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Asia Week New York 2025 Rings Up Over \$125M in Sales

New York: **Asia Week New York**—the only event of its kind devoted to Asian Art in the United States—concluded its 16th edition on March 21st with an impressive close. Over the course of eight days, twenty-seven galleries and six auction houses—Bonhams, Christie’s, Doyle, Freeman’s|Hindman, Heritage, and Sotheby’s—collectively tallied an impressive \$125,140,282, an increase of 25% over 2024.

Brendan Lynch, chairman of Asia Week New York, noted an uptick in visitor numbers compared to 2024, with many purchases made by U.S. museums. “There was a resumed presence of private and institutional buyers from East Asia, and continued buoyancy in prices for Indian Contemporary and Modern Art,” he said. Looking ahead, Lynch expressed enthusiasm for resuming year-round coverage of Asian cultural events and planning for the 2026 edition.



The week launched with gallery open houses and the annual reception at The Metropolitan Museum of Art, which welcomed 600 collectors, dealers, curators, auction house experts, museum patrons, and Asian art enthusiasts. Together, they celebrated a spectacular selection of artworks spanning over six millennia.

As of press time, 74 percent of the participating 27 galleries reported results. Here is a snapshot of the week’s activity according to specialty:

Ancient and/or Contemporary Japanese and Korean Art



Driven by their latest acquisitions, **The Art of Japan** reported the successful sale of approximately 25 Japanese woodblock prints, including *Oban tate-e, courtesan applying eyebrow makeup*, by the prolific Kitagawa Utamaro (1753–1806).



Dai Ichi Arts, Ltd. principal Beatrice Chang reported the sale of over two dozen ceramic vessels. Artists whose works found new homes included Hamada Shoji, Shin Sang-ho, and Tomimoto Kenkichi, affirming the robust market for high-quality ceramic art.



Veronica Miller, principal of **Egenolf Gallery Japanese Prints**, said that she had a steady flow of collectors and curators, who were enticed by her single artist exhibition; *Love of Place: The Landscapes of Kawase Hasui (1883-1957)*. His scarce pre-earthquake *Seaside Cottage*, Himi, Etchu, and *Night Rain, Teradomari* were quickly snapped up because of their scarcity.

Ippodo Gallery, participating for the first time from its new



TriBeCa location, saw a strong turnout and significant sales. More than two dozen works—many in the mid-five-figure range—were acquired by collectors. Highlights included *Luminous Raden Fubuki Caddy* by Terumasa Ikeda (2023); *Gold and Silver Vessel* by Hirotohi Maeda (2022); *Solemn and Auspicious New Year Pine* by Daisuke Nakano (2024); *Doll, Prayer of a Thousand Years* by Junko Narita (2023); *Blowing Leaves Ginkgo* by Shota Suzuki (2024); *Mochizuki Full Moon* by Hiraku Sudo (2025); and two works by Jihei Murase—*Gold Melon-Shaped Water Jar* (2024) and *Silver Hatchet-Shaved Flower Vase* (2024).

Sebastian Izzard LLC Asian Art welcomed a steady stream of curators and collectors, resulting in notable transactions.



By March 20th, Joan Mirviss, of her namesake gallery **Joan B Mirviss LTD**, had sold 95% of the value of the works in her important retrospective exhibition, *Beyond Surface: The Unity of Form and Pattern in the Work of Wada Morihiro*. Mirviss reported that many pieces sold in the mid-five-figure range, and two of them are heading to important museums with excellent collections of Asian art. “We had an outstanding week—many of our best works sold to established collectors, and two major pieces are going to museums with renowned Asian art collections,” said Mirviss.

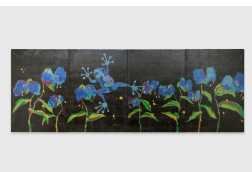


“The traffic during Asia Week was terrific,” said Nana Onishi, who recently moved her eponymous **Onishi Gallery** from Chelsea to the Upper East Side. “Some collectors visited multiple times before deciding on a purchase, and many out-of-state collectors and curators stopped by, often combining their visit with a trip to the Met, which is just around the corner. Most of our sales—including *Flower Vase Spiral Shell*

by Hara Satoshi, a Kogei ceramic crafted in silver, gold, copper, and iron— were to private collectors, with a few going to interior designers purchasing on behalf of their clients.”



“We were delighted to see that so many collectors came to New York early in the week, with some of our best works selling as soon as we released the online component of our exhibition, *Landscape Escapes*,” said Katherine Martin, managing director of **Scholten Japanese Art**. “Buyers were quick to snag any prints that featured wave-related subjects, such as Utagawa Hiroshige’s *The Sea Off Satta in Suruga Province* (1858).” She added that museum group visits over the weekend were followed by a strong turnout of curators later in the week, many focused on post-war Japanese prints—an area of growing institutional interest.



Seizan Gallery in Chelsea, which featured a solo exhibition of Takashi Seto, whose silver leaf, gold leaf, and artificial dye on silk mounted on wood panel caught the eye of a private collector, and works by Yasuko Hasumura and Taro Tabuchi, attracted buyers.



“We had a very successful Asia Week this year,” said Margo Thoma, director of Santa Fe-based **TAI Modern**. Notable sales included *Genbu (Water God)* by Yufu Shohaku and *Frill: Espresso* by Nakatomi Hajime.



At **Thomsen Gallery**, Erik Thomsen reported sales included *Lingering Snow* by Konoshima Okoku, a hanging scroll on silk (circa 1910s), and *Weasel in Bamboo Thicket* by Yoshida Tokoku, a six-panel folding screen in ink, gold leaf, and gold wash on paper (circa 1930s).



Korean specialist Heakyum Kim of **HK Art & Antiques, LLC** sold numerous works from the dual-artist exhibition *Elegance and Simplicity: Bohnchang Koo and Geejo Lee*, including Koo's EWB 01, an archival pigment print.

Ancient and/or Contemporary Indian and Southeast Asia



London-based **Oliver Forge and Brendan Lynch, Ltd.** reported that 20 Indian and Persian miniature paintings were sold or reserved, including a *Sawar yellow ground elephant*; a *Guler Equestrian portrait of a princess*; A scene from a Rasikapriya series: *The Lover's Desire*, A folio from the Ramayana attributed to Purkhu of Kangra, depicting *the Marriage of Siva*; and Sita Ram's *Study of a grasshopper*.



Francesca Galloway, also here from London, reported excellent sales including *Zebra - Imperial Mughal*, attributed to Murar; *A Mughal Beauty*, possibly from an *Album Made for Nawab Shuja' al-Dawlat*, by a master court artist, mid-18th century; *Kunwar Rajmalji and Kunwar Chandmalji Riding to a Mela - Rajasthan, Kota, Krishna Stealing the Butter - Folio from a Bhagavata Purana*; *Krishna slays Keshi, the Horse-Demon - Folio from a Harivamsha Series*; *A Rainbow Lorikeet Perched on a Flowering*

Branch - Folio from the Impey Album - Company School, Patna, signed by Zayn al-Din, 1778.

Carlton Rochell of his namesake gallery **Carlton Rochell Asian Art** sold works of art from his exhibition of Classical art from India and the Himalayas to a mix of private collectors and museums.

Ancient and/or Contemporary Chinese

Steven Chait, of the 115-year-old family-owned **Ralph M. Chait Galleries, Inc.**, reported the gallery's most active Asia Week since the pandemic, with steady attendance and high levels of interest in Chinese art.



"It was an especially vibrant week for **INKstudio**," said Mee Seen Loong, who with Craig Yee are the principals of the Beijing-based gallery. "We sold all four red flower paintings in the *Sumeru Series* by Kang Chunhui and have a few more works by artists under consideration."

Eric Zetterquist, of **Zetterquist Galleries**, reported robust activity and multiple sales, including a Goryeo Dynasty Korean tile acquired by an American museum, and a rare Jin Dynasty Yaozhou "Moon White" plate sold to a private collector.



Museum Curators and Directors Flock to Asia Week York

Asia Week New York is a must-attend event for museum directors and curators, who make the rounds to see what the galleries have on offer. Among the museums which represented were the Alfred Ceramic Art Museum, Art Institute of Chicago, Asia Society, Baltimore Museum of Art, Brooklyn Museum, Cincinnati Art Museum, Cooper Hewitt | Smithsonian Design Museum, Dallas Museum of Art, Detroit Institute of Arts, Harvard Art Museums, Herbert F. Johnson Museum of Art (Cornell University), Jordan Schnitzer Museum of Art (University of Oregon), Kimbell Art Museum, Loeb Art Center (Vassar College), Los Angeles County Museum of Art, Minneapolis Institute of Art, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, National Museum of Asian Art (Smithsonian Institution), Nelson-Atkins Museum of Art, New Orleans Museum of Art, Philadelphia Museum of Art, Princeton University Art Museum, Ringling Museum of Art, St. Louis Art Museum, Samuel P. Harn Museum of Art, San Antonio Museum of Art, Seattle Art Museum, Sidney and Lois Eskenazi Museum of Art, The Metropolitan Museum of Art, University of Michigan Museum of Art, Walters Art Museum, Williams College Museum of Art, Worcester Art Museum, and Yale University Art Gallery.

The strong presence of museum curators and patrons reaffirmed Asia Week New York's status as a vital destination for museum professionals, collectors, and connoisseurs seeking the finest in Asian art.

About Asia Week New York

The only event of its kind in the U.S. that promotes Asian art, Asia Week New York is the collaboration of top-tier international Asian art galleries, the six major auction houses, Bonhams, Christie's, Doyle, Freeman's|Hindman, Heritage Auctions, and Sotheby's, and numerous museums and Asian cultural institutions. This nine-day celebration is 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, 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

For Hi-res jpegs contact mwhitepr@gmail.com

Captions (top to bottom):

Asia Week New York Guests at The Metropolitan Museum of Art

Credit: Barry Williams for Annie Watt

Kitagawa Utamaro (1753-1806)

Oban tate-e, courtesan applying eyebrow makeup

Signed Utamaro hitsu, publisher Iseya Magobei, censor stamp kiwame. Circa 1795-1796

Dim. 37.9 x 25.1 cm

Credit: The Art of Japan

Hamada Shoji

Large plate with abstract Umanome (Horse Eyes) design in black glaze

Signed by Hamada Shinsaku

Published in Geijutsu Shincho, p.81 (April 2003)

Stoneware, H14.5 × Diameter 57.2 cm.

Credit: Dai Ichi Arts Ltd.

Kawase Hasui(1883-1957)

Night Rain, Teradomari

Souvenirs of Travels, Second Series (Tabi miyage dai nishû)

1921

Credit: Egenolf Gallery Japanese Prints

Junko Narita

Doll, Prayer of a Thousand Years

2023

Heirloom antique fabrics, wood powder, clay, pigments, antique gold and jewels, silk

H22 7/8 x W8 1/4 x D8 5/8 in

H58 x W21 x D22 cm

Credit: Ippodo Gallery

Wada Morihiro (1944-2008)

Ketsuhamonki; Vessel with Overlapping Comma Pattern

2004

Glazed and slip-glazed stoneware

14 1/2 x 8 1/4 x 8 1/4 in.

Credit: Photo by Richard Goodbody. Courtesy of Joan B Mirviss LTD.

Hara Satoshi (b. 1962)

Flower Vase Spiral Shell, 2017

Silver, gold, copper and iron

h. 6 x dia. 7 7/8 in. (15 x 20 cm)

Credit: Onishi Gallery

Utagawa Hiroshige's (1797-1858)

The Sea Off Satta in Suruga Province from his series, *Thirty-Six Views of Mt Fuji*, 1858

Credit: Scholten Japanese Art

Takashi Seto

Personality Poison, 2023

Lacquer, silver leaf, gold leaf, artificial dye on silk mounted on wood panel

39.4 x 110.2 x 1.2 in (100 x 280 x 3 cm)

Credit: Seizan Gallery

Nakatomi Hajime

Frill: Espresso

Madake bamboo, rattan

19.5 x 20 x 12.75 in.

Credit: TAI Modern

Yoshida Tōkoku (1883-1962)

Weasel in Bamboo Thicket, 1930s, Japan

Six-panel folding screen; mineral pigments, shell powder, ink, gold leaf and gold wash on paper

Size 76½ x 126¾ in.

Credit: Thomsen Galleries

Bohnchang Koo (b. 1953)

EWB 012019

Archival pigment print

19.6 x 15.7 in. (50 x 40 cm.)

Edition 4/10

Credit: HK Art & Antiques LLC

A vibrant colored drawing of a young bull elephant chained to a pipal tree on a bright yellow ground, Sawar, circa 1740
Brush drawing in black ink, heightened in color
13 by 16 ¼ in.; 33 by 41.3 cm. painting
Credit: Oliver Forge and Brendan Lynch Ltd.

Zebra

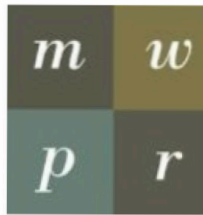
Imperial Mughal, attributed to Murar, c. 1625–30
Opaque pigments and gold on paper
Folio 13.8 x 19.7 cm
Credit: Francesca Galloway

Kang Chunhui

Sumeru NO. 34, 2023
Ink and mineral pigment on paper
Credit: INKStudio

Goryeo Celadon Inlaid Tile

Goryeo Dynasty, 12th - 13th c. AD, Korea
Length: 31.7 x Height: 22.8cm
Credit: Zetterquist Galleries



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