

ASIA WEEK NEW YORK 2025

Asia Week New York enters its 16th year of celebrating Asian art and art from the Islamic worlds. A mix of 27 international and American dealers are showcasing works of art, with a couple of member galleries choosing to be present online only. The main event runs from 13 to 21 March 2025.

As usual, Asia Week New York coincides with the spring sales at the auction houses, which are hosting both physical and online sales. This year most of the museums and institutions connected to Asian art are having exhibitions that span the first quarter of the year and are on show in March during Asia Week. For ease, we are listing a selection of the in-gallery shows first, followed by the online activities.

• More information can be found on all the connected events on the website, asiaweekny.com



Mountain Dream 8 (1985)
by Wucius Wong, Chinese ink and colour on rice paper, 78 x 49 cm, Alisan Fine Art

Chinese Art

RECONSTRUCTED REALITIES

Alisan Fine Art, 6 March to 26 April

Featuring the work of Gu Gan, Lee Chun-yi, and Wucius Wong, all considered pioneers of ink art, the three artists took radical approaches to traditional styles of calligraphy, composition, and methodology in their work. Their practices have been instrumental in bringing the ink tradition into the global contemporary art conversation.

Born in 1942 in Changsha, Gu Gan is considered the forerunner of the modern calligraphy movement and was the founder of the Modernist School of Chinese Calligraphy. Influenced by modern European artists, especially Kandinsky, Klee, and Miró, Gu Gan came to believe that there were several ways in which Chinese calligraphy could be revitalised, and by the late 1970s he began to adopt a more radical approach to calligraphy.

Trained in traditional Chinese ink painting, Lee Chun-yi nevertheless has renounced the brush and instead works to reconstruct traditional imagery through the use of hand-carved seals. Lee's passion for Chinese seals and ink rubbing led to this revolutionary technique, in which he carves sticks of soft woods, or sometimes cork, to become small seals. By controlling the pressure applied on to paper and the amount of ink or pigment on the stamp, images can be composed one tile at a time, with nuances within the work expressed through repetitive stamping at various levels of strength.

Wucius Wong's work also employs grid-like structures, but in a completely different manner. Known for his analytical prowess, Wong adeptly transforms his serene natural landscapes into striking geometric

compositions. His artistic process involves a detailed deconstruction of conventional landscape motifs, unveiling the intricate geometric frameworks that lie hidden beneath their surface. Upon viewing his work, it quickly becomes apparent that Wong's landscapes are not just representations of nature; they are compositions where the natural world is reimagined through a lens of geometric abstraction.

• 120 East 65th Street, NY 10065, alisanfineart.com. Asia Week reception 13 March, from 6-8pm

SPRING EXHIBITION OF CHINESE PORCELAIN AND WORKS OF ART

Ralph M Chait, 13 to 21 March

As usual, the gallery is offering a wide variety of Chinese ceramics, with a highlight of the show being a pair of green and white Chinese imperial green enamelled dragon dishes with a Qianlong mark dated 1736-95.

• 16 East 52nd Street, 10/F, New York, NY 10022, rmchait.com
Hours: Mon-Fri 10-6pm, otherwise by appointment



Summer Reflections by the Lakeside Pavilion by Qian Du (1764-1845), ink and colour on silk, hanging scroll, 33 1/4 x 11 7/8 in, Fu Qiumeng Fine Art



Yoshitsune's Ship Attacked by Ghosts of the Taira Warriors at Daimatsu Bay by Utagawa Kuniyoshi, publisher Enshu-ya, 1849-51, The Art of Japan



Seaside Cottage, Himi, Etchu by Kawase Hasui, from Souvenirs of Travels, Second Series, 1921, woodblock print, Egenolf Gallery

FLUID STRENGTH The Art of Ink

Fu Qiumeng Fine Art, 13 to 21 March

This exhibition explores the profound philosophical connotations of water-based ink as a medium, rooted in the Daoist concept of softness, yielding, and resilience. In East Asian art history, water and ink symbolise Yin energy – gentle yet powerful, nourishing and sustaining all life. This principle is vividly expressed in Daoist thought: water flows without contention, achieving great deeds by simply being natural.

Water's ability to adapt, nurture, and overcome reflects an essential worldview that has shaped Chinese culture, art, and philosophy for centuries. From ancient calligraphy and landscape painting to contemporary expressions, ink art embodies this enduring perspective, flowing across time and geography – from East Asia to the West. This exhibition invites viewers to experience the timeless power and grace of water-based ink art, celebrating its role in connecting tradition and innovation, philosophy and artistic practice.

• 65 East 80th Street, G/F, New York, NY 10075, tel 646 838 9395, fuqiumeng.com. Hours: 10-6pm, otherwise by appointment

SUN AND SILVER Early Photographs of China

Loewentheil Photography of China Collection, 13 to 21 March

Curated by Stacey Lambrow, this show brings together masterpieces by two giants of 19th-century photography of China: Lai Fong and John Thomson, with a selection of

prints, all dating to the 1860-70s. The two photographers crossed paths, competed for patrons, and had a meaningful influence on one another and the art of photography. Works by other 19th-century photography studios in China that share the themes and subjects of Lai Fong's and Thomson's photographs are also on offer.

• Exhibiting at 10 West 18th Street, 7/F, NY 10011, tel 410 602 3002, loewentheilcollection.com. Opening reception 18 March, 6-8pm

Japanese and Korean Art

RECENT ACQUISITIONS

The Art of Japan, 14 to 16 March

Highlights of this year's show include an impression of Hiroaki's Awabi Diver, a complete set of Hiroshi Yoshida's *Sailboat* series showing six different phases of the day, plus several Utamaro *akubi-e* portraits, Kuniyoshi's masterpiece Yoshitsune's *Ship Attacked by Taira Ghosts at Daimatsu Bay*, and several works from Hokusai's *Thirty-Six Views of Mt Fuji*. Other figurative, genre, and landscape prints from the 18th to 20th centuries are also included in the show.

MINGEI MODERN

Dai Ichi Arts, 14 to 21 March

Over a century ago, the Japanese term *mingei* was coined as a direct translation of 'crafts for ordinary people' (*minshuteki kogei*). Mingei was adopted by the philosopher and potter Yanagi Soetsu to define a now-revered folk-craft movement in Japan that celebrates the beauty of anonymous and utilitarian craftsmanship. The movement valued simplicity, humility, and natural grace, challenging the Western focus on individual authorship and historical narrative.



Large celadon inlaid tile, Goryeo dynasty, stoneware with white slip, 12th/13th century, Korea, 23.3 x 30.5 cm, Zetterquist Galleries

For Asia Week, the gallery has curated a show of significant ceramic, textile, and painted works by the pioneers of the Mingei Movement in 20th-century Japan, including Kawai Kanjiro, Hamada Shoji, Bernard Leach, Shimaoka Tatsuzo, Murata Gen, Munakata Shiko, Serizawa Keisuke, and others.

• 18 East 64th Street, 1/F, New York, NY 10065, tel 212 230 1680, daichiarts.com.

LOVE OF PLACE: Landscapes by Kawase Hasui

Egenolf Gallery, 15 and 16 March

Kawase Hasui (1883-1957) was the undisputed master of 20th-century Japanese woodblock print landscapes. Over a career lasting 40 years (1918-1957) the artist travelled throughout Japan, sketching and painting hundreds of scenes in every season. His details capture a specific time of day or night as well as the exact weather and season. This exhibition draws from several private collections that Egenolf Gallery has helped to assemble throughout the decades of the gallery's existence.

• Exhibiting at Skye Suite, The Luxury Collection Hotel Manhattan Midtown, 151 West 54th Street, NY 10019, Hours: Sat-Sun, 11-6pm, or by appointment

LIGHT AND ABUNDANCE: Gold in Japanese Art

Ippodo Gallery, 13 to 21 March

This is the inaugural exhibition at the new TriBeCa space. It celebrates the immutable beauty of gold, featuring a group of 24 master artists' latest pieces in lacquer, metal, Nihonga painting, and ceramics. The pure material, never to tarnish nor rust, is



Portrait of Buddhist Nuns by Ye Chung, albumen silver print, circa 1870, Loewentheil Collection

the object of fascination and admiration for more than 1,000 years in Japan. Gold represents divinity, the eternal, and symbolises spiritual enlightenment since ancient times, serving to cover statues of Buddha, temples like Kinkaku-ji in Kyoto, and the feudal lord Hideyoshi Toyotomi's famous Gold Tea Room. While modern minimalist and wabi-sabi philosophies rise, flamboyance remains a quintessential element of Japanese aesthetics.

• 35 N Moore Street, NY 10013, tel 212 967 4899, ippodogallery.com

JAPANESE PRINTS AND PAINTINGS, 1720-1820

Sebastian Izzard, 14 to 21 March

The paintings and prints in this exhibition begin in the 1720s and end approximately a century later. Many of the technical developments and changes that took place during that time are covered. The most

important of these, the introduction of full colour printing, is represented by a fine group of prints by Suzuki Harunobu, as well as examples by his contemporaries. Harunobu was a late bloomer, and the prints included here survey the last years of his life, beginning with the first print in his ground-breaking series *Zashiki bakkei* (Eight Views of the Parlour Room).

The end of the 1760s saw idealised portraits of actors replaced by ones more grounded in realistic portrayal, which are represented here by fine works by Ippitsusai Buncho and Katsukawa Shunsho. The dainty, almost doll-like figures of Harunobu, were also replaced by robust women of Kitao Shigemasa and Isoda Koryusai. The transition away from the dominance of Harunobu to the burgeoning influence of Shigemasa is represented by an important painting by Shiba Kokan of a young woman in a pastoral setting.

Interest in imported European ideas and images manifested itself in the introduction of *ukiyo-e*, or 'floating pictures', which allowed landscape artists to move from traditional isometric perspective to indicate depth and volume, to single-point perspective and low picture planes. Examples by Utagawa Toyoharu and other landscapes in the exhibition indicate just how pervasive this interest was.

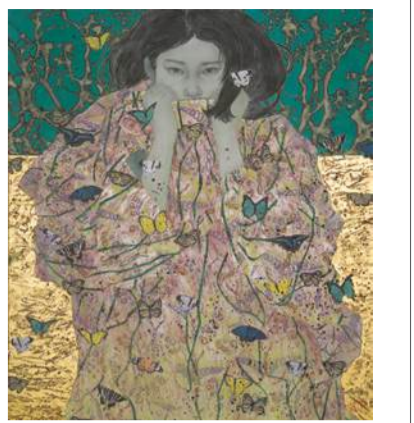
The golden era of the 1790s includes a fine example of Toshusai Sharaku's portrait of Segawa Kikunjo III as Oshizu, performed in the fifth month of 1794. One of the artist's finest portraits, this specimen has exceptionally well-preserved colour, allowing the viewer insights into Sharaku's skills as a colourist. The portrait is also

complemented by four fine prints by Kitagawa Utamaro, in addition to a rare full-length portrait by Sharaku, and others by Katsukawa Shun'ei, Utagawa Toyokuni, and his student Utagawa Kunimasa.

The exhibition concludes with a fine painting by Kubo Shunman, who was a contemporary of both Utamaro and Toyokuni. Shunman was deeply involved with the literary world of his period, and his late painting of a Yoshiwara courtesan celebrating the Hassaku festival held during the summer is accompanied by a text by the noted literatus



Segawa Kikunoo III as Oshizu, the wife of Tanabe Bunzo (1794) by Toshusai Sharaku (active 1794-95), colour woodblock print: oban tate-e, 38.1 x 25.4 cm, signed: Toshusai Sharaku ga, censor's seal: kiwame (approved), Publisher: Tsutaya Juzaburo, Sebastian Izzard Asian Art



Singing for the Rocks (2025) by Kaori Someya, Japanese paper, glue, gold leaf, platinum leaf, mineral pigments, dyes, 72.7 x 60.6 cm, Ippodo Gallery

Kameda Bosai, detailing the history of the event.

• 17 East 76th Street, 3/F, New York, NY 10021, tel 212 794 1522, izzardasianart.com
Catalogue available. Hours: 11-5pm. Closed Sundays.

BEYOND THE SURFACE The Unity of Form and Pattern in the Work of Wada Morihiro

Joan B Mirviss, 13 to 21 March

A revered master of intricate surface patterning, Wada Morihiro (1944-2008) was one of the most popular clay artists of his generation whose work was in great demand throughout his lifetime. The ceramicist paired his powerful sculptural vessels with painted abstract patterns of grasses, cedar, and other captivating nature-based designs. This exhibition explores the artist's artful use of form and pattern

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