

Asia Week New York 2014

A packed nine-day calendar, including gallery shows, auctions, lectures, symposia and other events, is planned for Asia Week New York 2014 (14–22 March). The 47 members of the **Asia Week New York** group (AWNY), along with members and affiliate members of the **Japanese Art Dealers Association** (JADA), and independent galleries, will hold shows around the city. (www.asiaweekny.com)

A brand-new event, the **Asia Art Fair** (AAF), launches this year at the Bohemian National Hall, with more than thirty participating exhibitors and artists. Organizer **Paul Anavian** of Anavian Gallery hopes that the fair will fill the void left by the departure of the Asian Art Fair and Arts of Pacific Asia. (Collectors' preview 14 March; 15–18 March; 321 East 73rd Street; www.theasiaartfair.com)

AWNY Galleries

Featured in **Gisèle Croës's** exhibition 'Matter and Memory—Ancient Chinese Art Treasures' will be a large Ming dynasty gilt-bronze guardian that was acquired in 1918 by dealer Yamanaka Sadajiro. Croës's signature archaic bronzes include a pair of *dou* with petalled covers from the early Spring and Autumn Period, a late Shang dynasty *zun* and an early Western Zhou pair of *fang ding*. Also on view is a limestone head of a bodhisattva (height 29 cm) from the Northern Qi dynasty. Croës notes that the

selected works illustrate the consistency and variety of artistic inspiration throughout Chinese history. Paintings by Zeng Fanzhi will also be presented in the same room, providing a juxtaposition of ancient and contemporary. (14–22 March; Gagosian Gallery, 980 Madison Ave)



Bodhisattva head
China, Northern Qi dynasty (550–77)
Gisèle Croës
(Photograph: Studio Roger Asselberghs—Frédéric Dehaen)

Carlo Cristi's exhibition 'Recent Acquisitions and Textiles' will present 9th–13th century Nepalese bronzes, 13th–18th century Tibetan *thangkas*, a Bon painting and 8th–9th century silver works from the Tibetan empire. Textiles include a quilted robe with a design of stylized animals and samites with Sasanian/Sogdian motifs. A standing gilt-copper image of the historical Buddha Shakyamuni is from Tibet and dates to the 13th century (height 50 cm). (14–22 March; Arader Galleries, 1016 Madison Ave [78 and 79], 4/F)



Detail of Shakyamuni
Tibet, 13th century
Carlo Cristi

The exhibition 'Indian Painting 1590–1840' at **Oliver Forge and Brendan Lynch** includes thirty paintings. *An Ornate Lorikeet on a branch of the Indian cherry tree* (48.2 x 63 cm) in watercolour and gum arabic on Whatman paper, by Zain al-Din, dated 1777 is one of 326 large paintings commissioned by Lady Impey and her husband Sir Elijah, chief justice of Bengal, 1774–84, to record the fauna of their Calcutta garden. (14–21 March; 9 East Street, Suite 1A)



An Ornate Lorikeet on a branch of the Indian cherry tree
By Zain al-Din, dated 1777
Oliver Forge and Brendan Lynch



Standing bodhisattva
China, Tianlongshan,
Northern Qi/Sui dynasty, c. 580
Sandstone
J. J. Lally

J. J. Lally will hold two exhibitions simultaneously: 'Ancient Chinese Sculpture: Recent Acquisitions' and 'Chinese Archaic Bronzes: The Collection of Daniel Shapiro', featuring ritual works from the Late Anyang phase of the Shang dynasty. One of the earliest sculptures on view is a sandstone bodhisattva from the cave-temples at Tianlongshan, Shanxi province, from the last quarter of the 6th century (height 86.5 cm). (14 March–5 April; Fuller Building, 41 East 57th Street, 14/F)

Kaikodo's spring 2014 exhibition 'The Immortal Past' features a broad range of works, in jade, ceramic, textiles, bronze, silver, porcelain, wood and lacquer. Works range from

a Han dynasty funerary money tree to contemporary paintings. Highlighted is a 16th/early 17th century painting in ink and colour on silk (120 x 61 cm). The exhibition is accompanied by the thirtieth volume of *Kaikodo Journal*. (14 March–25 April; 74 East 79th Street, Suite 14B)



*Horse with Trailing Reins
and Inattentive Groom*
China, 16th/early 17th century
Kaikodo

Francesca Galloway will show 'Indian Paintings & Courtly Objects: Recent Acquisitions'. A late 18th century painting by Bikaner artist Mola Bagas in opaque watercolour with gold on paper depicts ladies on a terrace with fireworks (painting: 19.6 x 12.4 cm; folio: 24.1 x 16.2 cm).



*The Night of Shab-barat—
Ladies with Fireworks on a Terrace*
By Mola Bagas, Bikaner,
late 18th century
Francesca Galloway

(14–22 March; Leslie Feely Fine Art, 33 East 68th Street, 5/F)
'Japan in Black and White—Ink and Clay' is organized by **Joan B. Mirviss** at her New York gallery in collaboration with Japanese ceramic dealer Shibuya Kurodatoen. The exhibition focuses on clay works by modern and contemporary masters, spanning more than 60 years. One of the artists represented is Yamada Hikaru, who by the late 1950s was working on hand-built 'wall' sculptures, such as *Tohen Mandara* in glazed stoneware, which he created in 1973 (47.6 x 34.9 x 8.6 cm). (14 March–25 April; 39 East 78th Street)



Tohen Mandara
By Yamada Hikaru (1923–2001), 1973
Joan B. Mirviss
(Photograph: Yokota Shoichi)

Christophe Hioco will be exhibiting works of art from India, Nepal and Vietnam. A standing gilt-copper figure of Lakshminarayana (height 16 cm) from Nepal dating to the 14th century combines the Hindu deity Vishnu in the form of *narayana* with his consort Lakshmi. The duality of the figure is indicated by the single breast on the left, the headdress divided down the

middle, the mismatched earrings, and the different fabrics of the garment. Vishnu bears his four usual attributes of the conch, lotus, mace and disc, while it is possible to identify the *pustaka*, or manuscript, lotus, mirror and pot as attributes of Lakshmi. (14–22 March; Arader Galleries, 1016 Madison Avenue)



Lakshminarayana
Nepal, 14th century
Christophe Hioco

The theme of **Giuseppe Piva's** exhibition 'Yugen: The Subtle Profundity of Japanese Art' is encapsulated in a ceramic hare or rabbit inscribed with calligraphy



Okimono
By Otagaki Rengetsu (1791–1875)
Giuseppe Piva

by Kyoto master Otagaki Rengetsu. The okimono (height 20 cm) is decorated with a crackle glaze and inscribed with a *waka* dedicated to the rabbit. (13–23 March; 1016 Madison Avenue)

Xanadu will be exhibiting Himalayan bronzes, Japanese netsuke, Chinese snuff bottles, and other Asian works of art. A 13th century Tibetan bronze (height 27 cm) depicts the bodhisattva Manjushri seated in *padmasana*, with his hands in the gesture of teaching. While following Pala prototypes, the figure has some distinct features such as the incised zigzag pattern frieze around the base, and may in turn be regarded as a prototype for later Pala revival pieces from the 15th century onward. (14–21 March; 5 East 82nd Street)



Manjushri
Tibet, c. 1300
Xanadu

A sculpture of Daichi Nyorai in *hinoki* wood (45 x 32 x 28 cm) is one of the highlights of **Hiroshi Yanagi's** exhibition. The work is from the Nanbokucho period in the 14th century. (13–22 March; Arader Galleries, 1016 Madison



Exhibiting at
The Asia Art Fair, New York
March 14th to 18th 2014



A Jizhou tortoiseshell-glazed small jar, *guan*
14cms diam.
Southern Song dynasty (1127 - 1279 AD)

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Avenue [78th/79th Street], 2/F;
affiliated to JADA)



Daichi Nyorai
Japan, Nanbokucho
period, 14th century
Hiroshi Yanagi

Eric Zetterquist will show 'Chinese Monochromes', including a stoneware 'tortoise-shaped' canteen dating to the 12th/13th century. Formerly in the Robert Hatfield Ellsworth Collection, it is published in Robert Mowry's *Hare's Fur, Tortoiseshell and Partridge Feathers* (Harvard, 1999). Mowry posits that the Cizhou-type canteen is more likely to have originated from a Central Plains kiln rather than from Lingwu, Xixia kingdom. It would have been used on horseback travel, suspended by a cord. The carved fish motif with a lotus in its mouth is also seen in Thai ceramics a century later. (15–22 March; 3 East 66th Street, 1B)



Canteen
China, Xixia kingdom or Jin
dynasty, 12th/13th century
Zetterquist

M Sutherland Fine Arts will show new works by ink painter Hai Tao, among others from contemporary artists from mainland China and Taiwan. Nanjing-based Hai uses the *mogu*, or 'boneless', style of brushwork for his twisting and turning fantasy landscapes, building multiple layers of ink wash to define the landscape forms, as seen in his 2010 work *Maelstrom* in ink on rice paper (32.4 x 26 cm). (15 March–26 April; 620 Park Avenue)



Maelstrom
By Hai Tao (b. 1959), 2010
M Sutherland Fine Arts

Carole Davenport's exhibition 'BCE to Now—Masterworks of Japan and China' features Japanese objects dating as far

back as 2500 BCE, along with Nabeshima and Hizen porcelains of the 17th and 18th centuries, a Kasuga deer mandala, and contemporary stone sculpture by Hiroyuki Asano. Chinese works include a white marble bodhisattva from the Qi/Sui dynasty, Dehua and Jun ware ceramics, and a Tang dynasty stoneware bowl (5.1 x 13.3 cm) from the Yaozhou kilns. (14–23 March; Leigh Morse Fine Art, 22 East 80th Street, 5/F)



Bowl
China, Yaozhou kilns,
Tang dynasty (618–907)
Carole Davenport

'Japanese Art: Pre-Modern and beyond' at **BachmannEckenstein** explores idealized, dramatic, existing and imagined landscapes, inspired by the stylistic ideals of literati painters of the 18th to early 20th century. Kameda Bosai's landscapes, such as *Autumn Landscape*, a hanging scroll in ink on paper, are known for their simple compositions. (15–19 March; Gallery



Ring
South India, 19th century
Susan Ollemans


Schlesinger|Franklin Riehlman Fine Art, 24 East 73rd Street, 2/F; affiliated to JADA)

Susan Ollemans is focusing on 'Modern Design in Ancient Art', with jewellery from China, India and Southeast Asia, spanning the 5th century BCE to the end of the 19th century. From South India is a 19th century gold-and-emerald ring in the form of a Shiva lingam (height 2.5 cm). The lingam, an ancient symbol of fertility, is carved from two large emeralds in an abstract modern form. (15–22 March; Valentina Gallery, 960 Madison Avenue, 2/F)

Dalton Somaré's exhibition centres on early Buddhist art.




Detail of a Buddha
Pakistan, Swat Valley, c. 7th century
Dalton Somaré



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The five member galleries of **JADA** join forces once again for 'JADA 2014: An Exhibition by the Japanese Art Dealers' Association' (15–19 March; Ukrainian Institute of America; 2 East 79th Street). Four will also hold individual shows in their own galleries. (www.jada-ny.org)

Sebastian Izzard's exhibition 'Ukiyo-e Paintings, Prints, and Illustrated Books of the Eighteenth and Nineteenth Centuries' will feature two-dimensional works of the 'floating world' depicting actors, beauties and literary subjects. An oversized woodblock print by Torii Kiyomasu I, a *sumizuru-e* on two sheets of joined paper,



The actor Ichikawa Danzo as Konomaru in a *Setsubun* scene
By Torii Kiyomasu I
(act. c. 1700–22), 1709
Sebastian Izzard

is hand coloured in orange-red (*tan-e*). It depicts the *kabuki* actor Ichikawa Danzo in the role of Konomaru (53.3 x 32.4 cm). (15–21 March; 17 East 76th Street, 3/F)



Mandarin Ducks
By Nagasawa Rengetsu (1754–99)
Koichi Yanagi

Notable among the works on view in **Koichi Yanagi's** exhibition 'The Kokon Biannual Spring '14' is a large Momoyama period Karatsu ware *egaratsu* water jar, one of only two extant examples of this shape with this type of decoration. A Kosometsuke *katamono* underglaze blue-and-white porcelain satchel-shaped hanging flower vase with a foliated lip is decorated with the motif of a Chinese man, a crab, bamboo, an orchid and the moon. Such wares were made in the late Ming dynasty at the Jingdezhen kilns for the Japanese market. Also noteworthy is a recently discovered hanging scroll in ink on paper, depicting a landscape of mountains and trees, by the Momoyama period Kyoto artist Kano Sanraku. Another hanging

scroll in ink and colour on silk by Edo period artist Nagasawa Rosetsu portrays two mandarin ducks (36 x 55 cm). Rounding out the works on view is a late Heian, early Kamakura period (12th–13th century) polychrome wood standing figure of the guardian Jigokuten holding a staff. (7 March–April 1; 17 East 71st Street, 4/F)

Erik Thomsen's gallery show 'Japanese Paintings and Works of Art' spans the 16th century to the present day. Screens from the Momoyama period are shown alongside hanging scrolls and bamboo objects. Lacquer boxes by Harui Komin are juxtaposed with contemporary lacquer works by Okada Yoshio. In the JADA show, Thomsen will offer an Edo period painting of archery at Sanjusangendo (131.3 x 148 cm) in ink, colours and gold on paper. (15 March–25 April; 23 East 67th Street)



Archery at Sanjusangendo
Japan, Edo period, second half of the 18th century
Erik Thomsen

The stone, bronze and clay works on view reveal insights into the origins of the iconography of the Buddha and the Mahayana Buddhist pantheon. Alongside a 15th century image of Maitreya from the Kathmandu valley, in embossed gilt copper with semiprecious stones, are four *circa* 7th century bronzes from the Swat valley, one of which is illustrated (height 63 cm). (14–22 March; Friedman & Vallois Gallery, 27 East 67th Street, 2/F)

'Indian Court Paintings: Recent Acquisitions' at **Prahlad Bubbar** comprises works on paper from the 17th to the 19th century. Accompanying the exhibition is a preview of the photography show 'The Sense of a Moment: Gianni Berengo Gardin in India', opening at Bubbar's London gallery in April. (14–22 March; 1016 Madison Ave)

'Wrathful Compassion' at **Kapoor Galleries** will showcase works that depict emanations of Buddhist deities in their ferocious aspects, such as a *circa* late 17th/18th century image of the tantric protective deity Vajrakila



Vajrakila
Tibet, c. late 17th/18th century
Kapoor Galleries

(77.5 x 56.5 cm). (14–22 March; 1015 Madison Avenue)

Others

Alan Kennedy's theme is 'Qing Dynasty Women: Concubines and Consorts'. The featured large-scale paintings are on silk, with mineral pigments and gold leaf. In keeping with the theme, Qing women's costumes will also be on display. (15–23 March; Fuller Building, 41 East 57th Street, 8/F)



Meiren painting
China, 18th century, spurious signature of Su Hanchen
Alan Kennedy

An articulated iron sculpture, or *jizai* okimono, of a *shachi* (dragon fish) with gold eyes (length 31.2 cm) by late 18th century master Myochin Muneyoshi is featured in **Oriental Art** and **Oriental Treasure Box's** third collaborative exhibition 'Tides of Fortune: Transition of Beauty in Japanese Artworks since Edo'. (13–22 March; Nippon Gallery, Nippon Club tower)

The Art of Japan will exhibit 'Fine Japanese Prints, Edo to Taisho/Showa Periods', spanning 300 years of Japanese graphic art. (14–15, 16–18 March; The Mark



Shachi
By Myochin Muneyoshi,
late 18th century
Orientations Gallery

Hotel, 25 East 77th Street, Suite 215; affiliated to JADA)

The First Asia Art Fair

For the first edition of AAF, **Flying Cranes** has assembled a huge array of Edo and Meiji period works that have not been exhibited previously. Featured are wood, gold-lacquer and mother-of-pearl-encrusted sculptures of the Chinese general Guanyu and his retainer (Guanyu: height on stand 48.3 cm). Although made in wood, the modelling of the figures conveys the appearance of parcel-gilt bronze.

Paris-based dealer **Alexis Renard** will bring a selection of



Guanyu and his retainer
Japan, Meiji period (1868–1912)
Flying Cranes

Indian and Islamic art. Among the works offered is a *circa* 1800 painting of a rider on a composite horse, in pigments and gold on paper (15.5 x 23.5 cm). Also featured are a Mughal jade cup with a ram's head, and two 17th century large wood *yali* figures from South India.

Nicholas Pitcher will feature a Chinese gold-splashed bronze *jue* from the 17th century.



Jue
China, 17th century
Nicholas Pitcher



Buddhist lion-and-cub group
China, Qing dynasty (1644–1911)
The Jade Dragon

The Jade Dragon's offerings include a Qing dynasty white nephrite recumbent Buddhist lion-and-cub group (7 x 5.7 cm). They will also be showing Chinese porcelain and scholar's objects, and some bronze and porcelain waterdroppers and brushwashers from a private collection.

Eleanor Abraham's gallery will be represented by objects from the Himalayas, India and Southeast Asia. Focusing mainly on sculpture, the exhibit will also include early to mid-20th century tribal jewellery. A copper head of

the Buddha from Nepal, dating to the 12th/13th century is one of the star pieces (height 31 cm).

David Baker will show Chinese, Japanese and Korean ceramics and works of art, mostly from European collections, including Song ceramics, jades, cloisonné, bamboo and lacquer. One highlight is an 18th century jade lion and cub group (length 7.5 cm) from the collection of June, Lady Horlick.



Lion and cub group
China, 18th century
David Baker



Vajradhatu mandala
Tibet, 11th century
Rossi & Rossi

in 2003 and 2004 in the exhibition 'Himalayas: An Aesthetic Adventure' at The Art Institute of Chicago and the Arthur M. Sackler Gallery.

Tanakaya has chosen the themes of 'spiritualities' and 'sensuality'. A *circa* 1959 woodblock print (41.2 x 33 cm), hand-coloured from the back,



Nyonin Taka no Saku (Hawk Woman)
By Munakata Shiko (1903–75), c. 1959
Tanakaya

by 20th century artist Munakata Shiko is among works representing spiritualities, inspired by Buddhist or Shinto worship.

Littleton & Hennessy will show a selection of Ming furniture

and recently acquired Chinese works of art. Highlights include a carved pale celadon jade boulder from the Qianlong period, as well as a Yuan dynasty foliate rim dish (diameter 40.5 cm). The porcelain dish is decorated in white slip with a relief dragon and clouds on a monochrome blue glaze.



Dish
China, Yuan dynasty (1271–1368)
Littleton & Hennessy

One of the objects offered by **Vandervan** is a bronze drum stand (37 x 79 cm) from the Warring States period. The stand would have served as a base for a wood pole drum, and is decorated with animals and mythological creatures. Three coiled snakes worked in low relief form a tubular sleeve in which the pole would have been placed.

Export paintings are being displayed by **Martyn Gregory**.



Drum stand
China, Warring States (475–221 BCE)
Vandervan



The Hongs of Canton
China, c. 1820
Martyn Gregory

One oil on canvas (19.7 x 27.3 cm) by a Chinese artist portrays ships on the waterfront against the backdrop of the *hongs*, or factories, in Canton (Guangzhou) *circa* 1920.



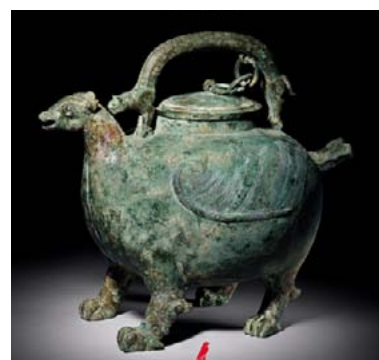
Wisteria and pine trees
Japan, Edo period, 17th century
Gregg Baker Asian Art

Among **Gregg Baker's** signature Japanese screens is a two-fold paper screen (169.5 x 188 cm) showing wisteria and pine trees against a garden wall with a reed latticed window. The screen, in ink and colour on a gold ground, is from the Edo period.

TEFAF

From 14 to 23 March, the Maastricht Exhibition and Congress Centre will once again play host to The European Fine Art Fair (TEFAF). This year, the 26th edition of the event, 274 galleries from more than 20 countries will participate. (www.tefaf.com)

TEFAF chairman **Ben Janssens** will show a Warring States period *he*, an archaic ritual pouring vessel (height 29.2 cm). The lidded bronze object, from a European collection, is cast as a complete animal with four legs and a winged



He
China, Eastern Zhou dynasty, Warring States period (475–221 BCE)
Ben Janssens

body. A similar vessel dated to the same period is in the Shanghai Museum collection.

Rossi & Rossi will present a monumental 11th century Vajradhatu mandala from Tibet, in distemper on cotton (125 x 125 cm). An early painted rendition of Buddhist symbolism and Indian concepts, it is a complex representation of the Adamantine Realm, in which the cosmic Buddhas are arranged by Indian tantric schools. The work, from a private collection, was exhibited