

# Showcasing Asia

ASIA WEEK New York, now in its 16<sup>th</sup> year, celebrates over 5000 years of art production from across the Asian continent, March 13-21, 2025. This cornerstone event will feature special exhibitions and programming from 27 galleries and 6 major auction houses at the forefront of the global Asian market.

London's Francesca Galoway presents "India's Fascination with the Natural World." Work on display



includes a rare and important Mughal court painting of a Zebra (c. 1625). The artist's careful fidelity to his non-indigenous subject demonstrates the Imperial commissioner's appreciation for nature and the exotic.

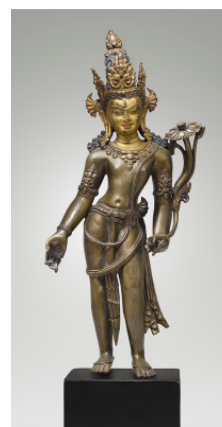


Egenolf Gallery Japanese Prints will exhibit "Love of Place: The Landscapes of Kawase Hasui (1883-1957)." *Komagata Embankment* (1919) from the series *Twelve Scenes of Tokyo* depicts a delivery man napping on his cart in the thick summer heat. The work is one of only a few sur-

viving prints by the artist made before the 1923 Kanto earthquake.

Joan B Mirviss LTD mounts "Beyond the Surface: The Unity of Form and Pattern in the Work of Wada Morihiro." *Overlapping Comma Pattern Vessel* (c. 2004) incorporates brilliant color and inventive surface pattern that enliven the irregular form.

Carlton Rochell Asian Art will feature work from Clas-



sical Period India and the Himalayas in a diverse range of media. A spectacular representation of Avalokiteshvara (15<sup>th</sup> cent.) from Central Tibet captures the Bodhisattva of Com-

passion in a graceful, curving tribhanga pose.



COURTESY EGENOLF GALLERY JAPANESE PRINTS.; COURTESY FRANCESCA GALOWAY.; COURTESY CARLTON ROCHELL ASIAN ARTS.; IMAGE COURTESY OF JOAN B MIRVISS LTD.; PHOTOGRAPHY BY RICHARD GOODBODY. (15050).

# PRIVILEGED STITCHES

"PAINTED WITH Silk: The Art of Early American Embroidery" on view through June 15, 2025 at the Detroit Institute of Art, traces a history of needlework in the education of elite young women from the early 1700s to the 1830s. As an epilogue, the exhibition juxtaposes historical examples with that of contemporary fiber artist Elaine Reichek.

During the period, well-off Ameri-

can girls received training in reading, writing and arithmetic, alongside instruction in embroidery. Stitchery prepared an adept hand for future household demands and imbued expectations on self-discipline and refinement. *Wisdom Instructing Youth in the Science of Geography* (c. 1810) by a highly skilled, unknown maker, stresses these educational priorities.

The image was derived from the conduct book *The Lady's Magazine; or Entertaining Companion for the Fair Sex* (London, 1799).

Marking samplers taught basic techniques and often addressed early literacy. Reichek's work provides a feminist commentary on this format. *Sampler (H.R.)* (1993) features not only the alphabet but also a quotation gathered from a family friend about expectations for a young Jew-



ish girl growing up in the 1950s.

Small private academies taught advanced techniques, and a final framed work served as a kind of diploma. Imagery selected for these projects often revolved around common themes. *The Finding of Moses* (c. 1810) is one of several examples that focus not only on Biblical motifs but also the salvation of children at a time of high infant mortality.



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