

Asia Week New York 2015

The opening reception of **Asia Week New York** (AWNY) on 16 March will be hosted by The Metropolitan Museum of Art, as the museum marks the centennial of its Department of Asian Art. The nine-day AWNY comprises gallery open houses, auctions, museum shows, lectures and special events. Carol Conover, AWNY president, says: 'Our goal is to make New York a destination and I definitely think it will be this year'. She goes on to note: 'The offerings from our 42 dealers are wide and deep, covering ancient to contemporary art from China, Japan, India and Korea. We have invited and expect many Asian art curators from all over the US and some from abroad to come to New York for the week

to celebrate.' Another highlight of the week is Christie's sale of the Robert H. Ellsworth collection, which Conover comments, 'will be a tremendous draw and is the largest Asian art auction ever held in New York.' (For details of events and galleries, see www.asiaweekny.com)

A dark raku teabowl (9.7 x 10.3 cm) is one of the works on offer in **Bachmann Eckenstein's** show. It was made by Tamamizu Ichigen, the second son of the fourth raku master Ichinyu. Tamamizu founded his own raku kiln, which continued in production until 1879. (13–18 March; Gallery Schlesinger, 24 East 73rd Street, 2nd floor)

Carlo Cristi will be exhibiting early bronzes from Nepal, Tibet, Southeast Asia and China,

alongside thangkas and Central Asian sculptures and textiles. An 8th–10th century *lingakosha*, representing Shiva's head in silver repoussé or electrum, with gold earrings, from Vietnam (height c. 20 cm) would have been a high-ranking offering reserved for royal patronage of temples. (Arader Galleries, 1016 Madison Avenue)

Gisèle Croës brings together more than fifty works in 'From this Life to Eternity: Ancient Chinese Art Treasures'. The works, illustrating the technical expertise and artistry of the early Shang to the Ming dynasty, include two large Buddhist sculptures: a *circa* 12th century Song dynasty wood figure of Guanyin, and a gilt-lacquered bronze guardian from the collection of Napoleon

Bullukian. Also featured is a Han dynasty kneeling figure, water container and dropper (height 14 cm) from southwest China. (Gagosian Gallery, 976 Madison Avenue)

The sculptures that **Dalton Somaré** have selected for their Asia Week exhibition explore the radiance of Indian art as far north as the Silk Road and the border of the Central Asian steppes and as far south as tropical Southeast Asia. Other works are from greater Gandhara, Myanmar, Thailand and Vietnam. From Pagan, Myanmar, is a late 11th/early 12th century seated Buddha in bronze with silver inlay (height 56 cm). (Friedman and Vallois Gallery, 27 East 67th Street, 2nd floor)

Carole Davenport's show 'Fabulous Beings in Japan & China: Sculpture by Hiroyuki Asano' pairs abstract stone sculpture by Asano with Japanese and Chinese sculptures and ceramics from ancient to modern times. A bronze *kakebotoke*, or

Buddhist votive plaque, from the Muromachi period and measuring 52 centimetres in diameter—the largest size known to have been made—depicts six manifestations of Kannon. (Leigh Morse Fine Arts, 22 East 80th Street, 5th floor)

Forge & Lynch's exhibition 'Indian Painting 1590–1870' comprises thirty paintings from the Mughal, Deccan, Rajput, Punjab Hills and Sikh schools. One painting is a *circa* 1817 portrait by a Fraser Album artist of an attendant to the Burmese ambassador, in opaque watercolour and gold on paper and laid down in a buff album page (painting: 29.3 x 21.5 cm). (9 East 82nd Street, Suite 1A)

Francesca Galloway will present 'Into the Indian Mind—An Insight through Portraits, Battles and Epics in Indian Painting'. *Two Hindu Brothers Conversing* (12 x 8.5 cm) was painted in Ahmadnagar in *circa* 1590–95. The painting, in opaque pigments with gold on paper, is one of a group

from the collection of German artist Otto Sohn-Rethel, who visited India in around 1931. (W. M. Brady & Co, 20 East 80th Street)

A seated Buddha image (height 11 cm) from Sri Lanka in bronze with traces of gilding is a highlight from **Christophe Hioco**. Dating to the Anuradhapura period, 10th century, it follows the iconography typical of countries in which Theravada Buddhism is practised—seated in *virasana*, the 'noble attitude', with his hands in *dhyana mudra*, the 'gesture of meditation'. The cabochon in the centre of the flame above the figure's head would have held a gemstone. (Arader Galleries, 1016 Madison Avenue)

Michael C. Hughes is exhibiting at a new space close to the Met this year. His show comprises items from China, Korea and India. Korean offerings include a Joseon dynasty brushpot painted with sprays of asters, carnations, orchids and lilies rising from jardinières, while



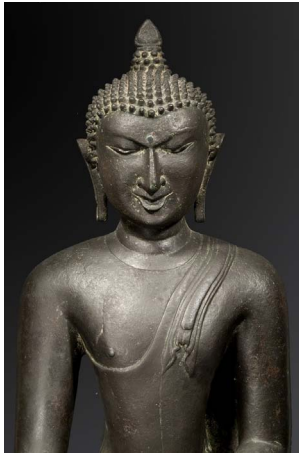
Teabowl
By Tamamizu Ichigen (1662–1722)
Bachmann Eckenstein



Lingakosha
Vietnam, 8th–10th century
Carlo Cristi



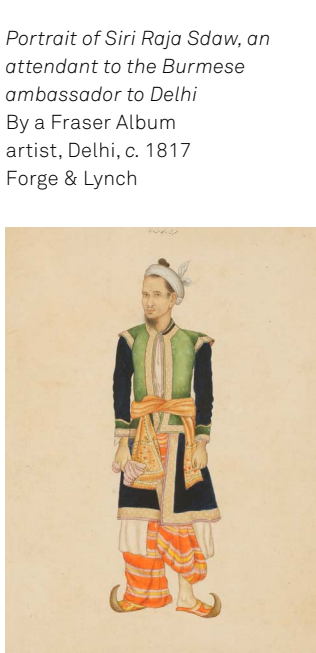
Kneeling figure
Southwest China, Han dynasty, c. 1st century BCE–1st century CE
Gisèle Croës
(Photograph: Studio Roger Asselberghs–Frédéric Dehaen)



Detail of a seated Buddha
Myanmar, Pagan, late 11th/12th century
Dalton Somaré



Kakebotoke
Japan, Muromachi period (1336–1573)
Carole Davenport



Portrait of Siri Raja Sdaw, an attendant to the Burmese ambassador to Delhi
By a Fraser Album artist, Delhi, c. 1817
Forge & Lynch



Two Hindu Brothers Conversing
India, Ahmadnagar, c. 1590–95
Francesca Galloway



Seated Buddha
Sri Lanka, Anuradhapura period, 10th century
Christophe Hioco

India is represented by works such as a Mughal opium cup from the George De Menace Collection, and a lifesize wood peacock from a Boston collection, probably from the mid-19th century. Among the Chinese works are an 8th century, Tang dynasty *sancai*-glazed horse with tasselled caparisons (height 49.5 cm). (Shepherd W & K Galleries, 58 East 79th Street)

Kaikodo will present 'Elegant Solutions', as well as the 31st edition of *Kaikodo Journal*. The works of art represent the creativity arrived at by artists and artisans, and vary from religious icons and funerary sculptures to decorative accoutrements, utilitarian items and paintings. Both Chinese and Japanese works are on display, in exotic woods, cloisonné, bronze, pottery, porcelain and lacquer. A 12th–13th century painted jar from the Cizhou kilns marries perfection of form with the power of the painted image (12.3 x 14 cm). (11 March–30 April; 74 East 79th

Street, Suite 14B)

'Choson and Contemporary Korean Art' at **KooNewYork** showcases classical porcelain, Buddhist sculpture and paintings alongside works by contemporary artists Lee In-chin and Park Jihyun. Lee's wood-fired ceramic vessels, such as a large white faceted globular jar with orange hues, and Park's 'burned' paintings are displayed along with a Buddhist temple ceiling canopy from the 19th–20th century in colours on cloth (135.5 x 137.8 cm) from a Florida collection. (11–21 March; Tambaran Gallery, 5 East 82nd Street, G/F)

The wide range of material in **J. J. Lally's** exhibition 'Chinese Art from the Scholar's Studio' is typical of the furnishings, artworks, antiquities, painting and literary accoutrements that were made for or gathered in a literati studio. Among the objects from the scholar's table is a rhinoceros-form waterdropper (length 13 cm) from the collection of Robert

H. Ellsworth, and a large silver seal with a knop in the form of a seated tiger, cast by the Imperial Ministry of Rites and with a Kangxi inscription dated 1686. (13 March–11 April; Fuller Building, 41 East 57th Street, 14th floor)

The exhibition 'Tsubo: The Vessel: Ancient–Present', organized by **Joan B. Mirviss** in collaboration with modern ceramic dealer Shibuya Kuradatoen, focuses on the classical concept of the *tsubo*, or storage jar, chronicling its history from the Neolithic period to the 20th century. Glazed and unglazed stoneware vessels from ancient kiln sites and porcelain vessels with different glazes reveal insights into the influences of Chinese ceramics on their Japanese counterparts. Highlighted is a light-brown glazed vessel with black bands, titled *Persian Black Vase*, from *circa* 1960, by Ishiguro Munemaro. (13 March–24 April; 39 East 78th Street, 4th floor)

In 'Jewels from the Asian World', **Sue Ollemans** will show some Chinese glass items from the Western and Eastern Zhou periods, as well as works from Thailand, Java, Cyprus and India. Highlights include an 18th century *navaratna* ('nine gems') pendant (diameter 6 cm) from north India, and an emerald and diamond ring that is reputed to have belonged to the Begum of Bhopal, one of India's only female rulers. (Les Enluminures, 23 East 73rd Street)

Carlton Rochell's exhibition of classical Indian painting features 37 examples from albums of Rajasthani and Pahari painting from an American collection. *Rama and Sita Enthroned*, *circa* 1790, from Chamba, India is an example of Punjab Hills painting. Depicted in opaque watercolour and gold on paper is the final scene from the *Ramayana*, in which the jubilant Rama is reunited with his kidnapped bride and crowned king. Smaller images such as this one, portraying only the main

characters from the story, became prevalent as icons for individual worship (image : 23 x 14.5 cm). (121 East 71st Street)

'Latest Acquisitions and a Collection of Scholar's Objects' from **Wei Asian Arts** will focus on scholar's objects, from screens, rocks and *bitong* to trays and boxes in *huanghuali* and *zitan*. A Yuan/Ming dynasty wood Avalokiteshvara from a German collection and a bronze Han dynasty kneeling shaman figure from the Ellsworth collection are highlighted, along with a 17th century Vietnamese incense burner and *tsa tsa* from the André Migot collection. (Tambaran Gallery, 5 East 82nd Street, ground floor)

Hiroshi Yanagi will be showing more than forty Japanese works, including sculpture, ceramics, paintings, screens, baskets and Noh masks. Among the latter is an 18th century example representing the golden serpent demon Deija (height 18 cm). Also

on show is 12th century wood standing image of Amida Nyorai. (Arader Galleries, 1016 Madison Avenue)

Included in **Eric Zetterquist's** show are 25 Song dynasty ceramics, many from American and Japanese collections. A square plate from the Five Dynasties period, *circa* 10th century, and in the Liao dynasty style, is covered in an early Ding ware glaze that pools to a taupe colour (width 10.8 cm). Although in the Liao style, the dish was almost certainly made in the Ding kilns: an identical piece from the Kempe Collection is illustrated in Kodansha's *Oriental Ceramics: World's Greatest Collections*, vol. 8, p. 27. (3 East 66th Street, 1B)



Horse
China, Tang dynasty
(618–907), 9th century
Michael C. Hughes



Jar
China, Jin
dynasty, 12th–
13th century
Kaikodo



Rhinoceros-form waterdropper
China, Song–Ming dynasty,
10th–16th century
J. J. Lally



Temple ceiling canopy
Korea, Joseon dynasty (1392–
1910), 19th–20th century
KooNewYork



Persian Black Vase
By Ishiguro Munemaro
(1893–1968), c. 1960
Joan B. Mirviss

Navaratna pendant
North India, 18th century
Sue Ollemans



Noh mask
Japan, 18th
century
Hiroshi Yanagi

Rama and Sita Enthroned
India, Chamba, c. 1790
Carlton Rochell



Square plate
China, Five Dynasties period,
c. 10th century
Eric Zetterquist