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The Largest Asia Week New York Ever Organized Entices With A Diversity of Rare Treasures Spanning Far Eastern Countries and Centuries

NEW YORK, New York - [Edited by Art Fix]
Tuesday, March 5, 2019 - Asian Art, Auctions, Exhibitions, Galleries

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ARTFIXDaily.com**On March 9th, Asia Week New York throws open the doors to the largest number of simultaneously curated exhibitions in the extraordinary event's history: a total of 60! Asia Week New York is the annual 10-day celebration of exhibitions, auctions, and events that brings collectors, museum curators, designers and scholars from to venues in and...

Lotus Scroll, Ma Yuan (Chinese, active circa 1190-1225), Ink and color on silk, 10 1/4 x 20 1/2 in. (26 x 52 cm.), Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

Vase with Lotus Scroll, 1736-1795, Porcelain with underglaze blue decoration, 14 1/2 x 7 1/2 in. (36.8 x 19.1 cm.), Freer Gallery of Art, Smithsonian Institution, Washington, D.C.

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From every corner of the continent of Asia comes an exquisite array of beautiful things to be seen and savored at galleries scrambled around Manhattan beginning March 9 through March 19. In these museum-quality displays by some of the world's most prestigious dealers, visitors can experience a dazzling variety of the finest and rarest examples of painting, sculpture, bronzes, ceramics, jewelry, jade, textiles, prints and photographs gathered from all over Asia.

"In my years as Chairman of Asia Week New York never I have been shoulder of this event," says Leah Mason. "Our members are coming out of the shops to present the finest, rarest, and most beautiful objects they have ever offered. Asia Week New York offered such a large adventure to seekers of Far Eastern treasures - all on view for the first time," Adds Mason. "Connoisseurs of Asian beauty will feel as though they have been invited to a party and experienced the best it has to offer without ever leaving the island of Manhattan."

Organized by category and region, here is a rundown of the exhibitions by the participating galleries:

ANCIENT AND/OR CONTEMPORARY CHINESE ART

Weber Arader Himalayan Art (New York):

Claiming a special place in Recent Acquisitions at 1016 Madison Avenue is an extraordinary pair of Tang Dynasty (618-907) Sancai-glazed pottery figures of the Reign of Kangxi (1661-1722). The work once belonged to a set of 12 mithra figures that accompanied a larger sculpture of Shi Cen Weguan Buddha. Four examples from the set were sold at Christie's in 1987 and 1988, and another pair of figures was offered for sale at a European auction in 2015. The imperial set would have been very impressive in its entirety and was probably displayed at large state rituals for protection.

Ralph M. Chait Galleries (New York):

A key element in Spring Collection of Chinese Art, and standing 17 inches is a superb Buddhist sculpture of Maitreya, the Buddha of the future, from the Wei Dynasty, the classic Romance of the Three Kingdoms, an epic with themes of reverence for the past and loyalty to the ruler. Dating from the Kangxi period (1662-1722), this painting is a fine example of the Chinese decorative arts, which reached its zenith of mastery in elaboration and form — on view at 19 East 82nd Street, 10th Floor.

China 1980 Fine Art (New York):

Stronger Together: Two Western Artists Who Embraced the Chinese Idiom, 1958 Third Generation, Ink and color on paper, 68 x 68 inches, by Rauschenberg and Lucas Rauschenberg, both of which created that projects that re-examined their attraction to Chinese artistic expression and translated this affinity into their own unique idioms. For Rauschenberg's Lotus I (The Lotus Series) of 2006, the last of his Chinese-themed projects, he returned to the Chinese idiom that he had explored during his travels in China between 1982 and 1986. In these works, Rauschenberg blends the traditional with the innovative, prompting the viewer to contrast a revealing past with the hyper-clarity that today's technology has made possible.

Carole Davenport (New York):

Secured in a private collection since World War II, this four-tall (six-brakke, made from aromatic wood) both traces of Buddhist Art in China and the Tang Dynasty (618-907) in particular. Buddhism was the first major religion originated in the 5th or 10th century. It is a beautiful and severe sculpture, a protective figure to both travelers and mothers-to-be. Because Japanese works from this time are rare, to say the least, seeing one is an uncommon experience. Carole Davenport, Inc. at the Pierre Hayes Asana # the Sculpture in a Milieu of Classic Art, 5 East 82nd Street, Suite 2

Thirteenth Five Arts (New York):

In their exhibition featuring the work of artist Bati Liu, a work of blown sumi ink on canvas is noteworthy. Titled Rain & Fall Series, Wind Chanting (Panel 1), on view at 45 Mercer Street, this large-scale triptych invokes the movement and lack of wind, conjuring far-flung-pining energy known as prime. It is typical of the works that Liu is known for, which are often inspired by the passage of time.

Nicholas Grindley (Brooklyn):

From the early Tang period (7th century) bavoda a playful shaggy-haired lion dog, his hind quarters entering straight up in the air, his heavy-classed front paws locked up beneath him. This enchanting creature, which can be seen at Hazlitt, 17 East 79th Street, has a long coat that covers the whole of the body – the thick fur depicted by deep incised parallel lines. The animal has a broad mouth with flared nostrils and large eyes surrounded by hairy eyebrows. White clay covers most of the body.

Robert Hall Asian Art Ltd. (London):

Liu Shoukun (1919-74), one of the most influential Hong Kong Chinese artists, founded the new ink movement and was the prime driving force in the development of modern art there in the 1960s and 70s. His work Zen Lotus, in ink on paper, is on view at the Robert Hall Asian Art Ltd. gallery at 11 Cork Street. Liu's work combines traditional Chinese and modern Western elements. On view in Chinese Paintings, Works of Art and Snuff Bottles, Gallery Valicia Ameena, 21 East 67th Street, 2nd Floor, the painting embodies calligraphic and Abstract Expressionist features and represents an important moment in the history of Chinese art.

Michael C. Hughes Ltd. (New York):

What makes this large bottle vase/wine vase particularly significant is the extraordinarily dense depiction of the flora. The painter's combination of plants, bamboo, pine, grasses and rockwork combine and mingle in a lush-Kouse design around this elegant vessel. It stands 17 inches and has handles that convey a fine naturalism, which beautifully complements the floral motifs. The piece is one of many beautiful objects on view Chinese Ceramics and Works of Art, Gallery Valicia America, 21 East 67th Street, 2nd Floor.

Andrew Ketcham, Ltd. (New York):

Although black-glazed vases with vessel decoration of birds or flowers of this form and from this period are well represented in public and private collections, examples with iron-oxide "partridge feather" splashes are quite rare. The present vase is unusual in that it has both splashes and birds. Another vase of this form, with a different bird motif, is an example of similar style in the collection of the Minneapolis Institute of Arts, one in the Nakatsuru Art Museum, Kobe and another of later date in the Tokyo National Museum. The vase is featured at Chinese Ceramics and Works of Art, The Mark Hotel, Madison Avenue and 77th Street, Suite 7207.

Kelkoshi LLC (New York):

A Tang Dynasty (618-907) pottery, Rise of Silene, a poetic term in Chinese for the Milky Way, is a 15th -16th century masterwork—a bold and flower painting. The 5-by-10-foot hanging scroll, intended for display in a grand hall, was designed for maximum visual impact and can be seen in all its glory at 74 East 79th Street, Suite 14B.

Alan Kennedy (Santa Monica):

Paintings of beautiful women (mairen) are a type of genre painting that was much appreciated during the Qing Dynasty (1644-1911) and Republic (1912-49). Many examples are known from the 18th and 19th centuries. The artist of this work in the painting represents the Chinese perception of a European lady in her native dress. The artist is unlikely to have had direct contact with a European woman and therefore probably employed a European print as the source image for the lady. The work is on view at an among Chinese and Japanese Paintings and Textiles, James Goodman Gallery, 41 East 57th Street, 6th Floor.

A.A. Lilly & Co. (New York):

This rare around Chinese Khotanese stele shows the meeting of two benevolent Buddhist deities. Manshu, mounted on a lion and Puxian mounted on an elephant, with the Seven Buddhas of the Past bearing witness. A dedication inscription on the reverse dates the stele to 1134, corresponding to the Ji. The Metropolitan Museum of Art, in the Avery Brundage Collection, brought to America in the 1950's, is one of 23 works included in the exhibition of Buddhist Sculpture from Ancient China, 41 East 57th Street, 14th Floor.

Littleton & Hennessey (London):

Littleton & Hennessy—27. Nalo is the leading green to the retrospective at Daniel Crouch Rare Books, 23 East 49th Street, 3rd Floor. Nalo is the leading green to the retrospective at Daniel Crouch Rare Books, 23 East 49th Street, 3rd Floor. of its size, the quality of the bronze and the expertise of the carving. Two colored tourmalines of such vibrancy and clarity are incredibly hard to find, and the craftsman who fashioned this five-inch piece almost certainly worked for the Imperial court. Jade was the most highly prized material in China. These and other photographs are part of Tibetic Shibata: Recent Work, 20 West 57th Street, 3rd Floor.

Joan B. Mirviss Ltd. (New York):

Eight Views of the Perfect, circa 1795, is a superb mid-size woodblock print with exceptional color, and it is of little surprise that it is by the hand of the woodblock print master of that era, Suzuki Harunobu (1725-1770). The work is on view at Japanese Art—Pre-Modern and Beyond at Gallery Schlesinger, 24 East 73rd Street, 2nd Floor, don't overlook a woodblock print of a tunk scene by Ito Sa-Gorin 1806) whose over-sized hanging scrolls will be on view. No-one does onto the shamanness of everyday life, the auto Hashinaka (nature) and the emotional strengths of tradition quite as well as this work measures almost 6 feet by 4 feet with other hanging scrolls as large as 5 1/2 x 3 ½ feet and 5 ½ by 3 ½ feet.

Dai-Ichi Arts Ltd. (New York):

At The Meet in the East, 18 East 64th Street, Suite 1F, a work by Wwa Ryuseku (born 1948) is singled out for special appreciation. Titled Love, this stoneware sculpture stands almost 14 inches tall. It comes in a wooden box, signed on the inside lid by the artist.

Hanmi Gallery (Japanese Prints (Ukiyo-e), Contemporary Korean Art (Korea):

A visit to Masters of the Genre: Five 19th-20th Century Japanese Prints, Highlighting Early 20th Century Landscapes, Suite 1606 of the Carlyle Hotel, 35 East 76th Street, will reveal Kobayashi Kiyoaki and Jichiki Isuko, in which a powerful eagle soars over the wintry snow-scape of Oze Sky. This print is considered one of the three best designs Fort Utagawa Hiroshige's world renowned series One Hundred Famous Views of Edo. The viewer can easily see why Hiroshige was so influential to the Impressionists, and why his work—including bird's-eye-view angles of vision—influenced major Western artists like Van Gogh, Manet, Monet and Whistler.

Laurence Miller Gallery (New York):

Todoo Shibata's signature focus as a photographer has always been on the manner by which contemporary municipal infrastructure weaves itself into the traditional Japanese landscape. In his picture Motion City, Bunkio Prefecture of Kyushu, Shibata has framed the city's Yabakei Dam in the foreground, with the Yabakei Gorge, a famous destination of cherry blossoms, long venerated by the Japanese as a symbol of the evanescence of life. Shibata frames the picture in a way that emphasizes that this scene, for all its beauty, is also a quintilian roadside moment, embodying its transience. Shibata's work is on view at Gallery Row. These and other photographs are part of Tomio Shibata: Recent Work, 20 West 57th Street, 3rd Floor.

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