

Asia Week New York

The format of Asia Week New York continues to evolve. Thirty-four galleries from the UK, France, Italy and Japan, and the US, five auction houses and several museums and institutions are now grouped under the 'Asia Week' (AWNY) umbrella (18-26 March; asiaweekny.com). All are listed in a printed guide, as well as on a new website. Following a panel discussion and private cocktail reception at Asia Society on 18 March, the various galleries will hold open houses over the weekend.

Asia Society will also be hosting its annual gala benefit reception and dinner on 21 March. Japan Society will host a lecture and private reception on 22 March, previewing a group show by young Japanese artists, titled 'Bye Bye Kitty!!! Between Heaven and Hell in Contemporary Japanese Art' (see Joe Earle, 'Memories, Dreams, Reflections: Bye Bye Kitty!!! at Japan Society, New York', pp. 139-42 in this issue).

The six-strong Japanese Art Dealers' Association (JADA) will stage its third annual joint exhibition 'JADA 2011: An Exhibition by the Japanese Art Dealers Association' at the Ukrainian Institute at 2 East 79th Street (19-23 March), with three JADA members also holding individual gallery shows.

A number of 'independents' will exhibit in the Fuller Building and elsewhere in Manhattan, and the 20th edition of the Caskey-Lees Arts of Pacific Asia show runs from 24 to 27 March, with an opening preview on the 23rd.

In our preview of the week's events, we list the gallery shows by group and geographically, from north to south.

AWNY

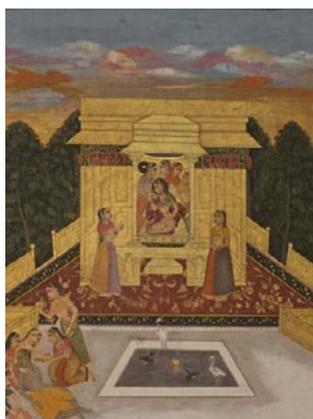
Art of the Past has titled its exhibition 'Saundarya – 35 Years on Madison Avenue'. The South and Southeast Asian paintings, sculptures and decorative works of art are selected for their potential to evoke in the viewer a sense of *saundarya*, an experience or ecstatic state of consciousness realized through the practice or witnessing of art. Paintings include one attributed to Nihal Chand of the Kishangarh court, *circa* 1760, depicting Savant Singh and Bani Thani (36.2 x 26.4 cm). (15 March-2 April; 1242 Madison Avenue)

'Indian Miniature Paintings from the Lloyd Collection' presented by **Oliver Forge & Brendan Lynch** features 25 Mughal, Rajput and Deccani

Madhavanala faints when he sees the beauty of Kamakandala
India, Bikaner, c. 1670
Oliver Forge & Brendan Lynch



Detail of *Savant Singh as Krishna*
Kishangarh, c. 1760,
attr. Nihal Chand
Art of the Past



miniature paintings, acquired mainly in the 1970s and '80s. Several were purchased from Colnaghi in the late 1970s, and others at auction. A Mughal work in opaque watercolour with gold on paper titled *An assembly of royal pigeons round a dovecote* (*circa* 1660) depicts prize pigeons that would have been kept by special trainers for the amusement of the emperor. On the reverse are ten lines of *nastal'iq* calligraphy. From the desert state of Bikaner is a *circa* 1670 illustration of the story, *Madhavanala faints when he sees the beauty of Kamakandala* (26 x 25.5 cm), inscribed 'work of the imperial master', which was formerly in the Paul Walter collection. (18-26 March; 9 East 82nd Street, Suite 1A)



Detail of *Guo Ziyi's Banquet*
Korea, 19th century
Kang Collection

two of Korea's cutting-edge women artists, So-hyun Bae and Sun Kwak, which illustrate how the influence of tradition seeps through the boldness of contemporary art. (19-27 March; 9 East 82nd Street)

The exhibition 'Master Works of Indian & Southeast Asian Art' at **Doris Wiener** includes an early Eastern Indian stele of the Hindu deity Vishnu in grey stone, from Bihar, dating to the 6th/7th century (height 83.8 cm). Other objects on show are a South Indian bronze image of a Jina, Khmer and pre-Khmer sculptures, Himalayan gilt bronzes and *thangkas*, and Indian miniature paintings. (19-26 March; 1001 Fifth Avenue, #3C)

Lotus paintings by Shi Ze will be the focal point of **M. Sutherland Fine Arts'** exhibition of contemporary Chinese art. A practising Buddhist, Shi uses a variety of media, from Chinese ink and colour washes and Western oils to Tibetan *thangka* painting pigments, to depict the lotus, the Buddhist symbol of purity. One of his recent works, in mineral pigments, gold and ink on

Kang Collection will show classical and contemporary Korean art spanning 200 years, particularly ink paintings and screens. The earlier works focus on the art that developed out of the tumultuous period of the late 19th to early 20th century, as seen, for example, in the eight-panel screen *Guo Ziyi's Banquet* by an anonymous 19th century artist (ink and colour on silk; 146.7 x 350.5 cm). The contemporary offerings include paintings by



Vishnu
India, Bihar, 6th/7th century
Doris Wiener



Violet and Gold Lotus
By Shi Ze (b. 1960), 2010
M. Sutherland Fine Arts

paper, is titled *Violet and Gold Lotus* (59.7 x 48.3 cm). (19-26 March; 55 East 80th Street, 2nd floor)

A grey schist figure of a 'thinking bodhisattva' is, says **John Eskenazi**, 'a wonderful example of the creative powers of Gandharan sculptors', and was probably part of a tableau depicting a vision of the Buddhist paradise with an ensemble of acolytes surrounding a central image of the Buddha (height 51 cm). It is one of the highlights of his annual New York show of Indian, Gandharan, Himalayan and Southeast Asian works of art. Also featured will be a terracotta fragment of a temple panel from eastern India, Bihar or Bengal, depicting a dancing Shiva and dated to the 5th/6th century during the Gupta period, the zenith of terracotta art. (16-30 March; Williams, Moretti and Irving Gallery, 24 East 80th Street)



Thinking bodhisattva
Gandhara, 3rd/early 4th century
John Eskenazi



Libation cup
China, Wanli period, 1582
Eskenazi, Ltd

the form of a melon surmounted by a bushy-tailed squirrel holding a bunch of grapes. The work was acquired in Shanghai by collector/dealer Walter Hochstadter in the 1950s. A Ming period rhinoceros horn libation cup, carved in the shape of a hibiscus flower with a dragon clambering up its stem, is inscribed with a date corresponding to 1582 and a poem referring to two of the legendary seven sages of the bamboo grove, Ji and Ruan (11.5 x 19.4 cm). Also in rhinoceros horn is a figural carving of Bodhidharma from the late Ming or early Qing period. (15-26 March; Ukrainian Institute, 2 East 79th Street)



Maebyeong
Korea, Goryeo
period, 12th century
Kaikodo

Kaikodo's 'Asian Journeys' exhibition, accompanied by *Kaikodo Journal XXVII*, takes visitors on a 'grand tour through time, space and psyche', with paintings from China, Korea and Japan, juxtaposed with Chinese, Korean and Vietnamese ceramics. A highlight of the Korean works is a 12th century celadon *maebyeong* that was once in the collection of John R. Menke (height 31 cm). The delicately incised design and subtle grey-green glaze of this vase

provide a striking contrast with the underglaze-blue dragons on a sturdy porcelain jar from some 600 years later. Chinese paintings range in date from the early 13th century to the present day, and include an early 18th century work by Lin Chaokai, a direct pupil of Italian master Lang Shining; Japanese works cover the Edo period to the late 19th century. (18 March-28 April; 74 East 79th Street)

Over ten years in the making, the exhibition 'Birds of Dawn: Pioneers of Japan's Sodeisha Ceramic Movement' at **Joan B. Mirviss's** gallery displays seventy seminal works by Kyoto ceramicists Suzuki Osamu, Yagi Kazuo and Yamada Hikaru. As founders of the movement, which promoted an avant-garde approach favouring non-traditional sculptural works often bearing poetic titles, these artists looked to diverse sources, such as poetry, music, surrealism, cubism and Western literature, as points of departure from the 'warm bed' of traditional ceramics – for example, Suzuki's 1991 work titled *Hanayagu tori (Flamboyant Bird)*, in stoneware with red slip and ash glazes (57.5 x 25.4 x 13.3 cm). A book accompanies the exhibition, with scholarly essays by Glenn Adamson and Rupert Faulkner of the Victoria and Albert Museum, London, and Joe Earle of Japan Society. (16 March-29 April; 39 East 78th Street, 4th floor)



Hanayagu tori
By Suzuki Osamu
(1926-2001), 1991
Joan B. Mirviss



Detail of Avalokiteshvara
India, 11th/12th century
Nancy Wiener

Nancy Wiener's exhibition, 'Indian and Southeast Asian Sculpture, Jewelry, and Works on Paper from 300 BC to the Present' will highlight an 11th/12th century, Pala period Avalokiteshvara in black stone (height 72.4 cm). In the jewellery selection will be a gold Khmer necklace carved in the shape of intertwined jasmine blossoms. Also on view will be a group of Indian miniature paintings. (16-24 March; Trezza Gallery, 39 East 78th Street)

The exhibition 'A Sterling Collection of Indian and Himalayan Art' at **Kapoor Galleries** comprises 29 Indian miniature paintings and 15 sculptural works from India, Nepal and Tibet, assembled over two decades by an American collector. Highlights include two illustrations from the 'Gita-Govinda' series, which are attributed to Guler, of the first generation after Nainsukh, circa 1780 (14.9 x 25.2 cm). Complementing the vivid colours of these painted works are a circa 5th/6th century bronze figure of Padmapani from Afghanistan



Leaf from the 'Gita
Govinda' series
By Guler, c. 1780
Kapoor Galleries



Landscape
By Soga Shohaku
(1730-81),
Hiroshi Yanagi

or Pakistan, and a large, powerful bronze image of Vajradhara by a Nepalese artist, possibly made for the Chinese Yuan court. (19-26 March; 1015 Madison Avenue)

In the exhibition 'Ink, Wood, and Clay: New Selections of Early to Contemporary Japanese Masterworks', **Hiroshi Yanagi** will be showcasing wood sculpture, scroll paintings, Kyoto ceramics and other works. A hanging scroll in ink on paper depicting a simple landscape is by Soga Shohaku, who studied painting with Takada Keiho, and whose work is notable for the spontaneity of the brushstrokes (113 x 52 cm). On 23 March, Yanagi will host an illustrated lecture by John Stevens titled 'Pure Land of Beauty: The Art of Otagaki Rengetsu'. (17-28 March; Arader

Galleries, 1016 Madison Avenue, 2nd floor)

Andrew Kahane's exhibition 'Early Chinese Ceramics – Asian Works of Art' includes objects from Buddhist traditions in both categories. A highlight of the mainly Song period ceramics is a Longquan celadon lotus bowl dated to the Southern Song, which was originally in the Hellner collection and is published in *Oriental Ceramics: The World's Great Collections, Volume 8*. A tiny repoussé gold head of the Tantric Buddhist deity Kala from Eastern Java is one of the more unusual offerings, and dates to the 13th/early 14th century (height 6.5 cm). (19-26 March; 42 East 76th Street)



Head of Kala
Indonesia, Eastern Java,
South Malang, late Singhasari/
early Majapahit period,
13th/early 14th century
Andrew Kahane

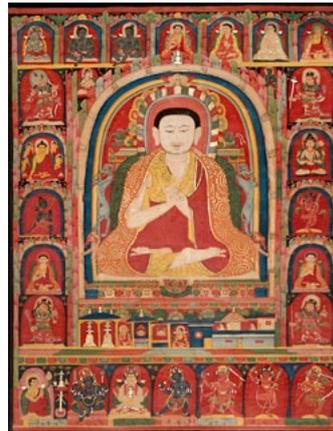
The exhibition 'New Shoots off the Old Trunk: Contemporary Chinese Art with Classical Roots' at **China 2000** explores issues such as the 'Chineseness' of contemporary Chinese art. The works selected reflect, revisit and arise out of the artists' response to their Chinese cultural heritage. Featured artists include Xu Bing, Zeng Xiaojun, K. S. Wang, Wei Jia, Annysa Ng, Mel Chin, Ya Ming, He Saibang and Zhang Lichen. Hong Kong-born Annysa Ng's *Ambiguous Space aka Hua Xuan* is a two-panel work in ink



Detail of *Ambiguous Space aka Hua Xuan*
By Annysa Ng, 2009
China 2000

on silk (each: 76.2 x 101.6 cm). (19-25 March; 434A East 75th Street)

Carlton Rochell will show some twenty examples of 'Indian, Himalayan and Southeast Asian Art', ranging in date from the 2nd to the 18th century. Most of these works, including sculptures and



Portrait of Tashipel
Tibet, c. 13th century
Carlton Rochell

paintings, are from private collections in America and Europe. On view are a 2nd century Indian red sandstone sculpture from a Swiss collection, depicting the lower torso of a *yakshi*, along with a 7th/8th century bronze image of Lakshmi, the goddess of prosperity, and a 4th/5th century terracotta head of a bodhisattva from the Hadda region of Afghanistan. Noteworthy among the paintings is a *circa* 13th century Tibetan *thangka* in distemper on cloth portraying the Buddhist hierarch Taklung Thangpa Chenpo, also known as Tashipel, who founded Taklung monastery in 1180 (37.5 x 29.2 cm). The work illustrates how, in portraits of revered hierarchs, Tibetan artists adapted Indian iconographic conventions for the depiction of Buddhas, bodhisattvas and other deities; Tashipel is shown with his hands in *dharmachakra pravartana mudra*, the gesture of religious instruction. (17-25 March; 44 East 74th Street)

Thirty Indian and Himalayan stone and bronze sculptures and *thangkas* from the collection of historian of Indian art Simon Digby are being exhibited by London-based **John Siudmak**. Eleven sculptures are from Kashmir, the earliest being a 6th century stone lustrated seated Lakshmi, which was exhibited in the 'The Arts of Kashmir' at Asia Society in 2007. Another highlighted image is a seated brass Buddha from Kashmir, dating to the second half of the 7th century (height 23 cm). (19-26 March; C. G. Boerner, 23 East 73rd Street)



Seated Buddha
Kashmir, second half
of the 7th century
John Siudmak

Jiyoung Koo of **KooNewYork** plans to focus on just ten pieces in her '10th Anniversary Exhibition of



Buddhist pantheon
Korea, Joseon period, 18th century
KooNewYork

Korean Art'. One of the highlights is a recently discovered large Buddhist pantheon drawing from the early 18th century, which would originally have served as a master artist's underdrawing for a commissioned devotional painting. There are no known comparable examples in the West (151.1 x 151.1 cm). Alongside the classical works are contemporary ceramics by Lee In-chin and Lee Young-Jae, photography by Bae Bien-U and Chun Seachang, and burned incense drawings by Park Jihyun. (18-26 March; Mark Murray Gallery, 39 East 72nd Street, 5th floor)

Camel
China, Tang period (618-907)
Michael C. Hughes



‘Chinese Sculptures & Works of Art’ from **Michael C. Hughes** include a large glazed striding Bactrian camel (height 73 cm), previously in the collection of Bernice Richard and a colourful glazed earth spirit, one of the earliest recorded, from the Tsui Museum of Art in Hong Kong. Both works date to the Tang period. Metal works include a 17th century gilt-bronze and copper repoussé figure of Lhamo, the Glorious Goddess, from the Pan-Asian Collection assembled by New York financier Christian

Humann in the 1950s to 1970s and sold through Christie’s in the 1980s. (18-26 March; Mark Murray Gallery, 39 East 72nd Street, 5th floor)

Among **Leiko Coyle**’s recent acquisitions of Himalayan works of art are three-dimensional works in wood, stone and bronze from India, Tibet and Nepal. Also on view is an extensive collection of Tibetan *thangkas* dating from the 14th to the 19th century. One such work is a large-scale painting of the Buddha Amitayus in mineral pigments on cotton with silk brocade (161.3 x 92.7 cm). It was commissioned by the Qianlong emperor in 1778 to commemorate



Amitayus
China, Chengdu, Xumifushou temple, 1779-80
Leiko Coyle Asian Art

a visit by the Sixth Panchen Lama. (19-20 March; 21-26 March by appointment; 311 East 72nd Street, Suite 15E)

Arnold Lieberman’s exhibition of ‘Recent Acquisitions’ focuses on South Asia and the Himalayan regions. Highlighted is a Ningxia wool-and-cotton carpet dyed with vegetal colours, such as were made for the Tibetan market during the Ming and Qing periods. Mounted as a wall piece on blue fabric, it features a central skeleton flanked by eight heads, clouds, a lattice design on the bottom and three decorated bull heads, along with an inscription or mantra on top (159 x 60 cm). (19-20 March; 21-26 March by appointment; 311 East 72nd Street, Suite 6F)



Skeleton carpet
China, 1800-99
Arnold Lieberman

Christian Deydier has selected fifteen objects for his exhibition ‘Treasures from Ancient China III’ which he will submit ‘to the connoisseur’s judgment’. They include a large *sancai*-glazed horse from the Tang period, as well as a Shang period bronze *pan*, a type of vessel that was, according to the *Yili* (*The Book of Rites*) used

for washing one’s hands during ceremonies (11 x 33.5 cm). This widely published and exhibited example has been in the Fritz Low-Beer, Frederick M. Mayer, and Alan and Simone Hartman collections, among others. It is decorated on the interior with a coiled snake, while the outside bears a *leiwen* motif. (17-26 March; Galerie Friedman-Vallois, 27 East 67th Street)



Pan
China, Shang period (13th-11th century BCE)
Christian Deydier



Jar with lid
Vietnam, Ly period (1010-1225)
Eric Zetterquist

Eric Zetterquist will present ‘The John Menke Collection of Vietnamese Ceramics’, amassed by the scientist over four decades. The fifty works, many of which have been published, were chosen for their historical importance and aesthetic qualities and offer a glimpse into 1,700 years of the Vietnamese ceramic tradition, from the Dong Son culture of 700-43 BCE to the 17th century. Illustrated is a large Thanh Hoa jar with lid from the Ly period, its lobed body with brown decorative highlights, and standing on a reticulated pedestal

base (height 38 cm). Produced between the 11th to 13th centuries, Thanh Hoa type ceramics used firing and glazing techniques from China, while their forms were often influenced by Indian bronzes. (19-31 March; 3 East 66th Street, #1B)

The exhibition ‘Transition to Empire: Art from the Warring States to Han China’ at Joe-Hynn Yang’s gallery **Courage & Joy** follows on from his inaugural exhibition in 2010 focusing on Chinese material culture of 1,000 years ago. This time, the works of art on show, which go back a further thousand years, reveal how the political and cultural diversity of the Warring States period reaches a unified aesthetic under the imperial Han dynasty. From this later period is a figure of a kneeling female musician in earthenware with low-fired pigments (height 40 cm). Also on view, by appointment only, will be selected acquisitions that complement the recent exhibition ‘The World of Khubilai Khan: Chinese Art in the Yuan Dynasty’ at The Metropolitan Museum of Art. (18-26 March; 3 East 66th Street, #2B)



Detail of female figure
China, Western Han period (206 BCE-8 CE)
Courage & Joy, Inc.

The Chinese Porcelain Company will present ‘Ink Paintings by Liu Dan, Zeng Xiaojun, and introducing Tai Xiangzhou’. It

will be the first time for Tai, who has won numerous awards in China, to be exhibited in the US. A student of Liu Dan's since 2005, he has participated in many group shows in China. Having



Tree Study No. 4
By Zeng Xiaojun (b. 1954), 2009
The Chinese Porcelain Company

spent many years researching Tang, Song, Ming and Qing period paper-making techniques, he uses only Cheng Xin Tang paper, specially made using techniques from the Southern Tang period, for his work, and 18th century ink from the Qianlong period. Liu and Zeng, both well-known among collectors and museums, recently participated in the exhibition 'Fresh Ink: Ten Takes on Chinese Tradition' at the Museum of Fine Arts, Boston. Zeng's *Tree Study No. 4* is an intricate work in ink on paper, depicting the wild and untamed beauty of nature (219.7 x 116.8 cm). (18-26 March; 475 Park Avenue at 58th Street)

Paintings, woodblock prints and netsuke dedicated to the art of storytelling will be on show in 'Monogatari: Tales of Japan' at **Scholten**. These include a hanging scroll in ink and colour on silk (110 x 35 cm). Titled *Raijin (God of Thunder)*, it is by the Meiji period artist Mano Gyotei. (17-26 March; 145 West 58th Street, Suite 6D)



Detail of *Raijin*
By Mano Gyotei (1874-1934)
Scholten Japanese Art

Beatrice Chang of Dai Ichi Arts will hold an exhibition titled 'Delicate and Daring: the Porcelain Art of China and Japan', featuring forty contemporary works of art by Caroline



Kozuchi
By Taro Tabuchi (b. 1977), 2007
Dai Ichi Arts

Yi Cheng, Sueharu Fukami and Takushi Haraguchi, among many others. These works illustrate the variety of craftsmanship applied to the medium, including painting, carving, perforating, enamelling, glazing and gilding. A 2007 work by Taro Tabuchi, titled *Kozuchi*, is in unglazed porcelain, iron and clay (63.5 x 25.4 x 20.3 cm). (16-27 March; 100 Central Park South, 11C)



Taotie mask
China, early Western Zhou period, 10th/9th century BCE
J. J. Lally

The Fuller Building is still an important hub for local and international dealers, with **J. J. Lally's** gallery being an important crowd puller. His opening parties are always mobbed and

traditionally most of the pieces on view are sold with the release of his catalogues. His exhibition this year, 'Ancient Chinese Bronzes', comprises vessels, figures, animals and other works of art made for ritual use or as symbols of power and status. Among them is an archaic early Western Zhou bronze *taotie* mask (width 22.9 cm). It was made as a chanfron or decorative frontlet, to be mounted on a horse's forehead. Similar objects have been excavated at Western Zhou burial sites discovered at Zhuyangou, Baoji, Shaanxi province, in 1976. Formerly in the collection of Rolf Cunliffe, who acquired it from London's Bluett & Sons in 1946, another highlight is a Han period lamp in the form of a ram, with similarly incised surface decoration. (19 March-9 April; Fuller Building, 41 East 57th Street, 14th floor)

Carlo Cristi will be exhibiting Himalayan *thangkas* and bronzes. Notable works include an 11th century gilt-bronze image of the bodhisattva Manjushri and a 14th century *thangka* portraying Mahakala in the aspect of Yeshe Gonpo, seated in the posture of relaxation. There is also a 9th/10th century Nepalese image of Vajrabodhisattva in copper and cold gold, just 12 centimetres tall. (18-27 March; AFP Galleries, Fuller Building, 41 East 57th Street, Suite 702)



Vajrabodhisattva
Nepal, 9th/10th century
Carlo Cristi



Benkei
By Ogawa Haritsu (Ritsuo; 1663-1747)
Sydney L. Moss

including a lacquered and inlaid wood sculpture of a shaven-headed *yamabushi*, or mountain hermit, intended to represent the legendary warrior-monk Benkei (30 x 27 x 30.2 cm). Once owned by New York collector Irving Gould, it was purchased by Paul Moss 25 years ago. (16-28 March; Alexandre Gallery, 13th floor, Fuller Building, 41 East 57th Street)

This year, **Sue Ollemans** will be at a new venue with



Hasli
India, Bikaner, 18th century
Sue Ollemans

her 'Exhibition of Jewels from Mughal India and Southeast Asia', which includes finely enamelled jewels set in the *kundan* style, from Jaipur and Bikaner. One highlight is a *hasli* inset with white sapphires and decorated in blue-and-white enamels on the reverse (diameter 18.5 cm). She will also have children's jewelled *kada* and examples of Mughal jades. (19-27 March; Valentina Gallery, 960 Madison Avenue, 2nd floor)

Dalton Somaré's exhibition 'Early Indo-Buddhist Art' will present art from the Indian subcontinent in the three rooms of The Pace Gallery. The earliest works include a copper anthropomorphic figure from the Gangetic Plains dating to the 2nd millennium BCE, while the period from the 6th to the 11th century is represented by Indian and Nepalese stone images



Shiva
India, Uttar Pradesh,
Gupta period, 5th century
Dalton Somaré

of the Hindu deities Vishnu and Shiva. One image of Shiva, in pink sandstone, is from the Gupta period Mathura School of Uttar Pradesh (height 29 cm). Himalayan and Indian Buddhist bronzes include an 11th century, Pala period figure of the bodhisattva Padmapani from northern India, in brass, silver and copper. (18-26 March; The Pace Gallery, 32 East 57th Street)

MD Flacks continues its series focusing on 'small treasures' and scholar's objects this spring with their show titled 'Scholar's Trays'. Trays were seen as an essential part of the scholarly ideal so venerated in China, and were used in the scholar's studio as part



Tray
China, 18th century
MD Flacks

of the rituals involving burning incense, drinking tea, calligraphy and painting. Seventeen examples from the 17th to the 19th century will be presented, in materials such as *zitan*, *huanghuali*, *hongmu*, *longyan*, brass, marble and burr, and in a variety of styles and shapes. Highlights include a 17th century foliate tray in *huanghuali*, and an 18th century rectangular marble tray (30 x 20.5 x 2.5 cm). (19-25 March; 32 East 57th Street, 20th floor)



Bowl
China, Northern Song period (960-1127)
Cynthia Volk

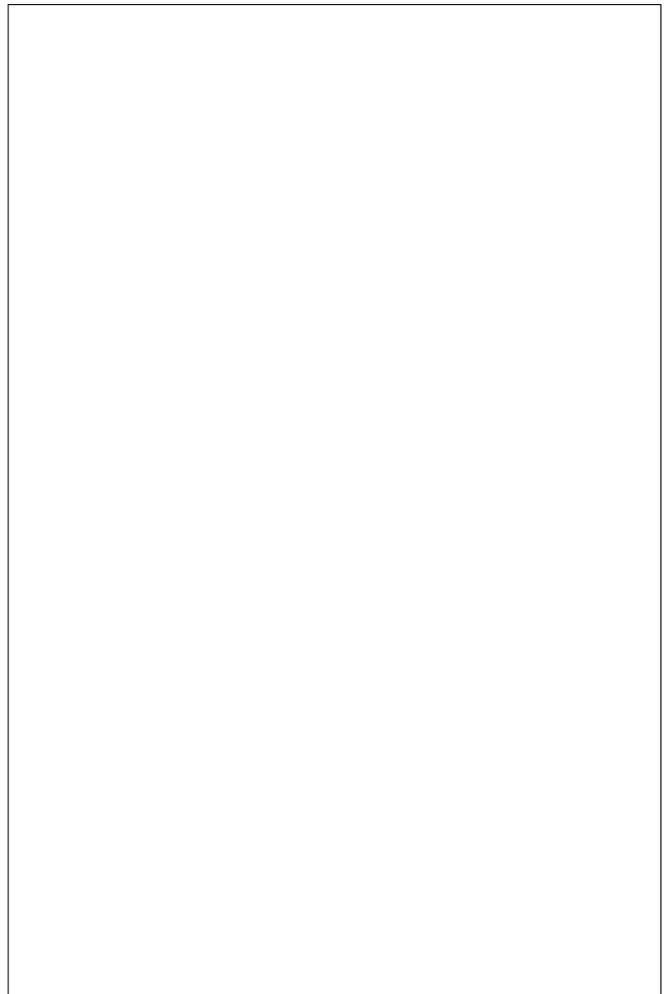
White glazed ceramics produced at various kilns during the Tang to the Qing period will be on view at **Cynthia Volk Asian Art** in an exhibition aptly named 'White on White: a selection of white

wares from the Tang through Qing dynasties'. White glazed wares have been made in northern China since the end of the Tang period. Their very nature does not allow for flaws, so they must be formed, glazed and fired with extraordinary care, as exemplified by a white glazed Ding ware conical bowl (5.1 x 16.5 cm). It was found in Quyang county, Hebei province, and dates to the Northern Song period. Other highlights include a pair of *circa* 18th century *blanc de chine* Buddhist lions. (19 March-2 April; Iliad Gallery, 212 East 57th Street)

The '**Ralph M. Chait Galleries** Spring Exhibition' will include various objects from private collections, including porcelain, hardstones and works of art. One such object, from an American collection, is a Chinese blue-and-white porcelain charger from the Shunzhi/early Kangxi period painted with five Buddhist lions on the interior (diameter 51.5 cm). (19-26 March; 724 Fifth Avenue, 10th floor)



Charger
China, Shunzhi/early Kangxi
period, c. mid-17th century
Ralph M. Chait Galleries



JADA

Following the success of the previous two group exhibitions, the six member galleries of JADA join forces to present Japanese masterpieces in a cohesive gallery show at the Ukrainian Institute (19-23 March). JADA president **Leighton Longhi** will present a pair of large screens attributed to Hasegawa Togaku, dating from the first half of the 17th century and measuring more than 7 metres in total. Typical of the grand Momoyama style created for ruling



Detail of *Waves and Rocks*
Attr. Hasegawa Togaku (1539-1610)
Leighton Longhi

warlords, the screens combine ink and colour on gold leaf in a panoramic seascape. Another highlight, *Dragons in Clouds* (c. 1830) is one of two recently discovered paintings by Katsushika Hokusai on view in this exhibition, and dates from his mature period – part of a series of dragon-and-cloud images the artist seems to have executed annually as part of a religious exercise during the Tempo era.

In bold contrast to *Dragons in Clouds* is Hokusai's *ukiyo-e* style *Young Beauty Holding her Kitten*, also newly discovered.



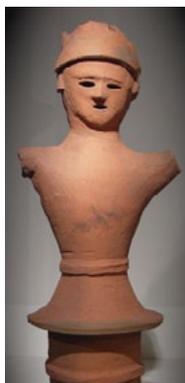
Seated beauty
Japan, Edo period,
late 17th century
Sebastian Izzard

Presented by **Sebastian Izzard**, the *circa* 1805 portrait in ink and colour on silk is signed *Gakyo rojin Hokusai ga*, or 'painted by Hokusai, the old man mad about painting'. The work is comparable in style to *Woman Looking at Herself in a Mirror*, a painting of the same date in the Bigelow Collection at the Museum of Fine Arts, Boston. Izzard will also be showing an Arita ware Kakiemon-type porcelain figure of a seated beauty (height 28 cm).

These figures, rendered in a style that mimics Kambun era paintings and book illustrations, are thought to date from the 1670s and '80s.

Among the oldest objects on view in the JADA show is **Judith Dowling's** *haniwa* figure of a warrior (height 73.5 cm). This earthenware funerary ritual object is highly simplified in form, the torso in a pronounced V shape, suggesting a man of great strength, possibly a military ruler.

A pair of Buddhist images in Japanese cypress will be presented by **Koichi Yanagi**. Dating from the 13th century, they depict Kannon Bosatsu (Mahasthamaprabha) and Seisho Bosatsu (Avalokiteshvara); the facial



Haniwa warrior
Japan, Kofun period,
6th century
Judith Dowling

features are stylistically related to the work of the Kei School sculptor Unkei. The emphasis of Yanagi's gallery show 'Kokon Biannual: Spring 2011' is on painting. A fragment of a Kamakura period handscroll from a collection in Japan, mounted as a hanging scroll, appears to be a self-portrait of the priest Myoe Koben, accompanied by calligraphy. Another hanging scroll, in ink and colour on silk, by Suzuki Kiitsu, depicts a rooster, hen and chrysanthemums (128 x 104.5 cm). One of the artist's largest works, it may have been a *tsuitate*, a type of free-standing double-sided screen used as a room divider. (16 March-14 April; 17 East 71st Street, 4th floor)



Rooster, Hen and Chrysanthemums
By Suzuki Kiitsu
(1796-1858), 19th century
Koichi Yanagi

In the JADA show, **Erik Thomsen** will focus on early Japanese folding screens and *maki-e* gold lacquer *suzuribako* writing boxes. An example of the former is a six-panel folding screen titled *Madake Bamboo by Bamboo Fence*, from the Edo period (18th century), in ink, mineral colours, *gofun* and gold wash on paper



Natsume tea caddy
Japan, Meiji period, c. 1900
Erik Thomsen

with gold leaf. His gallery exhibition 'Golden Treasures: Japanese Gold Lacquer Boxes' covers *maki-e* boxes from the Edo period up to the present day. Represented are *natsume* tea caddies, *kogo* incense boxes, *tebako* accessory boxes and *ryoshibako* paper boxes. *Autumn Flowers by Bamboo Fence* is a *natsume* in *maki-e* sprinkled gold and gold foil on a black lacquer ground (6.8 x 6.8 cm). (16 March-28 May; 23 East 67th Street)

For the group exhibition, **Mika Gallery** will show Shinto and Buddhist art, including a pair of 13th/14th century wood images of the guardians Komainu and Shishi (each: height 67 cm). Such images traditionally graced the entrance of Shinto shrines. Highlights of Mika's gallery exhibition 'Japanese Religious Art' include a piece of *kaen* flame-style pottery from the Jomon period, an 11th century *shinzo*, or Shinto deity, and a 13th/14th century gold icon of the Buddha Amida, along with other, pre-14th century Buddhist works. Also highlighted is a 14th century Negoro lacquer stem table passed down through the Kinpusen-ji Zaodo in Yoshino, Nara (30.6 x 32.7 x 32.7 cm). (15-23 March; 595 Madison Avenue, Fuller Building, 8th floor)



Stem table
Japan, Northern and Southern
Courts period, 14th century
Mika Gallery

Independents

Peter Rosenberg of **Vallin Galleries** has decided to exhibit at a private gallery, rather than at the APA, to maximize his opportunities to meet out-of-town curators and collectors from the US and Europe who, he notes, have usually left town by the time the fair opens. In his exhibition 'Asian Perspectives: Chinese Art and Antiques', he will present ceramics and works of art and a selection of both gilt- and unglit-bronze Buddhist sculpture. Of note is a large Ming period stoneware figure of a seated Guandi with an expressive face, decorated in *sancai* (height 68 cm). (19-28 March; 5 East 82nd Street)



Guandi
China, Ming period
(1368-1644)
Vallin Galleries



Mizusashi
Japan, Edo period,
17th/18th century
Carole Davenport

Exhibiting at the same venue is **Carole Davenport**. Juxtaposed with Rosenberg's Chinese works of art, her show 'Asian Perspectives: Art of Japan' will include a selection of her signature No masks, dating to the 16th and the 17th century. She will also be offering ink paintings by Kano Sanraku and Hanabuso Itcho, porcelain and pottery, wood sculpture and 19th and 20th century calligraphy by Nakahara Nantembo and Morita Shiryu. Highlighted is an Edo period cloisonné *mizusashi* used in the tea ceremony (height 19.1 cm). (19-28 March; 5 East 82nd Street, ground floor)

Tokyo's **London Gallery** will mount an exhibition of Japanese ceramics at Sebastian Izzard's gallery, featuring works that span well over 1,000 years of history. 'Forms Unbound' welcomes viewers to explore a variety of ceramic types that, while representative of the periods they were created in, continue to resonate with and speak to contemporary audiences. Pottery and *dogu* heads of the Jomon period, Heian and Kamakura period vessels shaped by elemental forces in the kiln, and consciously crafted designs of the Momoyama comprise the show. The selection of works, including an earthenware deep jar (44.8 x 45 cm), invites reflection on the unlimited potential of ceramic art, and showcases the innovation of Japanese artisans and their adaptation of traditions from the continent



Kamegaoka-type deep jar
Japan, Final Jomon period
(1000-300 BCE)
London Gallery, Ltd (Tokyo)

to create their own unique forms of expression. (19-26 March; Sebastian Izzard LLC, 17 East 76th Street, 3rd floor)

Orientations Gallery and **Robyn Turner** continue their tradition of exhibiting together. Orientations Gallery will feature Japanese tea and sake accoutrements in cloisonné enamel, silver, inlaid bronze and lacquer. A highlight among the inlaid vessels is an early 20th century pair of silver vases by Koshu for the Miyamoto studio with a gold engraved sacred phoenix design (height 29 cm). Collectors of jade will not be disappointed this year with Turner's selection of Ming and Qing carvings, but she will also show Chinese silver items, such as a silver chalice and mug both bearing the maker's signature 'Kwong Yuen' (mug: height 15.9 cm). The pieces reflect her long-term interest in Chinese silver. (19-28 March; The Carlyle Hotel, 35 East 76th Street)



One of a pair of vases
By Koshu, Taisho
period, c. 1915
Orientations Gallery

In their second joint exhibition of Chinese works of art from the Qing period, **Connie Tsang** and **Mark Powley** will offer recent finds. Tsang's offerings include an 18th century *huanghuali* carved brushpot from a private collection, of six-lobed cylindrical form in



Mug
China, mid-19th century
Robyn Turner



Brushpot
China, 18th century
Connie Tsang



Shouxing
China, 19th century
Mark Powley

the shape of a magnolia flower (height 12 cm). A highlight of Powley's is a figure of Shouxing, the Chinese god of longevity, in gold appliqué, from the 19th century (height 14 cm), which was published in Spink & Son Ltd's catalogue *Chinese Jewellery and Glass* (1989, no. 66, p. 36). (19-26 March; The Carlyle Hotel, 35 East 76th Street)

Danon's exhibition of nine Qing period imperial carpets, woven in silk with copper and gold threads is titled 'The Secret of the Golden Flower' in reference to the floral imagery on the carpets inspired by the eponymous Daoist classic guide to meditation techniques. The 'golden flower' refers to a bright image or mandala that the practitioner will see

The Golden Lotus
China, Qianlong period (1736-95)
Danon Gallery



at a certain point during meditation, and the carpet bearing the motif becomes a symbolic transcendent vehicle between earth and heaven. Illustrated is a piece from the imperial workshops of Xinjiang made during the Qianlong period and titled *The Golden Lotus* (243 x 152 cm). (17-31 March; 24 East 64th Street)

Alan Kennedy returns to the Fuller Building for Asia Week. A highlight among Kennedy's Japanese costumes is a *kosode* (predecessor of the kimono) dating to the 1660s and featuring a pattern published in a woodblock-printed book of the same period. Another, 19th century *furisode*-style, *kosode* (height 165 cm) was collected by a Swiss doctor who travelled to Japan in 1913, and came from a Japanese private collection. Also on view is a tea ceremony master's robe made from paper and imported Chinese silk. (19-27 March; James Goodman Gallery, Fuller Building 41 East 57th Street, #802, 8th floor)



Kosode
Japan, 19th century
Alan Kennedy

In 'Faces of the Samurai', Barry Ellsworth and **Shakudo Fine Arts** will exhibit masks, armour and helmets that defined Japan's warrior culture from the 15th to the 19th century. One featured object is a mid-Edo period *okina somen*, in iron, lacquer, yak hair, silk and silver (22 x 35 cm), which was featured in Kazuo Iida's *Katchu-men* (Japan, 1991, p. 161). (19-27 March; James Goodman Gallery, Fuller Building, 41 East 57th Street, #802, 8th floor)



Detail of *Okina somen*
Japan, mid-Edo period
Shakudo Fine Arts

TK Asian Antiquities will present 'The Divine Dali Dreamstone Collection', an exhibition of contemporary marble pieces by leading 'master selectors'/artists, such as the 'Running



'Running Deer Marble'
China, Dali
TK Asian Antiquities

Deer Marble' (53.3 x 20.3 cm). There will also be an unveiling of the first text in English to encompass the entire genre. Accompanying this exhibit is a display of recently acquired early Eurasian gold and Chinese works of art. (19-31 March; Fuller Building, 41 East 57th Street, Suite 1125)

BachmannEckenstein's exhibition 'Japanese Ceramics & Works on Paper' features tea bowls and incense containers by five

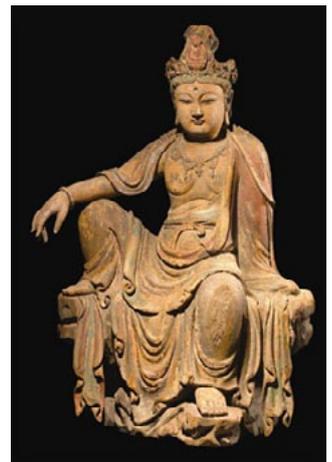


Tea bowl
By Ryonyu (1756-1834),
Edo period (1770-1811)
BachmannEckenstein

Suzuki Shonen. (19-27 March; Nailya Alexander Gallery, Fuller Building, 41 East 57th Street, 7th floor)

The exhibition 'Guanyin: The Art of Compassion' at **Throckmorton** presents twenty wood images of the bodhisattva. Collected over the past decade in Europe, the US and Hong Kong, the images range in date from the Song to the Ming period, such as a seated polychrome example (height 116.8 cm). (10 March-16 April; 145 East 57th Street, 3rd floor)

Lea Sneider will be showing Korean and Japanese art, with a focus on 20th century and contemporary ceramics and textiles. The gallery's featured Japanese artists include Shigeo Kubota, who works in hand-spun sisal, and Tetsuo Kusama, who works mainly in felt, as can be seen in a colourful wall hanging. (1-31 March; open house by appointment; 211 Central Park West)



Seated Guanyin
China, Ming period (1368-1644)
Throckmorton



Wall hanging
By Tetsuo Kusama (b. 1947), 2010
Lea Sneider

Sundaram Tagore Gallery will present a group exhibition, 'Facing East', of works that transcend cultural boundaries while reflecting Eastern elements. The show represents artists of Korean, Indian, Japanese, Vietnamese, and Uzbeki-Israeli origins. These works define an aesthetic language of East-West dialogue, featuring artists Anil Revri, Kim Joon, Nathan Slate Joseph, Sohan Qadri, Hiroshi Senju, Robert Yasuda, Nhat Tran, Amina Ahmed, and Taylor Kuffner. Through their works, these artists struggle to create a sense of beauty that is universal through a wide range of mediums. With the exception of Taylor Kuffner, all of these artists have Asian roots, yet are diasporic in nature. This duality between East and West attests to our globalized era and the nature of cross-cultural dialogue. (4 March-2 April; 547 West 27th Street)