

SPOTLIGHT ON... **ASIA WEEK NEW YORK**

15-24 March, various locations

AS WINTER THAWS, the annual spring Asia Week New York (15-24 March), now in its ninth edition, offers breadth across centuries and cultures as well as depth in each genre. Aside from multiple sales of Asian art at five auction houses, the week centres on exhibitions at 45 specialist galleries and dealers. Numbers are down slightly from last year but the scope remains broad, with wares ranging from ancient to contemporary. Returning after a one-year hiatus, Gisèle Croës from Brussels sets up at Gagosian Gallery on Madison Avenue with Chinese bronzes, and on the lower East Side, Kai Gallery unveils its new space with a show of contemporary Chinese oil paintings.

Alongside this, more than a dozen institutional partners are hosting lectures and receptions, and The Japan Society is mounting a show of work by 16th-century innovator Hasegawa Tōhaku. For something more eye-popping, the Charles B. Wang Center at Stony Brook has an exhibition dubbed Potatoism, a survey of contemporary art featuring the titular tuber.

Here are a few more highlights worth the journey.

J.J. Lally & Co. Oriental Art Ancient Chinese Jade

The China specialist J.J. Lally's presentation of 120 carved jades spanning the Neolithic period through the Han Dynasty (206 BC-220 AD) includes a stemmed cup with a pair of phoenixes in delicate relief from the Western Han Dynasty (206 BC-9 AD). "This form is



extremely rare," says I-Hsuan Chen, the gallery manager. "It was said to serve an elixir of longevity."

Alexis Renard Indian and Islamic Art at Tambaran Gallery

Exotic Mirror: In the Eye of the Other

This show brings together nearly 50 examples of classical Indian painting, sculpture, arms and armour that show the influence of Europe through both form and subject matter. A late 18th-century drawing of a rose imitates the look of European engravings, while blades borrow decorative floral patterns on their sheaths and hilts. Particularly striking is a colourful late 18th century miniature from Rajasthan, depicting a European man smoking a pipe, and rather incongruously includes both a dog and baby Jesus frolicking in landscape.

Left: European Man Smoking a Pipe (late 18th century) at Alexis Renard

Findlay Galleries and Robert Kuo Showroom

Art in the Age of Displacement

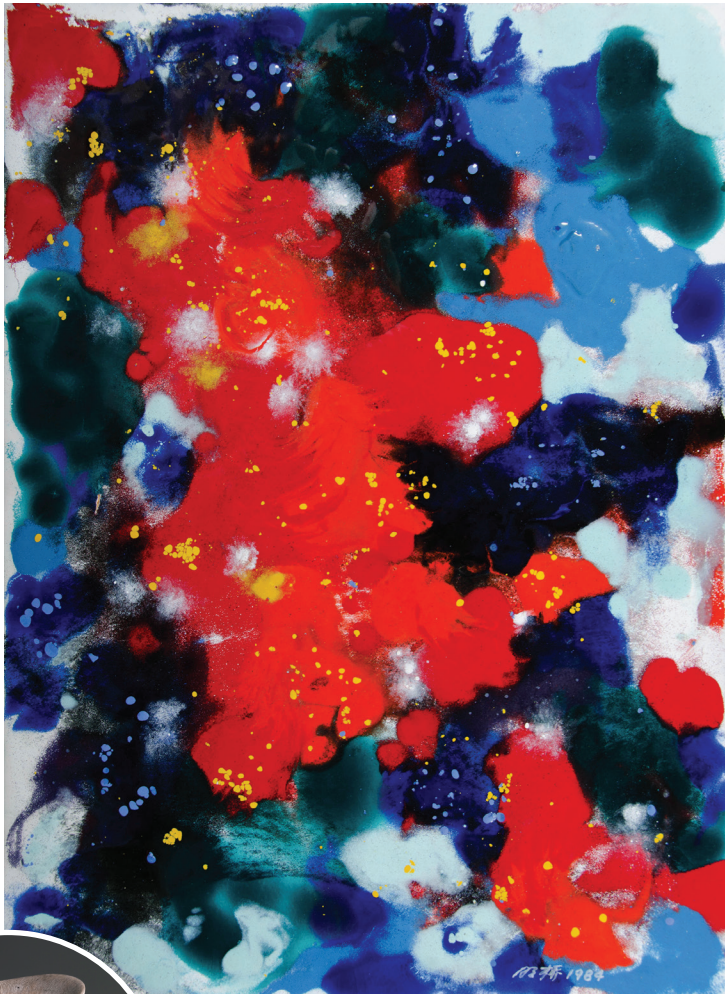
These two first-time exhibitors joined forces for a two-venue show when they realised they shared an interest in a small group of Chinese artists who were forced to move to Taiwan in the mid-20th century—the "age of displacement". Findlay has previously shown Chuang Che, who was influential in the move by Chinese artists towards fusing Western oil painting methods with the calligraphic tradition.

Robert Kuo's father, Kuo Ming Chiao, who worked in enamel on copper, reinvigorated his work with cloisonné during this period, while Fu Shen carried on the tradition of calligraphy. The shared experiences and sensibilities of these three artists shed light on a less well-known episode in Chinese art history.

Joan B. Mirviss

Depth of Time: the Clay

Art of Iguchi Daisuke and Three Giants of the North—Kamoda Shoji, Matsui Kosei and Wada Morihiro
Joan Mirviss had already invested years in slowly compiling examples of work by the masters of 20th-century Japanese ceramics featured in the Three Giants show when, early this



Untitled X (1984) by Kuo Ming Chiao, at Findlay Galleries (above), and Tsubo (vessel, 2017) by Iguchi Daisuke, at Joan B. Mirviss



decade, she went on the hunt for a contemporary potter who could demonstrate the influence of these predecessors. "I asked curators at the two most important museums and

both said 'There is no option, just Daisuke,'" Mirviss recalls. Now she is presenting the first show outside Japan of Daisuke's work—such as his Tsubo (Vessel) with Tapered Base (2017) with its elegant blend of surface treatment and form.
Eric Bryant

PIPE: ALEXIS RENARD; PAINTING: FINDLAY GALLERIES; POT: JOAN B. MIRVISS



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