint, collage, and mixed media. His chosen materials include used rice sacks, corrugated cardboard, and ginkgo leaves, each relating to his deep, complex relationship with his native country, Vietnam.



*Untitled #20's* color palette and composition exemplify his material exploration of his unique journey. *19 East 66<sup>th</sup> Street*

### **Japanese Works of Art: Ancient To Contemporary**

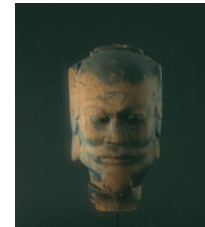
In *250 Years of Japanese Prints, The Art of Japan* showcases, among many Japanese woodblock prints, *In the Mirror of the House of Blue Dishes*, an arresting image by Toyohara Kunichika (1835-1900). This unusual vertical triptych tells the story of the samurai Aoyama Tessan, who possesses ten treasured blue-and-white ceramic plates. The central image in the triptych stands alone as a strong and haunting figure, but the entire triptych is necessary to illustrate the dramatic episode. *The Mark Hotel, 25 East 77<sup>th</sup> Street, Suite 215*



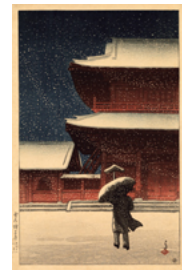
**Dai Ichi Arts** features a beautiful stoneware Oribe-glazed vase by the contemporary ceramicist Yamaguchi Makoto. He was inspired by the "ouroboros," an ancient symbol of death and rebirth, expressing this with the form and flow of the glaze, which originated in the 16<sup>th</sup> century Momoyama Period. *18 East 64<sup>th</sup> Street, Suite 1F*



In *SHINTO REDUX: Kami || Shin-magatama* by Hiroyuki Asano, **Carole Davenport** spotlights a mesmerizing and rare Shinto deity, from the Heian period, 10<sup>th</sup> -11<sup>th</sup> century. Based on nature and the spirit dwelling within mountains, trees, waterfalls, geographical sites and creatures, as well as venerated deceased human beings, Shinto was the first native religion of Japan. *Leigh Morse FA, 22 East 80<sup>th</sup> Street, 5<sup>th</sup> floor*



**Egenolf Gallery Japanese Prints** presents *Fine Japanese Prints Including Samurai/Spirits: A Collection of Kuniyoshi*, featuring *Snow at Zojo Temple* by Kawase Hasui, dated 1922. Hasui's spare design of a man in western dress walking towards the majestic vermilion main gate of the Zojo Temple is also his first depiction of this Tokyo landmark, a subject he returned to in several famous designs in the following decades. This pre-earthquake work was produced in a limited edition of 100 prints that was by subscription only. *The Mark Hotel, 25 East 77<sup>th</sup> Street*



Among *Fine Japanese Prints*, at **Hara Shobo**, is *Hiraizumi Konjikido* (Golden Hall), a delicate snowy winter scene by Kawase Hasui, dated 1957.

*The Mark Hotel, 25 East 77<sup>th</sup> Street*



At **Ippodo Gallery New York**, Koichiro Isezaki's contemporary spin on traditional Bizen ware in his *yō* series is the focal point of *The Breath of Clay – The Life of Koichiro Isezaki's Contemporary Bizen*. Appearing to sink into itself, this beautiful collapse-form ceramic vase, graced by delicate flashing, is reminiscent of the flame traveling upwards, leaving soft hues of orange and brown. *32 East 67<sup>th</sup> Street*



In the exhibition, *Japanese Art*, **Mika Gallery/Shouun Oriental Art** features *Welcoming Descent of Amida and Twenty-five Bodhisattvas*, a 13<sup>th</sup> century Pure Land sect Buddhist painting from the Kamakura period (1185–1333) in gold, color and ink on silk. [info@mikagallery.com](mailto:info@mikagallery.com) or phone 646-339-7046



**Joan B Mirviss LTD** juxtaposes contemporary ceramics with traditional woodblock prints in two simultaneous exhibitions: *Restraint and Flamboyance, Masterworks of Mino* and *Ukiyo-e from the Collection of George Crawford*. Katsushika Hokusai is arguably Japan's most celebrated artist and many of his woodblock prints have become iconic images of Japan. While many designs from the artist's "Thirty-six Views of Fuji" series, circa 1830, are better known, this dramatic and far rarer scene of Amida Waterfall stands as one of the artist's most compelling compositions, effectively conveying the power of nature. *39 East 78<sup>th</sup> Street, Suite 401*

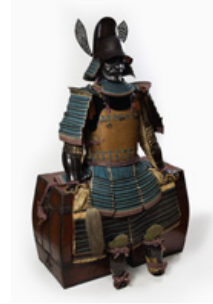


This metal vessel called *Ritsu* (Rhythm) by Iede Takahiro, one of Japan's most celebrated contemporary metal artists, stands out in *The Four Elements in Japanese Arts: Earth, Air, Fire and Water*, the exhibition at **Onishi Gallery**. The artist, inspired by traditional Japanese bamboo basketry, painstakingly weaves strips of rigid metal of different colors, heating and hammering each strip. *521 West 26<sup>th</sup> Street*

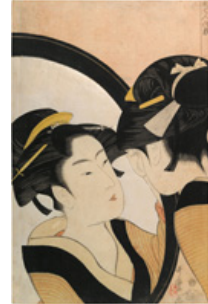




The showstopper at **Giuseppe Piva's** exhibition *Japanese Art and Antiques* is Tsutsumi Do Tosei Gusoku, a 17<sup>th</sup>-18<sup>th</sup> century ceremonial suit of Samurai armor bearing the kamon of the Mōri family, from the Edo period. The details of the armor, the kawari kabuto, the use of luxurious materials and the cuirass covered in brocade are all characteristics of the flamboyant style of the Mōri clan.



*Seven Women: Applying Makeup Before a Mirror*, by Kitagawa Utamaro (1753-1806), circa 1792-93, is from *The Baron J. Bachofen von Echt Collection of Golden Age Ukiyo-e* exhibition at **Scholten Japanese Art**. A lavish production for its time, this tour de force is an example of the best type of *ukiyo-e* (art of the floating world), created by one of the period's most important artists, and published by a highly influential publisher. It was produced during the Golden Age (circa 1780-1800), considered *the* highpoint in ukiyo-e print production.



When Kazuhito Kawai was a high school boy growing up in Mito city, in Ibaraki Prefecture, he became interested in fashion and discovered the clothing by the Paul Smith, the only brand available at his local department store called Marui OIOI. This colorful clay piece aptly titled *Paul Smith at OIOI*—on view at *Shifted Expression: Japanese Ceramics, Lacquer and Metal Work* at **Sokyo Gallery**—represents the artist's memories of his days shopping at Marui OIOI. 29 East 73<sup>rd</sup> Street, 1<sup>st</sup> floor



*Swirling Ring* is one of the works featured in **TAI Modern's** *Abe Motoshi* solo exhibition, the Japanese bamboo artist's first in the United States. Abe is known for his numerous original plaiting techniques and devotion to the art form. He started this flower basket back in 1984 but only completed it in 2014, after he was inspired to flip the basket upside down and cut out the bottom, creating a more satisfying form. Abe's work is shown in conjunction with the exhibition *Selected Works of Japanese Bamboo Art*, a survey of contemporary and historic pieces. 38 East 78<sup>th</sup> Street



Shiryū Morita's ink-on-paper folding screen takes center stage in *Japanese Modern and Post-War Art*, the exhibition at **Thomsen Gallery**. 9 East 63<sup>rd</sup> Street



Among the *New Acquisitions* at **Hiroshi Yanagi Oriental Art** is *Buddha of Compassion*, an elegant six-armed wooden statue made in the 14<sup>th</sup> century, between the end of the Kamakura period and the beginning of the Muromachi period. Using gold powder paint and gold leaf, this rare piece was created in the same manner as an Amida Nyorai, one of Asia's most popular deities. *Arader Galleries*, 1016 Madison Avenue



### **Korean Works of Art: Ancient To Contemporary**

**Boccaro Art**, a newcomer to Asia Week New York presents two separate exhibitions: one in New York called *Lavinia Yu: In Search of Lost Ocean*, and the other in Brooklyn titled *Kim Jeong Yeon & Hyun Ae Kang: Living in a Restful House*. Recognized for her installations, which combine the natural energy of her motherland with explosive expressionistic calligraphy, *Living in a Restful House*, explores the concepts of family and home in modern society, as well as the existential angst of human beings in the physical space and time. *Lavinia Yu: In Search of Lost Ocean*, at 130 West 56<sup>th</sup> Street; *Kim Jeong Yeon & Hyun Ae Kang: Living in a Restful House*, at 198 24<sup>th</sup> Street in Brooklyn



*Dreams of Blue and White Porcelain and Photography* at **HK Art & Antiques LLC** features the work of Bohnchang Koo, whose photographs of blue and white ceramics from the Korean collections of well-known museums in the world, capture the simplistic beauty of the delicately painted porcelain—created with a rare and highly prized blue pigment. 49 East 78<sup>th</sup> Street, Suite 4B



Symbolizing the majesty of the royal family, this late 18<sup>th</sup> century blue and white dragon jar—used as storage vessels or vases for monumental floral displays at banquets in the royal court for feasts and rituals—is the focal point in **Kang Collection Korean Art's** exhibition *A Fantastic Dragon Jar and Recent Acquisitions*. The decoration on this jar reveals



the dynamic yet painstaking skill of the painters of the royal court. *Arader Galleries, 1016 Madison Avenue.*

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Asia Week New York 2020 continues to offer a non-stop round of gallery open houses, auctions sales, exhibitions, lectures, symposia and special events. To celebrate the week's festivities, a private, invitation-only reception, jointly hosted with the Department of Asian Art of The Metropolitan Museum of Art will once again take place in the Museum's Asian art galleries.

The comprehensive guide with maps will be available at participating galleries, auction houses and cultural institutions, starting February 2020 and online at [asiaweekny.com](http://asiaweekny.com). Emphasizing the strength of interest from Chinese-speaking visitors, a Chinese version of the website is available at [cn.asiaweekny.com](http://cn.asiaweekny.com).

### **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](http://www.AsiaWeekNewYork.com) @asiaweekny #asiaweekny

### **About Songtsam, Presenting Sponsor**



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. Songtsam aims to share the beauty of humanity's imagination and creativity with people from all over the world.

By combining stays at different hotels and lodges, Songtsam Tours are designed for intrepid travellers to discover the region's diverse culture, rich biodiversity, incredible scenic landscapes, and unique living heritage through comfort, authenticity, and an enlightened spirit of adventure.

Currently they offer two signature routes: the Songtsam Yunnan Circuit, which explores the "Three Parallel Rivers" area (a UNESCO World Heritage Site), and the new Songtsam Yunnan-Tibet Route, which merges the Ancient Tea Horse Road, G214 (Yunnan-Tibet highway), G318 (Sichuan-Tibet highway), and the Tibetan Plateau road tour into one, adding unprecedented comfort to the Tibetan travel experience.

Songtsam has been exploring and preserving the essence of Tibetan culture, all the while maintaining a commitment to supporting economic development, local communities, environmental conservation, and sustainability within Tibet and Yunnan. For more information, visit [www.songtsam.com](http://www.songtsam.com).