

# Spring Events in New York

**N**ow in its ninth year, **Asia Week New York** (AWNY) 2017 will take place from 9 to 18 March, with a wide range of exhibitions, auctions, talks and more. According to the organizers' website ([www.asiaweekny.com](http://www.asiaweekny.com)), 'The annual event fulfills the broader aim of affirming the importance of Asian art in the citywide—and nationwide—cultural scene,' attracting both participants and visitors from diverse areas of the US and also the rest of the world. A preview day will take place at galleries and auction houses on 9 March, with dealers holding open house during the weekend of 11–12 March and exhibitions remaining open during the week.

Among the participating galleries, **Gisèle Croës** will be showing a selection of bronzes from private collections alongside a 1986 screen by Roy Lichtenstein. Especially worthy of note is a *jue* from the 12th–11th century BCE with a provenance dating back to 1948: T. Y. King, the Argyropoulos Collection and the Eberhardt Collection. She will also present an ensemble of rootwood furniture, including two armchairs and a *guéridon* from the 18th century with extravagant shapes. (13–18 March; Gagosian New York, 980 Madison Avenue)



*Jue*  
China, late Shang dynasty (1600–1050 BCE), middle to late Anyang culture (1300–1050 BCE), 12th–11th century BCE  
Bronze, height 20 cm  
Gisèle Croës  
(Photograph: Studio Roger Asselberghs—Frédéric Dehaen)

On view in **Tenzing Asian Art's** show will be Buddhist bronzes, thangkas, and Himalayan textiles and rugs. Also on offer will be a group of initiation paintings (*tsakali*) of the deities of the Eight Precepts taken by Padmasambhava to Tibet and revealed by the lama Nyang Ral (1124–92). (9–18 March; Arader Galleries, 1016 Madison Avenue)



Initiation painting (*tsakali*)  
Tibet, late 12th–early 13th century  
Pigments on paper, 20.5 x 18 cm  
Tenzing Asian Art

**Kaikodo** will be showing Chinese and Japanese paintings and Chinese works of art in an exhibition titled 'River of Stars'. Ranging from the 13th to the 21st century, the paintings include both a Chinese and a Japanese version of the subject 'Wang Xizhi writing on a fan', the former by the early 16th century



*Wang Xizhi Writing on a Fan*  
By Aoki Shukuya (1737–1807)  
Hanging scroll, ink and colour on silk, 106.5 x 54.7 cm  
Kaikodo

artist Zhang Yuanfeng and the latter by Aoki Shukuya (1737–1807). Also featured will be the monumental work *Silver Pheasants under Spring Blossoms* by the mid-Ming painter Ye Shuangshi. (8 March–28 April; 74 East 79th St, Suite 14B)

**Joan B. Mirviss** will be celebrating their 40th anniversary this March with the exhibition 'Timeless Elegance in Japanese Art: A Celebration of Forty



Vase  
By Okabe Mineo (1919–90), c. 1969  
Glazed stoneware, height 26 cm  
Joan B. Mirviss

Years', to include some forty works specially selected over several years. Twenty of these, by living artists working in clay, were made specifically for the event or chosen by the artists themselves. The other works consist of 18th and 19th century paintings and *ukiyo-e* prints as well as pieces by other 20th century ceramists. (9 March–14 April; 39 East 78th St, Suite 401)

**Alan Kennedy** will be offering a selection of Chinese paintings and textiles, among them a group of Qing dynasty paintings relating to women. These include a depiction of a European lady, some 2 metres high, and a work by one of the Empress Dowager Cixi's painting instructors, Miao Jiahui, who served as one of her 'substitute brushes'. (10–19 March; James Goodman Gallery, 41 East 57th St, 8th Floor)



*Meiren with Fan* (detail)  
China, Qing dynasty  
(1644–1911), 18th century  
Ink, colours and gold  
on paper, 93 x 40 cm  
Alan Kennedy

A collection of Kashmiri-style early illuminated manuscripts from West Tibet will be on view in **Carlo Cristi's** exhibition, which will also include bronzes, thangkhas and ritual objects. Additionally, a very large samite weave textile with a bird in a roundel holding a grape in its beak is of particular interest. (9–16 March; Leslie Feely Fine Art, 33 E 68th St, 5th Floor)



Ratnasambhava  
India, Pala dynasty  
(750–1174), 9th century  
Copper alloy, height 15 cm  
Carlo Cristi



Sculpture  
By Hiroyuki Asano (b. 1963), 2013  
Pink granite, height 130 cm  
Carole Davenport

**Carole Davenport's** exhibition will feature classical Japanese works from the 8th to the 21st century in juxtaposition with a granite sculpture by contemporary artist Hiroyuki Asano (b. 1963). Among the highlights are some 17th century *fusuma* panels and Noh theatre masks. Chinese and Korean works will also be featured. (9–25 March; Tambaran Gallery, 5 East 82nd St, Suite 2)



Amitayus  
China, Tibeto-Chinese  
style, Yuan dynasty  
(1271–1368), 14th century  
Mercury gilt copper alloy,  
height 15.2 cm  
Robert R. Bigler

**Robert R. Bigler** will be showing Buddhist images, ritual objects, sutra covers and textiles from the Dali Kingdom and the Yuan and Ming periods in an exhibition titled 'Dynasties and Identities: Tibeto-Chinese Buddhist Art of the 13th to 15th Centuries'. Many of the works on view illustrate the combining of Himalayan and Chinese idioms that occurred during this era. (10–19 March; Dickinson Roundell Inc., 19 East 66th St)

At **J. J. Lally & Co.** will be a selection of Chinese Buddhist sculpture from the late Northern Wei dynasty to the early Ming, including several stone pieces originating in the well-known early sites of Yungang, Longmen, Tianlongshan and Gongxian but more recently forming part of collections in the West. From Yungang is a painted sandstone head of the layman Vimalakirti, who successfully debated with the bodhisattva Manjushri, proving that householders

Head of Vimalakirti  
From the Yungang caves,  
Shanxi province, China  
Northern Wei dynasty  
(386–534), c. 465–94  
Sandstone, height 35.5 cm  
J. J. Lally & Co.



could also attain realization. (10–31 March; 41 East 57th St, 14th Floor)

Debuting in New York is **Runjeet Singh**, with a selection of arms and armour. Highlights are a 17th–18th century bejewelled 'Khanjar' dagger in nephrite with cabochon rubies and emeralds, a steel blade and a wood scabbard with matching jade mounts; and an 18th–19th century votive trident from Tibet, in steel with applied gold. (9–15 March; Tambaran Gallery, 5 East 82nd St, Lower Level)



Votive trident  
Tibet, 18th–19th century  
Steel with applied  
gold, length 43 cm  
Runjeet Singh

**Hiroshi Yanagi Oriental Art** will be bringing new acquisitions and animal-related art in a show called 'Anthem to Animals'. Especially worthy of note is a sacred deer from the Edo period, a time when the Kasuga cult was gaining new vigour. (9–18 March; Arader Galleries, 1016 Madison Avenue)

Sacred deer  
Japan, Edo period  
(1615–1867)  
Wood, 27.5 x 9 x 49 cm  
Hiroshi Yanagi Oriental Art



The **Japanese Art Dealers Association (JADA)** will once again be holding a 'mini fair' of exhibitions at the Ukrainian Institute, in what will be their ninth collaborative Asia Week event. JADA's core members are **Sebastian Izzard, Leighton R. Longhi, Mika Gallery, Erik Thomsen and Koichi Yanagi**, all based in New York City, and there are several affiliated members from New York and elsewhere. A range of ceramics, paintings, screens, prints, sculptures, lacquers and textiles will be on offer, both at the fair and at members' own galleries. JADA highlights include a fine impression of Hokusai's *The Great Wave* (Sebastian Izzard), a 14th century 'sleeping lamp stand' with a scene of three children at their studies (Mika Gallery) and a full suit of armour designed by Noguchi Zessai (Leighton R. Longhi). In addition to his gallery show and exhibiting with JADA, Erik Thomsen will present a separate show, 'Modern Japanese Painting: Screens and Scrolls from 1910 to 1940', at the Ukrainian Institute, featuring folding screens and hanging scrolls from this era known for its liberalism. (11–13 March; Ukrainian Institute of America, 2 East 79th St; [www.jada-ny.org](http://www.jada-ny.org))

Contemporary Chinese art specialists **M. Sutherland Fine Arts** will be exhibiting works by Yang Mian, Hsia I-fu, Hung Hsien, Hsu Kuohuang and others in their show '*Guo Hua: Defining Contemporary Chinese Painting*'. The exhibition will explore what makes a work an example of *guo hua* (lit., 'national painting')—whether the media, the technique, the location or the artist's ethnicity. (9–18 March; 7 East 74th St, 3rd Floor)



*Waterfalls*  
By Hsia I-fu,  
(c. 1920–2016), 2001  
Ink on *xuan* paper,  
33.5 x 34 cm  
M. Sutherland Fine Arts

**Eric Zetterquist**, who has collected and dealt in Chinese Song dynasty ceramics for 25 years, will be offering a selection in his spring show titled 'Chinese and Vietnamese Ceramics with Highlights



from The Brow Collection'. Embodying, according to Zetterquist, the quality of 'soulfulness', the ceramics of this era were inspired by Chan Buddhist philosophy and inspire a reverence for nature. (10–18 March; 3 East 66th St, #1B)

**Susan Ollemans** will be holding an exhibition titled 'Abstract Design in Ancient Jewels', featuring Asian jewellery from the 5th century BCE to the 19th century CE that illustrates the way in which these ancient ornaments fit seamlessly into the modern world. Resembling double axe-heads and blades of Dong-Son type used in ceremonies and made of bronze, *taka* from Flores in Indonesia were an important heirloom, remaining the property of the ancestors and used occasionally as marriage gifts. (9–18 March; Les Enluminures, 23 East 73rd St, 7th Floor)



Double-axe pendant (*taka*)  
Central Flores, Ngada,  
18th–20th century  
Gold, diameter 7.2 cm,  
weight 34.7 g  
Susan Ollemans

**Oriental Arts Gallery** and **Oriental Treasure Box** will celebrate their sixth collaborative exhibition with an event titled 'Signs of Reign: A Showering of Splendid Japanese Art', featuring objects by recognized artists in the fields of cloisonné, metalwork, ceramics, lacquer, painting, basketry, carving and textiles. Imperial Court Artists and Living National Treasures are included and regal themes such as chrysanthemums, dragons, court dances,

This year's **Asia Art Fair** will be held at the Manhattan Art & Antiques Center, a new venue for the event, commencing with an opening reception on 10 March. The fair has as usual attracted a large number of international dealers, who will be bringing art from the Middle East to the Himalayas, India, China and Japan including paintings, drawings, rugs, textiles, ceramics, sculptures and jewellery. Participants include Flying Cranes Antiques, Jade Dragon, Lotus Asian Art & Antiques, Nicholas Pitcher, Phoenix Asian Art and others. (10–18 March, 10.30 am to 6.00 pm and Sunday, 12.00 pm to 6.00 pm; Manhattan Art & Antiques Center, 1050 2nd Avenue; [www.theasiaartfair.com](http://www.theasiaartfair.com))

phoenix and dragonflies represented. (11–18 March; The Nippon Club, 145 West 57th St, 7th Floor)

As well as participating in the JADA fair, in his gallery **Sebastian Izzard** will be exhibiting *ukiyo-e* paintings and prints by pre-eminent landscape artists of the late Edo period such as Katsushika Hokusai and Utagawa Hiroshige. Among them are an impression of Hokusai's *Red Fuji* from his famous landscape series 'Thirty-six Views of Mount Fuji' and examples from his 'Waterfall' series. (11–17 March; 17 East 76th St, 3rd Floor)



*Amida Waterfall on the Kisokaidō Road*  
By Katsushika Hokusai  
(1760–1849), 1832  
Woodblock print,  
38.7 x 26 cm  
Sebastian Izzard

Other JADA members include **Erik Thomsen**, who will hold an exhibition 'Post-War Japanese Calligraphy' in his gallery (9 March–12 May; 23 E. 67th St, 4th Floor), and **Koichi Yanagi**, who will celebrate the Year of the Rooster at the gallery with a white Kakiemon-style incense burner in the shape of a rooster. Also on view at Yanagi are a set of six large sliding door panels by Soga Shōhaku depicting the Chinese poet Tao Yuanming, which once decorated a wealthy home in Mie prefecture, and a landscape painting by Urakami Gyokudō, who left his position as a samurai to the Ikeda daimyo to sequester himself in the mountains. The bent-over old man in the painting represents the artist. (6–24 March; 17 E. 71st St, 4th Floor)



*Quiet Pleasure in the Mountains*  
By Urakami Gyokudō (1745–1820), 18th–19th century  
Hanging scroll, ink on paper, 117.8 x 52.3 cm  
Koichi Yanagi