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A 5,000-Year Journey Through the History and Treasures of Asian Art: Asia Week New York Dealers Unveil Their Masterpieces

New York, NY – [Asia Week New York](#), the highly anticipated annual celebration of Asian art and culture, will return for their 16th year from March 13-21. This event continues to be a cornerstone for Asian art in the global market and will showcase 27 esteemed galleries, including two online exhibitions, along with six major auction houses—Bonhams, Christie’s, Doyle, Heritage Auctions, Freeman’s|Hindman, and Sotheby’s.

Since its founding in 2009 by a passionate group of twelve dealers, Asia Week New York has evolved into a dynamic series of exhibitions, auctions, and cultural events spread across Manhattan and beyond. The 2025 edition promises an inspiring array of treasures, from ancient artifacts to contemporary masterpieces, offering something for every art enthusiast.

The festivities kick off with a series of gallery openings, inviting visitors to experience the convivial spirit that has become synonymous with Asia Week New York. Highlights include curated exhibitions from world-renowned dealers, live auctions, and insightful panel discussions led by industry experts. The gala reception at The Metropolitan Museum of Art celebrates the event’s ongoing partnership with one of the world’s most prestigious cultural institutions.

“Marking our 16th year, we are proud to continue connecting art lovers, collectors, and scholars from around the globe,” said Brendan Lynch, Executive Director of Asia Week New York.

Whether attending in person or exploring the online offerings, visitors can expect a rich tapestry of cultural heritage and artistic innovation. Asia Week New York continues to champion the timeless connection between art and humanity, drawing thousands of attendees who share a passion for Asian art. Here is a list of highlights according to country of origin:

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

Among the *Latest Acquisitions of Indian Art* at [Art Passages](#) is a detail of Maharana Jawan Singh from Udaipur, circa 1830. Maharana Jawan Singh is seated in an elaborate tent setting, the interior of which is decorated with textiles in floral arabesque as well as heraldic imagery. (*Online only*)



In their exhibition *Animals, Birds and Portraits: Works on Paper from India and Persia*, [Oliver Forge and Brendan Lynch, Ltd.](#) will present a 17th-century portrait of a reclining beauty from the collection of Pierre Le-Tan (1950–2019), the late artist and illustrator famous for his New Yorker covers. This fascinating Safavid painting is a Persian interpretation of the Renaissance depiction of the reclining female nude as painted by Raphael and Raimondi. *67 East 80th Street, Suite 2*

This rare and important Mughal Zebra by a court artist, circa 1625, is one of the many works at [Francesca Galloway's](#) exhibition *India's Fascination with the Natural World*, illustrating Imperial fascination with the wider natural world. This fascination is evident in the use of master court painters to record these animals for imperial collections and the great lengths taken to import animals not indigenous to India, such as red squirrels, turkeys, ostriches, and in this case, a zebra. *23 East 73rd Street, 7th Floor, Penthouse*



A graceful image of Avalokiteshvara, the Bodhisattva of Compassion, is one of the sculptures in *Classical Art from India and the Himalayas* at [Carlton Rochell Asian Art](#). Called one of the finest in the Pala tradition, it was most likely made in Tibet and closely modeled after Indian prototypes. The well-proportioned, suavely modeled figure stands gracefully, reflecting the full, perfect body of a youth. *24 East 80th Street*

Ancient and/or Contemporary Chinese and Vietnamese Art

"Mountain Dream 8," an ink and color drawing on rice paper, by Wucius Wong—the artist's first exhibition in twenty years—is among a large selection of works in the exhibition *Reconstructed Realities: Gu Gan, Lee Chun-yi, Wucius Wong* at [Alisan Fine Arts](#). 120 East 67th Street, Main Floor



A striking pair of vibrant green and white Chinese Imperial Green Enamelled Dragon Dishes with a Qianlong mark dated AD 1736–1795 is among the superb offerings in the *Spring Exhibition of Chinese Porcelain and Works of Art* at [Ralph M. Chait Galleries, Inc.](#) 16 East 52nd Street, 10th Floor

"Summer Reflections by the Lakeside Pavilion" by Qian Du (1764–1845) takes center stage in the *Fluid Strength: The Art of Ink* at [Fu Qiumeng Fine Art](#). This hanging scroll in ink and color on silk showcases the timeless beauty and artistic significance of traditional Chinese painting. 65 East 80th Street, Ground Floor



One of the highlights featured at [INKStudio](#) is "Sumeru No. 34," which is part of Kang Chunhui's Sumeru series. The series explores the relationship between color, shape, light, dimension, and boundary through the form of the fold. Folds of draping fabric are a key artistic element in Gandharan Greco-Buddhist sculpture and form the basis for the brush-line mode of early Chinese figure painting that later becomes the essence of East Asian brush painting. *By appointment only* loong.meeseen@inkstudio.com.cn

In their exhibition, *Separate Realities*, [Kaikodo LLC](#) will feature 5th-century BCE Bronze Snake-decorated Finials from Eastern Zhou, exemplifying the strikingly innovative bronze-casting methods that made such creations possible. This piece is relevant to the year of the snake as a relic of ancient Chinese enterprise and ingenuity. (*Online only*)





[Lark Mason Associates](#) exhibition, *Maps of Asia*, a selection of early western maps of Asia, includes a representative group of cartographers highlighted by *Maris Pacifici*, by Abraham Ortelius. This map was published in 1589 in his *Theatrum Orbis Terrarum*. It was not only the first printed map of the Pacific, but it also showed the Americas for the first time. Also on view are Masterworks of Chinese Art from the Ming and Qing Dynasties including a Chinese Painted and Inlaid Lacquer Cabinet and a Chinese Mother of Pearl and Gold Foil inlaid Blossom-shaped Box, both from the Kangxi Period.

229 East 120th Street

The [Loewentheil Photography of China Collection](#) presents *Sun and Silver: Early Photographs of China* by Lai Afong and John Thomson, which brings together masterpieces by two giants of 19th-century photography of China—Lai Afong and John Thomson—who originated many significant developments in early Chinese photography. Among the photographs is "Rapids at Nanping, River Min," which first captured the imagination of Lai Afong in 1869 and later by John Thomson in 1870. 10 West 18th Street, 7th Floor



This graceful 14th-century Chinese Yen-Ten (Phoenix Tail) Longquan Celadon Vase from the Yuan Dynasty (1271–1368) is among the many ancient ceramic wares in *Green Glazed Ceramics from China, Japan, Korea and Vietnam*, at [Zetterquist Galleries](#). Such vases, produced for both domestic and export use, were often presented in pairs for temple or large residential altars. Typically crafted in celadon, they date from the Southern Song Dynasty to the Ming Dynasty and are frequently found in Japan and Southeast Asia. 3 East 66th Street, Suite 2B

Ancient and/or Contemporary Japanese Art

"Oban tate-e, courtesan applying eyebrow makeup," by the prolific Kitagawa Utamaro (1753–1806), is one of the many Japanese woodblock prints in *250 Years of Japanese Woodblock Prints* at [The Art of Japan](#). Originally an object of worship, the mirror has become an object of value, offered as a precious gift. *The Mark Hotel*, 25 East 77th Street, Suite 215 (March 14-16)





In *Mingei Modern*, [Dai Ichi Arts, Ltd.](#) presents a group of ceramic works by Kawai Kanjiro (1890–1966), one of the founding figures of the Mingei Movement. From left to right: the flat, square jar from the mid-1950s, the 1961 stoneware flask featuring Kawai's signature Gosu blue glaze, and the 1955 platter with a Hakeme glaze, which reflects Kawai's deep engagement with traditional Korean ceramic techniques. *18 East 64th Street, Suite 1F*

After a brief hiatus, [Carole Davenport](#) returns to Asia Week New York with *What's in a Title: Japanese Works of Art from Ancient to Modern*, an exhibition that includes "Yamanba," an early Edo sculpture by Deme Yuka, a dynamic representation by the well-known carver, bearing his seal on the reverse. *John Molloy Gallery 49 East 78th Street, Suite 2B*



"Kawase Hasui's Komagata Embankment from the series Twelve Scenes of Tokyo" (1919) captures a tranquil summer scene on the Sumida River, with a sleeping drayman and his horse framed by stacks of bamboo. The vibrant colors and bold composition reflect Tokyo's charm during its late Taisho modernization (1912–26). Praised as one of Hasui's finest summer designs, this scarce pre-earthquake print will be available in *Love of Place: The Landscapes of Kawase Hasui at [Egenolf Gallery Japanese Prints](#), The Luxury Collection Hotel, 151 West 54th Street and Online*

"Gingko Leaf," by Shota Suzuki, is one of the many luminous pieces offered in *Abundance and Light: Gold in Japanese Art*, the exhibition at [Ippodo Gallery](#). Symbolizing longevity and endurance, this piece is made of brass and gold powder. *35 N. Moore Street*



"Segawa Kikunojo III as Ōshizu, the wife of Tanabe Bunzo," by Tōshūsai Sharaku (active 1794–95), a color woodblock print, is one of twenty-eight half-length portraits of actors by the enigmatic artist Sharaku available in *Japanese Prints and Paintings: 1720-1820*, at [Sebastian Izzard LLC Asian Art](#). *17 East 76th Street, Floor 3*



"Overlapping Comma Pattern Vessel," a colorful ceramic by Wada Morihiro (1944–2008), one of the pieces in *Beyond the Surface: The Unity of Form and Pattern in the Work of Wada Morihiro*, at [Joan B Mirviss LTD](#), beautifully reflects the artist's seamless marriage of form and surface. 39 East 78th Street, Suite 401



From the fading glow of dusk to the crescent moon casting its luminescence over a sea of clouds, this box tells the story of the ever-changing sky. "Box with Design in Maki-e, 'Memories Come Back,' 2013," in *Kogei and Art*, at [Onishi Gallery](#), is crafted from white-lipped pearl oyster, South Sea abalone shell, gold, and pearl oyster. 16 East 79th Street

[Scholten Japanese Art](#) will present *Landscape Escapes: Famous Views of the Floating World*, an exhibition focusing on landscape woodblock prints, primarily of the 19th century, including works by the two most beloved masters of the genre, Katsushika Hokusai (1760–1849) and his younger contemporary, Utagawa Hiroshige (1797–1858). 145 West 58th Street, Suite 6D



Returning to the fold, [Seizan Gallery](#) will present *Takashi Seto: Solo Exhibition, a single artist show featuring "A-UN (A), 2024."* 525 West 26th Street, Ground Floor

"Tai," by Japanese artist Yamaguchi Takeo—one of the works of art in *Masterpieces of Japanese Art: A Timeless Dialogue* at [Shibunkaku](#) – reflects his deep connection to his Asian roots, symbolized by his use of yellow ochre and Venetian red. *Joan B Mirviss, Ltd.* 39 East 78th Street, Suite 401



[TAI Modern](#) presents *From Timber to Tiger: The Many Bamboos of Japanese Bamboo Art*, a retrospective of mixed media bamboo, paintings, and sculpture by the late Nagakura Kenichi, who passed away unexpectedly in 2018. *Colnaghi*, 23 East 67th Street, Fourth Floor

This visually arresting pair of screens—presented at [Thomsen Gallery](#) in their exhibition *Japanese Modern Masterpieces 1910-1950*—melds two strands in the subject matter of Japanese Nihonga painting of the early 20th century which encompasses a focus on plants—both traditional Japanese species and recent imports—and pictures of



beautiful women. Artists of this period who had trained in the newly fashionable genre of *bijinga* —pictures of beautiful women in elegant settings—typically surrounded by fashionable luxuries—sometimes transferred their skills to depict country women in rural settings, using rich mineral pigments to convey contrasting natural and man-made colors and textures. *9 East 63rd Street, Floor 2*



With its wide-open eyes and imposing musculature, Kongo Rikisi (Vajrayaksa)—one of the heavenly protector deities of Buddhism, exemplifies the realism typical of the Kamakura period, which heralded the emergence of the samurai and the transition from the nobility to landowning military men. It is one of many *New Acquisitions* at [Hiroshi Yanagi Oriental Art](#) *Nicholas Hall, 17 East 76th Street, 4th Floor*

Ancient and/or Contemporary Korean Art



In the exhibition *Elegance and Simplicity: Bohnchang Koo and Geejo Lee*, at [HK Art & Antiques, LLC](#), Koo Bohnchang photographed these blue-and-white porcelain bottles from the Korean collection of the Victoria and Albert Museum. For him, these wares echo the essence of the Joseon aesthetic. Because they are often stained, cracked, and worn from everyday use, they are a perfect subject through which to convey warm traces of human life.

In this series, he highlights the pure beauty of Korea's cultural heritage. *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, China, Hong Kong, 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 @asiaweekny #asiaweekny

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