



Asia Week New York Celebrates a Decade and a Half of Cultural and Artistic Diversity

New York: When the 2024 edition of [Asia Week New York](#)—now open through March 14th-22nd—it marks fifteen years of international galleries and auction houses displaying Asian art from the many corners of the Far East. United by their shared passion for the region’s diverse art and culture, this eagerly awaited annual event has become a must-attend destination for collectors, curators, and Asian art aficionados of all stripes.

Says Brendan Lynch, chairman of Asia Week New York: “I can’t think of a more appropriate time to celebrate this milestone than in the Year of the Dragon, the symbol of good luck, strength, and success. We take pride in acknowledging the profound impact that Asia Week New York has made over the past fifteen years, fostering cross-cultural understanding and appreciation for the diverse spectrum of Asian art, and express our gratitude to the loyal supporters for their patronage.”

From the Upper Eastside to Chelsea, twenty-eight international galleries—will span across Manhattan presenting their rarest and most spectacular examples from China, India, the Himalayas, Southeast Asia, Tibet, Nepal, Japan, and Korea of Asian porcelain, textiles, paintings, ceramics, sculpture, bronzes, and prints, dating from the second millennium BCE to the present. Organized by category, here are some of the not-to-be-missed highlights (two galleries will participate online only):

Ancient and/or Contemporary Indian, Himalayan and Southeast Asian Art



Indian Paintings: Latest Acquisitions at **Art Passages** is the gallery's latest presentation of Indian paintings exhibiting a wide array of schools and subject matter. From Mughal portraiture to Company School, these paintings reflect the taste and interest of their patrons: Nobles, devotees, and English resident rulers of India. Among the highlights is *Wedding Celebration*, a Company School watercolor, circa 1788. (Online only)

This striking image of *Krishna dancing on Kaliya flanked by two nagini*, is one of the gems in the exhibition *Gods, Gardens and Princes: Indian Works on Paper* at **Oliver Forge and Brendan Lynch Ltd**. Recalling an incident from the ancient text the Bhagavata Purana where Krishna subdues the snake, it depicts the beloved Hindu blue-skinned child-god Krishna. It was painted in Andhra Pradesh, probably at Tirupati, north-west of Madras (Chennai), in the hill country of Chittoor district, where an ancient temple devoted to the god has for centuries been a center of pilgrimage, as it continues to be today. *67 East 80th Street, Suite 2*



Images of beautiful women relaxing in the Imperial Mughal *zenana* held vicarious appeal for the Mughal court, since most men were barred by protocol from venturing into that highly restricted part of the palace. Among the Mughal and Hindu paintings in *Indian Painting: Intimacy and Formality* at **Francesca Galloway**, is *Two Princesses Entertained at Night on a Terrace*, which depicts the kind of friendship and sense of closeness that would have sometimes developed in the female only section of the house. *Les Enluminures, 23 East 73rd Street, 7th floor Penthouse*

Adorned in intricate carvings of jewels and textiles, this pair of 19th century carved silvered and painted wood figures of Rampant horse sculptures on view in *Time is a Construct* at **Kapoor Galleries** is an example of the finest silver craftsmanship in India. The lines accentuating the details of the physique of the horses are incised in high-relief, whereas the embellishment through foliate motifs is incised in low-relief. Motifs like the acanthus leaf motif at the lower limbs of the horse indicate the period of British Raj in India. To meet the demands of their



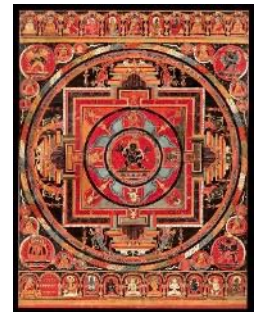
North American and European clientele, Indian silversmiths created a beautiful fusion of Indian and European design sensibilities. *34 East 67th Street, 3rd floor*



In *Recent Acquisitions: Patola, Ainu, Boro*, one of the standout offerings at **Thomas Murray** is this late 19th/early 20th century exceptionally rare and beautiful white on indigo Kaparamip Robe, a striking geometric pattern rooted in Northern Asiatic Shamanism and an aesthetically compelling example of a classic garment type. It features graphic patterns deeply rooted in Northern Asiatic shamanism and the ten-thousand-year-old Jomon Culture of the islands of Hokkaido, Sakhalin, the Kurils and the

Siberian mainland around the mouth of the Amur River. These motifs are visionary, and share affinities with ancient Chinese, Mongol, Eskimo and Pacific Northwest Coast design pools. *The Mark Hotel, 25 East 77th Street*

Among the works offered in *Indian and Himalayan Art* at **Carlton Rochell Asian Art** is the mandala of Vajrapani Mahachakra— a masterpiece of elegant design and vibrant color— which is among the very finest examples of late 14th/early 15th century central Tibetan thangka painting. The elaborate scrollwork throughout the mandala palace, the subtle shading of figures and background detail, and the predominant use of red in the palette are hallmarks of early Nepalese painting for Tibetan patrons. *Adam Williams Fine Art, 24 East 80th Street*



Ancient and/or Contemporary Chinese Art



For their inaugural single artist show during Asia Week New York, **Alisan Fine Arts**, shines a light on the work of Lui Shou-Kwan and his *Zen* paintings series, a body of work for which he is best known. He had a deep understanding of Confucianism, Buddhism and Taoism and believed in exploring the relationships among the three Chinese philosophies through the expression of imagery and realm in Chinese painting. In this work, dated 1970, he used various techniques including the pouring of ink and dry brush techniques to create abstract imagery. A blank void is used to great effect in these works, and calligraphic brushstrokes and flashes of color are also

seen here, which are often used to create the distinctive imagery of Zen painting. *120 East 65th Street, Main floor*

With their elaborately vibrant painted robes, and smiling playful faces this rare Chinese Famille Verte porcelain aptly called *Piggyback Boys*, from the Kangxi Period (1662-1722) is one of the many prize



examples in the *16 East 52nd Street, Suite 1002*



Literati and Rocks Amidst Verdant Bloom at **Fu Qiumeng Fine Art** will feature He gained acclaim for his depictions of flowers, birds, and rocks and his ability to capture the essence of these subjects also reflected his deep connection to the natural world. *65 East 80th Street, ground floor*

INKstudio presents *Kelly Wang and Ren Light Pan: New Material Practices in INK Art*. Kelly Wang (b. 1992) and Ren Light Pan (b. 1990) are two emerging New York-based women artists who are redefining the material practices of Ink art. In one of her featured paintings, *Brush Rest*, Wang uses newspaper twisted into strands and sculpted into two-dimensional and three-dimensional landscape forms to transform the normally passive, absorbent ground of ink art—namely, paper—into an active, material inquiry into human society and nature. In contrast, Ren Light Pan, in her *Sleep* series paintings, uses the heat of her body and the physical, material properties of ink and water—namely, diffusion, absorption and evaporation—to indexically record her physical body in its sleeping state. *308 East 72nd Street, Apartment 3D By appointment only, 646-510-2886*



A Discovery of Dragons at **Kaikodo LLC** will showcase a Chinese Cizhou-ware Ceramic Pillow with Double-phoenix Décor. This stoneware pillow is a breathtaking example of a technique for producing ceramic decoration perfected by Cizhou potters during the 11th century of the Song dynasty in northern China. The remarkable precision apparent in the production of the rare double-phoenix design on the headrest of the pillow and the density and intricate placement of the stamped rings forming the ground are exemplary, producing an effect that is as close to refined metalware decoration as a potter could get. *Online only*

The Loewentheil Photography of China Collection presents *Dragon Women: Early Photographs of China*, which offers a rare occasion to view some of the earliest photographs of Chinese women, most taken in the 1860s and 1870s. The exhibition explores women's place in society in the final decades of imperial China, as well as the representation of Chinese women in photography, exposing female attitudes toward the camera in the late Qing dynasty. Also included are rare photographs by the first known



Chinese female photographer, Mae Linda Talbot, and works by Hedda Morrison, and Isabella Bird, as well as masterworks by Chinese and international photographers such as Sze Yuan Ming Studio, Pun Lun Studio, A Chan Studio, Lai Fong, and John Thomson, whose *Portrait of Three Women in Beijing*, circa 1868, is on view. *10 West 18th Street, 7th floor*



In the exhibition, *Chinese and Vietnamese ceramics from private American and Japanese Collections* at **Zetterquist Galleries**, stands a large Vietnamese blue-and-white jar with tigers, horses, birds, and deer, circa 15th-16th century. Porcelain storage jars of this scale and intricate and varied animal decoration are extremely rare. *3 East 66th Street, Suite 2B*

Ancient and/or Contemporary Japanese Art

In the exhibition, *Japanese Prints, 1750-1950*, **The Art of Japan** features the *Courtesan of the Northern Quarter*, one of five known woodblock prints in Kitagawa Utamaro's series: "A Guide to Women's Contemporary Style." This rare illustration is one in a series of large close-up prints showing the styles of different women. *The Mark Hotel 25 East 77th Street, Suite 215*



Taking center stage in the exhibition *Japanese Art|Pre-modern and Beyond* at **BachmannEckenstein Japanese Art** is *Hanging Scroll* by Fukuda Kodojin which recently was exhibited in the artist's monumental retrospective at the Minneapolis Institute of Art. *Sponge Gourds* is one of six remaining works by the artist. *Leslie Feely, 1044 Madison Avenue, Suite 4F*

Ceramic Frontiers: Sodeisha & Shikokai in Post-war Japanese Art, the exhibition at **Dai Ichi Arts, Ltd.** features the work of Yamada Hikaru (1923-2001), whose ceramic work of art *Juts in a Clay Plane* is an example of the famous Sodeisha movement, also known as the "Crawling through Mud" association, of which he was a founder alongside fellow visionaries Yagi Kazuo and Suzuki Osamu. *18 East 64th Street, Suite 1F*



Raiko Conquering the Shuten Doji Demon of Oe Mountain, by Sugioka Yoshitoshi 1864, is an outstanding action-packed woodblock triptych in *Supernatural: Cat Demons, Ogres and*

Shapeshifters, the exhibition at **Egenolf Gallery Japanese Prints**. Yoshitoshi has immortalized the moment where all looks lost, just moments before the hero Raiko (Minamoto Yorimitsu) slays the terrible drunken ogre Shuten-doji. The enormous demon seems just about to crush Raiko with his giant hand, as the hero stands poised at the center with both hands on his sword, about to deliver the decapitating blow.

Conrad Hotel, 151 West 54th Street, phone (818) 621 6246.

Cosmic Sound: Magnificent Paintings and Screen by Ken Matsubara at **Ippodo Gallery** includes the monumental *Green Dragon* by Ken Matsubara, a unique piece framed with a Japanese tea ceremony utensil, redolent of a hearth frame. The surrounding porch rim is decorated with gold maki-e of distant mountain scenery, which enhances the presence of the dragon. *32 East 67th Street, 3rd floor*



Sebastian Izzard LLC Asian Art presents the exhibition *Japanese Paintings, Prints, and Illustrated Books, 1760-1810* which features *Standing Beauty with a Letter in her Hand*, a hanging scroll by Hosoda Eishi. This image of a beautiful woman in an interior is a fine example of the cool and elegant painting style that Eishi evolved during his early years as a professional artist. Taking his cue from Kiyonaga and Utamaro, his idealized beauties became impossibly tall and slim, with an air of refined exclusivity and poise. He enhanced these qualities with a delicate palette of pastel colors and finely executed detail. His *Kakei* seal, found here below the signature, confirms the early date of this work (1793-95). *17 East 76th Street, 3rd floor*

Among the highlights in *Eternal Partnership: Japanese Ceramics in Blue & White* at **Joan B Mirviss LTD** is Kondō Takahiro's extremely large Cobalt and green-glazed large conical bowl with small flat base and "silver mist" overglaze. Technically a functional vessel, its dramatic scale moves it into the realm of contemporary sculpture. The vortex-like space inside becomes immersive and even overwhelming to gaze into, while the rich blue color of this work reflects his family's tradition, as masters in blue-and-white porcelain, while pushing that tradition to new contemporary artistic heights. *39 East 78th Street, 4th floor*



In *Kogei and Art*, at **Onishi Gallery Yubae** (*Sunset's Glow*), by

Mamoru Nakagawa—Japan’s Living National Treasure of metalwork—captures the image of a setting sun casting an orange glow on a Manhattan building. Ever since his work was acquired by The Metropolitan Museum of Art for their permanent collection, he has been captivated by the city’s skyscrapers, not only for their geometric appearance, but also for the nature and people who surround and inhabit them.

521 West 26th Street

At Scholten Japanese Art, *Collecting the Master: The Binnie Collection of Hiroshi Yoshida Paintings* is the tour de force exhibition which features a collection of 14 hanging scrolls, 4 watercolors, 5 painted folding fans (one of which was used by Yoshida himself), 2 drawings, and most notably, 8 oil paintings. The exhibition includes scenes from some of his world travels, including views of Yosemite Valley and New York City in the United States, the Ancient Greek ruins of the Acropolis, river scenes from India and China, and views of (and on) misty mountain peaks from his hikes in Japan (among other locations). One of the most impressive paintings is this oil on canvas landscape illustrating *Mount Breithorn*, completed after Yoshida’s return to Tokyo in the fall of 1925. *145 West 58th Street, Suite 6D*



Postwar Japanese Calligraphy and Painting at **Shibunkaku** will exhibit contemporary paintings by the artist Sekine Yoshio, who participated in the founding of the Gutai Art Association. He left Gutai in 1959 and pursued the creation of abstract canvases using real-life objects as motifs which attracted attention to his unique style, a “hybrid of figurative and abstract art.” One of his paintings, *No. 174*, is segmented by horizontal, vertical, and diagonal lines in white and varying shades of blue, initially resembling an abstract form. However, from a slight distance, the blue shades transform into three-dimensional conical forms, revealing themselves as part of an abacus. *Joan B Mirviss, LTD, 39 East 78th Street, 4th floor*

What is remarkable about *Peony Basket*, by Kajiwara Koho is its scale. Although most Peony baskets are used for flower arrangements, this is one of the largest ones in the exhibition *MA: A Pause in Time, an Emptiness in Space* at **TAI Modern**. Made of Madake bamboo and rattan, it is designed for larger public presentations. *23 East 67th Street, 4th Floor*



Front and center in *Japanese Modern Masterpieces 1910-1950*, the

exhibition at **Thomsen Gallery**, is *Collie and Myna Bird (In a Peaceful Garden, The First Signs of Autumn)*, a delightful two-panel folding screen comprised of ink, mineral colors, and *gofun* (calcified powdered shell) on silk, dated 1926. 9 East 63rd Street, Floor 2

Joo Myung Duck: Sensory Space in Photography and its Conversation with Korean Abstract Painting is the solo artist show at **MIYAKO YOSHINAGA**. Originally known for social documentaries in his black-and-white photographs, Joo Myung Duck developed a series of densely “black” landscapes in the 1980s and the 1990s., In *Seoul*, Joo explored color photography, primarily focusing on the urban locality intertwined with colors, patterns, and textures. In the series, he erases reality through the practice of abstract art to create sensory space. This exhibition strives to shed light on this master photographer’s relationship with Korean abstract art, particularly, the artists of the Dansaekhwa movement investigating their shared aesthetic, methodology, and philosophy. 24 East 64th Street, 3rd floor



Hiroshi Yanagi Oriental Art celebrates the Year of the Dragon with this 18th century blue-and-white ceramic jar from the Yi Dynasty. One of the twelve zodiac signs in the Chinese horoscope, the dragon, which represents strength and success, is a very important and popular symbol in Asian art. Nicholas Hall, 17 East 76th Street, 4F

Ancient and Contemporary Korean Art

Curated by Heakyum Kim and Pierre Cambon, the former curator at the Musée Guimet, *Korean Artists in Paris* at **HK Art & Antiques LLC**, showcases the work of Chung Sanghwa, Shin Sung Hy, Nam Kwan and Kim Sang-lan, four Korean artists who have lived and worked in Paris. Known in both Korea and France, their successful careers cover a great span of time, from the 1950s to the present. Each artist demonstrates how the two countries impacted their work. Among the featured paintings is Chung Sanghwa’s painting 82-2-6. 49 East 78th Street, Suite 4B



About Asia Week New York

Asia Week New York is a nine-day celebration, bringing together top-tier international Asian art galleries, the six major auction houses, and numerous

museums and Asian cultural institutions. It features simultaneous gallery open houses, Asian art auctions, museum exhibitions, lectures, and special events. Participants from Great Britain, Hong Kong, Japan, Switzerland, 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

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