

ASIA WEEK NEW YORK

This year Asia Week, once more, is a hybrid event with in-gallery shows and galleries by appointment only running alongside online exhibitions from 16 to 25 March. As usual, the occasion coincides with the Spring sales at the auction houses, which are also hosting both physical and online sales. For ease, we are listing the in-gallery shows first followed by a round-up of the online activities.



Chinese ceramics from the Tang to Yuan dynasties, Zetterquist Galleries

Chinese Art

SPRING EXHIBITION

Chinese Porcelain and Works of Art

Ralph M Chait, 16 to 22 March

A highlight of this year's gallery show is a set of three Qingbai glazed, string-design ewers, dating to the Northern Song period, 10th century. This form, with its distinctive string design is a variation on a classic form and is considered a rarity.

● 16 East 52nd Street, 10/F, NY 10022; for gallery hours, tel 212 397 2818, rmchait.com

INK AFFINITIES

The Collaborative Works of Arnold Chang and Michael Cherney

Fu Qiumeng Fine Art, 16 to 25 March

New to AWNY, Fu Qiumeng Fine Art presents works by Arnold Chang and Michael Cherney. One of the most innovative on show is *Saltscape Lattice*. The 'salt print' was one of the earliest processes for producing positive photographic images on a sheet of standard drawing paper; wetting a paper sheet with a salt solution was the first step in making it sensitive to light. Cherney photographed salt crystals dissolving under a microscope and, when printed, the fractal qualities of the images are enhanced and take on the appearance of rocks, flowers, or other natural forms. By arranging them into the shape of a lattice for printing, Cherney created a 'canvas' of random, yet orderly configurations that Morristown, New Jersey-based Chang could attempt to weave into a coherent composition.

● 65 East 80th Street, G/F, NY 10075, tel 646 838 9395, fuqiumeng.com

CHINESE CERAMICS

From Tang-Yuan Dynasty

Zetterquist Galleries, 16-25 March, in-gallery by appointment

Most of the objects in the exhibition are recent acquisitions, sourced from American and European collections over the past two years. Highlights include a group of celadon glazed wares from both Southern and Northern Chinese kilns. The earliest of the celadons is a small Yue ware melon shaped ewer, delicately potted with foliate form foot-rim and original lid. There are several examples of Yaozhou wares, including a 'Moon White' example and a carved bowl decorated with an ox gazing at the moon, both from the Jin dynasty. The finest of the

Northern Song dynasty examples is a large bowl with a masterfully carved peony pattern and an ideal Yaozhou celadon glaze. A 13th/14th century Longquan is from the Henry Guinness de Laszlo (1901-1967) Collection. Also on offer are two persimmon glazed tea bowls, one from Yaozhou and the other from Jian, are joined by a Jizhou tortoiseshell glazed censer to represent black and brown wares in the exhibition. The earliest, and most important white-ware piece in show is a Tang dynasty Xing-ware bottle vase from a New York private collection.

● 3 East 66th Street, #2B, NY 10065; for gallery hours tel 212 751 0650, zetterquist.com

Japanese and Korean Art

TWO HUNDRED YEARS OF JAPANESE PRINTS

The Art of Japan, 18 to 21 March
This year's offering in New York of Japanese prints ranging from classical ukiyo-e to early *sasaku hanga*. A featured work is a woodblock print entitled *Black Cat and Tomato Plant*, by Takahashi Hiroaki, dated 1931, in an edition of 100. This charming print is twice the usual size and printed on thick *hobo* showing a black and white cat on the hunt and winding his way around a tomato plant.

● The Mark Hotel, Suite 215, NY 10075, tel 206 859 9940, theartofjapan.com

FUTURE FORMS

Women Artists in Modern Japanese Ceramics

Dai Ichi Arts, 16 to 25 March
Ayumi Shigematsu is part of a vanguard generation of highly influential post-war female artists in Japan whose practices are inspired by concepts of female sexuality and representations of nature. With this piece the artist reflects on the hand-building clay production founded during the Jomon Era. Jomon, or cord-patterned pottery, is a method of hand-building clay used by women during this period before wheel-thrown pottery traditions were established in Japan. An example of her work in this exhibition, is *Jomon Spiral*.

● 16 East 64th Street, 1/F, NY 10065, for gallery hours tel 212 230 1680, daiichiarts.com

CHAOS TO COSMOS

Ippodo gallery, 16-25 March
This exhibition is more than a retrospective, it is a culmination of four decades of artistic exploration and personal reflection. Starting with the Ken Matsubara's earliest years, the result is a daring showcase that delves into the deepest corners of spirit and self, honouring the individual experience as much as the Eastern journey to serenity. The show begins with a work from 1976, completed when Matsubara (born in 1948) was just 28 years old. *Motion* is a fiery work, marked by bold reds and blacks twisted into action. Three years later, in 1979, *Herd of Cattle* evokes Picasso's 1937 *Guernica*, with its wide panels and geometric animals. Like the iconic Picasso, Matsubara's early works are explorations of battles, both internal and external, between animal and man...man and self.

As the youngest child in a family of nine children, Matsubara's unanswered questions and humble origins led him to spend hours of reflection at the local Buddhist temple, where he found solace in its sounds and philosophies. From the temple echoes to the teachings of the monks who surrounded him, and because they were privately printed and distributed, surimono neither had to be approved by the censor nor do they bear publisher's seals.



Sun by Ken Matsubara, 91 x 117 cm, Ippodo Gallery



Moon Sound 1 (2021) by Ken Matsubara (b 1948), painting, 168 x 122 cm, Ippodo Gallery

Matsubara developed a foundation, a grounding, in the beauty of nature. The turning point came with *Chaos*, a work from 1983. The 12 panels span a staggering 1100 x 180 cm, telling the story of Matsubara's passionate climb into the spiritual realm and the *Niga Byakudo-zu* - the white path between two rivers. Matsubara was inspired by a scroll depicting the Niga Byakudo-zu at the temple (now at the Nara National Museum), lingering in his memory from childhood. As the story goes, one river was full of flames, beasts, and life's evils, while the other flowed with water. When Matsubara saw the image, he ruminated on the universal struggles of greed, attachments, anger and hatred, depicted as bandits and evil beasts clamouring over each other to represent the river. On the eastern bank, the voice of the Sakyamuni Shaka Nyorai says, 'Go,' while the Amida Buddha on the western bank says, 'Come'. In the middle is always the white path to serenity, where one must hear the voice and choose to walk the narrow line to enlightenment.

● 32 East 67th Street, 3/F, NY 10065, tel 212 967 4899, ippodogallery.com

PRIVATELY COMMISSIONED JAPANESE PRINTS AND ALBUMS

from the Late 18th and Early 19th Centuries

Sebastian Izzard, 18 to 26 March, in-gallery by appointment
Surimono are the privately commissioned counterparts to the commercial Japanese woodblock prints of the late 18th and early 19th centuries. Produced in small numbers for a mostly educated audience of literati, they were often more experimental in subject matter and treatment, and extravagant in printing technique, than commercial prints. The poetic texts which often appear on these prints were of equal importance to the illustrations, and because they were privately printed and distributed, surimono neither had to be approved by the censor nor do they bear publisher's seals.

Unlike commercial publishing, cost was not a primary consideration in the production of surimono. Only the finest quality paper was employed. Skilled artisans cut highly refined and complex matrices of blocks which craftsmen worked with new and inventive procedures and materials. The recently developed colour printing techniques included: wiped shading (*bokashi*); gaufrage, also known as embossed or blind printing (*karazuri*); stencilled ground mother-of pearl and mica powder (*kirazuri*); spray-printing (*fukibokashi*); burnishing; and metallic pigments made from brass or tin, which gave the appearance of gold and silver. All were applied to give nuance to the prints and served to catch the eye and impart a luxurious, almost tactile quality to them. The *shikishiban*, or square paper shape, soon became the format of choice among the many *ukiyo-e* artists hired to design surimono.

By the turn of the 18th and 19th centuries, they had evolved into two main forms: as an announcement or invitation to a special event; and as prints individually commissioned by



Mandarin Orange, Dried Persimmons, Smelts and Different Nuts; Food Used for the Celebration of the New Year by Ruryukyo Shinsai (act 1799-1823), colour woodblock print with mica highlights, kokonotsugiriban surimono, 14 x 18.7 cm, circa 1810, signed Shinsai sha. Issued by the Yomogawa (Four Directions Group). Poems signed Gurendo Nakakubo, Soshuro Kinrachi, and Yomo Utagaki Magao, Sebastian Izzard



A Pipe and Decorative Tobacco Pouch with Ojime Bead and Manju Netsuke by Kubo Shunman (1757-1820), colour woodblock print with metallic pigments, shikishiban surimono, 18.13, 20 x 18.4 cm), Sebastian Izzard

poets or poetry groups to serve as a vehicle for illustrating their verses in celebration of the season or for some other chosen theme. The amateur poets who paid to have their poems included were often wealthy, and their patronage was a lucrative source of income for artists.

Surimono reached their apogee between the late Bunka era until the mid-Edo period (1810-1835), an era of economic growth and lax fiscal policies. Two artistic groups dominated surimono production: the group of artists led by Katsushika Hokusai (1760-1849) and his school, including Totoya Hokkei (1780-1850) and Yashima Gakutei (1786-1868), who specialised in still-life, landscape, and illustrations of classical Chinese and Japanese literature; and the artists led by Utagawa Toyokuni (1769-1825), and after his death in 1825 by Utagawa Kunisada (1786-1865), who became known for images of the theatre and its performers. Fine examples by these artists as well as other renowned painters including Kitagawa Utamaro (1756-1806) and Kubo Shunman (1757-1820) are featured.

Another highlight of the exhibition is a complete first-edition set of Hiroshige's Eight Views of the Suburbs of Edo, or *Edo kinko bakkei*, long considered among his finest sets of prints. The series is thought to have been completed around 1837 to 1838 when Hiroshige, at age forty, had reached full maturity as an artist. Only first-edition sets include all the poems, as subsequent commercial editions of the prints omitted or replaced them, generally limiting



Wave (2021) by Kondo Takahiro (b 1958), marbled porcelain, silver mist glaze, cast glass 15 1/8 x 9 1/2 x 6 1/8 in, Joan B Mirviss

them to one poem per image. Complete sets of the first edition are extremely rare, with only four examples extant.
● 17 East 76th Street, 3/F, NY 10021. Hours: 11-5 pm, tel 212 794 1522, izzardasianart.com

KONDO TAKAHIRO

Making Waves

Joan B Mirviss, 16 to 25 March

The latest solo exhibition of Kondo Takahiro features 30 new sculptures in swirling whirlpools of black, grey, and white marbled porcelain, which glisten with 'silver mist' that resembles morning dew. His signature *gintekisai* (silver mist) overglaze technique finds new expression here as he plays with scale in striking geometric forms that catch light from daring angles. In a departure from his earlier *Wave* artworks, Kondo incorporates a whiter clay into his marblisation (*merikomi*) technique. Its combination with the darker clay that seemingly flows down the surfaces creates an ink-on-paper effect, transforming his sculptures into what he calls 'porcelain ink paintings'. Displayed alongside Kondo Takahiro's latest works are exhibited alongside ink paintings by Chinese artist Bingyi (b 1975) from INKStudio.
● 39 East 78th Street, Suite 401, NY10075; for gallery hours tel 212 799 4021, mirviss.com

THE ETERNAL BEAUTY OF METAL

Onishi Gallery, 16 to 25 March,
Sako Ryuhei's modern interpretation of mokume-gane, uses a centuries-old metalworking technique steeped in rich history and tradition. To create the intricate pattern, Sako forges 20 to 30 layers of metal under incredibly high temperatures. Once the metals have amalgamated into a single,

thick billet, she then incises the billet, revealing the stratum of metals below. Afterwards, she flattens the incised billet into a thin, circular sheet, allowing the layered metal to form organic patterns. Finally, using a metalworking hammer, the sheet is hammered into the artist's desired shape.
● 521 West 26th Street, NY 10001, for gallery hours tel 212 695 8035, onishigallery.com

JAPANESE WORKS OF ART

Giuseppe Piva, 16-25 March

A highlight of the exhibition is an iron, reticulated, model of a hawk. This *Jizai Okimono* is constructed of numerous hammered plates jointed inside the body with its head, wings, and claws move remarkably smoothly, as do the feathers which move individually and can spread. Hawks were prized possessions of the samurai class and were metaphors of martial training and the *samurai* or warrior spirit.
● Exhibiting at Adam Williams Fine Art, 24 East 80th Street, NY 10075, giuseppepiva.com

INFLUENCERS

Japonisme and Modern Japan

Scholten Japanese Art, 16 to 25 March

This exhibition explores the influence of Japanese art on Western art and the development of modern international art modes such as Art Nouveau and Art Deco. Popularly known as Japonisme in the West, it also contemplates the subsequent effect of influences travelling in both directions, resulting in the blending of art modes into an international style. The exhibition includes representation by important French, Austrian, German, British, American and Japanese artists, and



Mokume-gane Vase 050 (1996) by Tamagawa Norio (b 1942), Living National Treasure, Hammered silver, copper and shakudo, 22.5 x 19.5 cm, Onishi Gallery



Shiozaki by Hiroshi Yoshida (1876-1950), circa 1900, watercolour on paper, 52 by 105 cm, Scholten Japanese Art



Moon Bridge at Summer Palace, Peking by Charles W. Bartlett (1860-1940), circa 1922, watercolour on paper, 37.8 by 25.1 cm, Scholten Japanese Art

also include paintings and prints, with an emphasis on the development of Japanese style colour woodblock printing in the West. The presentation begins with works by early advocates of Japanese art in France, including two Japanese-inspired etchings designed by Felix Buhot (1847-1898), an artist who helped spread the use of the term, *Japonisme*, which was coined in 1872 by his friend Philippe Burty (1830-1890), a prominent art collector and critic. One of the earliest and most influential European artists who were deeply inspired by Japanese art and played an outsized role in bringing the Japanese colour woodblock printmaking to the West was Emil Orlik (1870-1932), and Austrian painter and print artist who travelled to Japan in March 1900, determined to learn directly from craftsmen the proper Japanese method of carving and printing colour woodblocks. In addition to two beautiful etchings of Japanese subjects created during his

year and a half residency in Tokyo, there will be a scarce example of one of Orlik's first colour woodblock prints that he produced in Japan, *Japanese Resting on the Mountain*, circa 1900. An exceedingly rare and sought-after work, the composition brings to mind Hiroshige landscapes from the *Fifty-Three Stations of the Tokaido*, and at the same time, exemplifies the emergence of Art Nouveau from Japonisme.

In contemplating the multi-directional flow of influences, the exhibition will include works by Japanese artists that were inspired by Western modern art, and who themselves were an influence on other artists. In the same year that Orlik was in Japan learning Japanese techniques, the young painter and future printmaker, Hiroshi Yoshida (1876-1950) was in the US, travelling from city to city with his friend and fellow artist, Nakagawa Hachiro (1877-1922), and somehow managing to arrange exhibitions of their watercolours of Japanese subjects at almost every stop. One of the most important works on view is a very large, circa 1900, watercolour painting (over 40 inches long) by Yoshida titled *Shiozaki*, which he likely sold during that first trip to the US. A letter from Yoshida's wife, artist Fujio Yoshida (1887-1987), recalls that they visited the painting's owner on one of their return trips to California, probably when they returned in 1924 with a travelling exhibition organised to help support artists following the devastating September 1923 Great Kanto Earthquake. Yoshida was arguably one of the most influential artists in his time, because in addition to his talent as a painter in both traditional Japanese materials (such as *sumi* ink on silk), as well as Western materials (including oils and watercolours), he later found fame as a *shin-banga* (new print) woodblock printmaker,

making Yoshida a leader of his time, artistically and commercially.

● 145 West 58th Street, Suite 6D, NY 10019, for gallery hours, tel 212 585 0474, scholten-japanese-art.com

JAPANESE BAMBOO ART

Tai Modern, 16 to 25 March,
A highlight of this exhibition is *Meoto Iwa* (The Wedded Rocks), one of the pieces by Yufu Shohaku, who features in a solo exhibition at the gallery. The 80-year-old artist-known for his robust and energetic, rough-plaited baskets that incorporate bamboo branches and roots, half-split chunks of bamboo, and bamboo ropes—spent much of 2020 working on this sculptural homage to connection and new beginnings.
● 38 East 70th Street, NY 10021, tel 505 984 1387, taimodern.com

MODERN MASTERPIECES

From the Taisho to Early Showa Eras

Thomsen Gallery, 16 to 25 March
This year's show includes a dramatic mountain landscape painted by Eiryō Satake (1872-1937) on a monumental pair of six-panel screens that spans 22 feet in width. Satake was famous for his landscapes and exhibited numerous times in the annual national art exhibitions during the modern pre-war era.
● 9 East 63rd Street, 2/F, NY 10065, tel 212 288 2588, thomsengallery.com

SELECTIONS OF JAPANESE ART

Hiroshi Yanagi Oriental Art, 16 to 25 March
A highlight this year from the online show is a painted 18th-century *bagōita* (paddle) for battledore, made
Continued on page 20

Ken Matsubara
Chaos to Cosmos: White Road between Two Rivers
March 10, 2022 - April 14, 2022

ippodo gallery
TKYO - NEW YORK

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Nawab Shuja ud-Daula writing a letter by court artist Gobind Singh, Uttar Pradesh, Lucknow, circa 1760, ink, opaque watercolour, and gold on paper, folio 31.5 x 23.5 cm, Art Passages

from wood, lacquer, gold leaf, and *gofin* (ground clamshell). At first, hagoita racquets were used to play the game of shuttlecock (Japanese badminton). The custom emerged where hagoita racquets were given to women at the start of the new year as a talisman to ward off evil and to bring good fortune.

- Exhibiting at Nicholas Hall, 17 East 76th Street, 4/F, h-yanagi.com

IN THE SPACE OF THE NEAR AND DISTANT

Miyako Yoshinaga, 16 to 25 March This is a solo exhibition by Jonathan Yukiko Clark, a Hawaii-based Japanese-American artist. This show will consist of monotype prints and sculptures informed by the traditional Japanese living space, where the transience of nature and human life are closely connected as exemplified in the work, entitled *Imprint of Mihara*.

KOREAN PAINTINGS AND SCULPTURE

HK Art & Antiques, 16 to 25 March A highlight this year is a bronze sculpture called *Shadow of a Bird*, by contemporary artist Wonsook Kim, whose story-based figurative paintings and sculptures are poetic and ethereal in their fluid execution and mythical subject matter.

Indian, Himalayan, & Southeast Asian Art

DELIGHTFUL IMAGES

Indian Paintings and Courtly Objects Art Passages, 16 to 25 March One of the featured works of the exhibition is the painting Nawab of Oudh Shuja ud-Daula seated in a pavilion writing a letter, by the court artist Gobind Singh, circa 1760. Shuja ud-Daula was an important and powerful ruler of Oudh (Awadh) between 1754-75 and Chief Minister to the Mughal Emperor Shah 'Alam between 1759-1806, at the time of the breakdown of the Mughal Empire. Singh was an important artist whose training was at the royal atelier of the Mughal Emperor Muhammad Shah. He was quite active at the courts in Lucknow and Faizabad and later contributed to several paintings in albums created for foreign officials and patrons of Indian art.

NY 10075, tel 415 690 9077, artpassages.com

WOMEN ARTISTS FROM 20TH CENTURY INDIA

DAG, 16 to 25 May Surveyor and the Surveyed by Navrot takes centre stage in this show. The sculpture, with its reference to African wood sculpture was a result of Navrot's excursions into the forested heartlands of India. She examines the representation of the female body from the point of view of women who have been instructed, since childhood, to survey their bodies as a response to being constantly surveyed by others.

INDIA AND IRAN Works on Paper

Oliver Forge and Brendan Lynch 11 to 20 March, online only The London-based gallery are back in New York with a show of over 30 paintings reflecting the court traditions, both Hindu and Muslim, of India and Iran. The highlight is a rare and very large page from the *Accession Shahnama of Shah Ismail II of Iran*, Kay Khusräu received by Piran in *Khotan*, signed by the artist Zayn al-'Abidin, Qazvin, circa 1576-7. Considered the second most important Safavid manuscript after the 'Houghton' *Shah Tabnash Shahnama*, this folio was commissioned by his son and uses a palette of startlingly fresh blues, reds, yellows and greens on a highly unusual mauve ground. It depicts the meeting of Kay Khusräu, mythical king of Iran and the hero of the *Shahnama*, meeting the venerable Piran, vizier to king Afrasiab of Khotan, an ancient Silk Road kingdom in present-day Xinjiang, China. It is signed by Zayn al-'Abidin, a lauded court painter who contributed six paintings to the manuscript.

COURT, EPIC, SPIRIT Indian Art 15th to 19th Century

Francesca Galloway, 16 to 24 March This show presents a variety of artworks including textiles, paintings, and courtly objects. The title of the exhibition refers to three key lenses through which to view the multi-faceted and inventive arts of India. A highlight is a 17th-century panel from a royal tent that is part of an important group of textiles thought to have been produced in the Deccan, central India. For both



Kay Khusräu received by Piran in Khotan, signed by the artist Zayn al-'Abidin, Qazvin, from the Accession Shahnama of Shah Ismail II of Iran, circa 1576-7, Forge and Lynch



Pichhvai of Dana Lila (the demanding of toll), India, Deccan, possibly Hyderabad, mid-19th century, cotton with stencilled and painted design, gold and silver applied with an adhesive and painted pigments, including copper acetate arsenite ('emerald green'), textile: 256.5 x 239.5 cm, Francesca Galloway

Rajput and Mughal rulers, tents were immensely important, especially to the latter given the nomadic lifestyle required to govern their empire. A highlight from the paintings on offer is 'Amir Hamza clings to the Rukh's legs to carry him home across the sea', from a 16th-century *Hamzanama* (Story of Hamza). Commissioned by a young Emperor Akbar, it is the only known folio depicting this episode and represents a significant addition to the scholarship, not least because it was painted by Dasvant, a master artist in the Imperial atelier.

DHANVANTARI'S BLESSING

Kapoor Galleries, 16 to 25 March Highlights of paintings in the exhibition include a delicately rendered Company School depiction of a great Indian fruit bat, an illustration from the 'large' Guler-Basohli *Bhagavata Purana* series by the first generation after Manaku and Nainsukh, and two vibrant paintings from a unique Nepalese *Bhagavata Purana* series. Other works include a Mughal *khanjar* (dagger) with a bejewelled belt.

Online

JAYASHREE CHAKRAVARTY Feeling the Pulse Akar Prakar, online only 'Feeling the pulse' has become a preoccupation more than ever before, with disruptions and disasters leading to anxiety for many. Chakravarty has been seeking recuperative energies through her art-making, using grass and roots, seeds and mud, imagining sprouting/s of a new life from within the fertile tending of her canvases.

JAPANESE WOODBLOCK PRINTS

Egenolf Gallery, online only One of the highlights in this exhibition is *Mount Yoshino Midnight-Moon* from *One Hundred Aspects of the Moon* by Tsukioka Yoshitoshi, a colour woodblock print, dated 1886. The juxtaposition of beauty and violence is captured in this beautiful court lady, Iga no Tsubone, fearlessly confronts the ghost of Kiyotaka. Her long hair flows freely down her back as maple leaves float down beneath a shadowed full moon. The ghost is clutching at the title cartouche with his eerie fingers and glaring at her with yellow eyes.

BINGYI Land of Immortals

INKStudio, online and in-gallery This Beijing-based gallery is showing works from the *Taibang Mountains* series in New York by the calligrapher, painter, film maker, poet, and land artist, Bingyi. Here, she reimagines the history of Chinese landscape painting from the Northern and Southern Song masters such as Guo Xi and Li Tang. Primarily concerned with the themes of ecology, ruins, rebirth, and poetic imagination. The work is part of the in-gallery exhibition *Kondo Takabiro: Making Waves*, in collaboration with Joan B Mirviss. Other works can be seen online.

- Exhibiting at 39 East 78th Street, Suite 401, inkstudio.com.cn

THE ANCIENTS AMONG US

Kaikodo, online only This exhibition of Chinese and Japanese paintings and works of art, features a bronze Taotie mask with a ring handle from the 4/5th century. The *taotie* is an exceptional motif related to Chinese culture, prevalent during the Bronze Age. It appears as a decorative embellishment in the arts and crafts of China over several millennia, down to the present day. During the Han and Six Dynasties period the frontal, bilaterally symmetrical zoomorphic masks produced in bronze and fitted with loose ring handles were a common accoutrement.

IMPORTANT INDIAN & INDONESIAN TEXTILES

Thomas Murray, online only An Attush robe made by the Ainu people from Hokkaido island, Japan, is a highlight of this exhibition. The tan-coloured ground cloth is from elm-bark fiber and decorated with appliquéd indigo cotton, silk tassels, shells, marine creatures, and white embroidery. With compelling ancient graphic designs known to ward off evil, this robe is one of the finest ever to come to light and likely belonged to a shaman or a high-status chief.

Independents

HOKUSAI Another Side of Genius

Ronin Gallery, opens 15 March Composed of more than 50 works from across his nearly eight-decade career, *Hokusai: Another Side of Genius* looks beyond the iconic to celebrate the breadth of his genius as a print designer. Featured series include *Thirty-six Views of Mt. Fuji*, *A Tour of Waterfalls in Various Provinces*, *One Hundred Poems Explained by the Nurse*, *Remarkable Views of Famous Bridges in Various Provinces*, and *A True Mirror of Chinese and Japanese Poems*. A selection of *surimono*, *shunga*, and illustrated books, including a complete set of *Hokusai Manga*, are also on view.

While the name Hokusai evokes iconic designs—the white crest of the Great Wave, the crack of lightning beneath the summit of Mt. Fuji—his genius extends far beyond a few masterpieces: It is a continuous thread uniting his oeuvre. Distinguished by an unerring sense of line, colour, and inventive composition, Hokusai's prints captured Edo-period life and culture with unfaltering creativity. Incorporating new pigments and



The Amida Falls in the Far Reaches of the Kisokaido by Katsushika Hokusai, from the series A Tour of Waterfalls in Various Provinces, circa 1832, woodblock print, 15 x 10.25 in, Ronin Gallery



Gathering Rushes, from the series A True Mirror of Chinese and Japanese Poems, by Katsushika Hokusai, circa 1833, woodblock print, 19.75 x 9 in, Ronin Gallery

daring compositions, Hokusai invigorated the familiar and brought to life the imagined. From *surimono* and *shunga* in his early years, to his revolutionary landscapes of the 1830s, his prints are marked by an enduring excellence that continues to surprise, delight, and inspire audiences worldwide.

INCARNATIONS

Throckmorton Fine Art, 3 March to 7 May This year's exhibition comprises 40 stone busts from the long and rich history of Buddhism in China. Included in this exhibition are examples of the Buddha and of Bodhisattvas (enlightened beings who have delayed entering paradise to help others attain enlightenment). The sculptures shown are from the Northern Wei dynasty (386-534), the Northern Qi dynasty (550-577), the Sui dynasty (581-618), the Tang dynasty (618-907), and the Song period (960-1279). (There is also one bust from the Sino-Tibet region which dates to 500-700.) Most prominent in the exhibit are busts from the Song period, an era of prosperity and innovation in China. The busts exhibited range in size from six inches in height, to life-size,

to over-sized. The busts are carved either from limestone or marble. While the marble employed in Chinese Buddhist sculptures is usually white, one bust included in the exhibit is carved in green marble, perhaps evoking jade. All the busts are exquisitely carved, a testament to the enduring skills of Chinese artists. Hundreds of years of weathering has made the works softer, richer, and even more expressive. The works also radiate a spiritual luminosity rarely found in secular sculptures.

The home of Buddhism is in northern India, but Buddhism spread throughout China from the late 3rd through the 6th centuries. Buddhism triumphed as the national religion of China during the Northern Wei dynasty. Chinese artists gave the Buddha a new look of robust power and contemplative strength. The sculptures shown in the exhibition have a decided Chinese aura, especially visible in facial expressions of control and meditative calm. The sculptures are testaments to Chinese civilisation, of both its ability to learn from other cultural centres, such as India, and to imbue what has been borrowed with distinct Chinese attributes.

The Buddhist sculptures shown in this exhibit were collected over a seven-year period, from 1998-2005. They were purchased from private collections in Hong Kong and in the United States. The origin of nearly all the works is surely from the Shandong region. In 1996, a large cache of nearly 400 statues, most of which were broken, was recovered from a pit in the Qingzhou municipality of Shandong province. Hundreds of other, but similar, sculptures have been salvaged under more haphazard conditions in the same region.

- 134 East 57th Street, NY 10022, tel 212 223 1059, throckmorton-nyc.com



Head of Bodhisattva Maitreya, Song period (960-1279), marble with polychrome, height 33 3/4 in, Throckmorton Fine Art



Head and torso of a Bodhisattva, Sui period (581-618), China, limestone, height 19 1/2 in, Throckmorton Fine Art

New York Auctions



Silver offering bowl depicting scenes from the Ramayana, Lower Burma (Myanmar), circa 1915, diam. 32 cm, height 19 cm, approx 1,600 g, est \$6-8,000, Bonhams

Bonhams

THE REVEREND RICHARD FABIAN COLLECTION OF CHINESE PAINTINGS AND CALLIGRAPHY, PART IV

Bonhams, 21 March The Collector, Reverend Richard Fabian, founder and rector of San Francisco's ecumenical St Gregory Nyssen Episcopal Church – first discovered the compelling beauty of Chinese paintings while majoring in Chinese art at Yale University in the 1960s. From then he started building 'The Fabian Collection', pursuing works by the eminent painters of the 19th and 20th century. Over three decades, Fabian formed a panoramic collection that spans the 200-year development of Chinese paintings across different schools.

CHINESE WORKS OF ART

Bonhams, 21 March This sale also include The Richard Milhender Export Furniture Collection. A highlight is a pair of Tang-dynasty prancing horses (est \$40-60,000).

INDIAN, HIMALAYAN, AND SOUTHEAST ASIAN ART

Bonhams, 22 March A highlight from this sale is a gilt-bronze Tara from Nepal, early Malla period, 13th century (est \$500-700,000).

JAPANESE AND KOREAN ART

Bonhams, 23 March Japanese print highlights from the sale include two works by Katsushika Hokusai: Storm Below the Summit (*Sanka baku*), from 1831 (est \$200-300,000) and prints from the *Thirty-Six Views of Mt Fuji* (est \$150-250,000), and



Miroku Bosatsu (Bodhisattva Maitreya) in Welcoming Descent, ink, colour, gold and gold leaf on silk, David and Nayda Uttenberg Collection, est \$300-400,000, Christie's

The Monster Skeleton (*Soma no furudairi ni Masakado himegimi Takiyasha yojutsu o matte mikata o atsumuru*) by Utagawa Kuniyoshim, circa 1844 (est \$30-40,000).

THE NOBLE SILVER COLLECTION

Treasures from the Burmese Silver Age Bonhams, 14-24 March, online An online selection of Southeast Asian silver, offer betel boxes, silver models, *Jataka* and offering bowls from Burma.

Christie's

JAPANESE AND KOREAN ART Including the Collection of David and Nayda Uttenberg

Christie's, 22 March This sale is led by the important Buddhist paintings from the Uttenberg Collection. Among a diverse selection of Japanese and Korean art on offer is the earliest example of a Korean gathering of literati painting with true view, as well as Katsushika Hokusai's masterwork, and a group of modern and contemporary art, including *nibonga*. Other lots include lacquer works, sculptures, metalworks, screens and important Korean works of art and paintings.

INDIAN, HIMALAYAN AND SOUTHEAST ASIAN WORKS OF ART

Christie's, 23 March This season's sale features works from across India, the Himalayas, and Southeast Asia, including a large and impressive selection of Indian court paintings. Highlights among the classical Indian paintings, include a folio from the so-called *'Bharany Ramayana'* by



An illustration from a Harivamsa series: the Demon Nikumbha Kidnaps the Princess Bhanumati, northern India, Kangra, circa 1820, 37 x 47 cm, est \$30,000-50,000, Christie's



Imperial famille-rose, enamelled, glass snuffbottle, imperial palace workshops, Beijing, Qianlong four-character incised seal mark and of the period (1736-1795), height 5cm, est \$400-500,000, Christies

the first generation of artists after Nainsukh and Manaku, an 18th-century Mughal painting attributed to Mihr Chand, and an illustration from the unusual and bold 'Impey' Ramayana series from late 18th-century Murshidabad. The sale also highlights Indian sculpture, Tibetan paintings and Himalayan bronzes.

SOUTH ASIAN MODERN + CONTEMPORARY ART

Christie's, 23 March Comprising works from the Mahinder and Sharad Tak Collection (alongside a running auction from 15-20 March), the sale offers a significant group of works that celebrate diverse artistic practices from the South Asian subcontinent and its diaspora in the 20th and 21st centuries, with such artists as Bhupen Khakhar, Manjit Bawa, Arpita Singh and Sayed Haider Raza, plus works by Maqbool Fida Husain, Rameshwar Brota, Jogen Chowdhury and Jagdish Swaminathan.



Chinese celadon-glazed 'Dragon' charger, est \$80-120,000, Doyle

Doyle

ASIAN WORKS OF ART

Doyle, 21 March Viewing 18-20 March Doyle's annual auction for Asia Week presents the arts of China, Japan and elsewhere in Asia dating from the Neolithic period through the 20th century, including porcelains, bronzes, jades, scholar's objects, furniture and paintings.

Sotheby's

MODERN & CONTEMPORARY SOUTH ASIAN ART

Sotheby's 21 March Over 70 artists are represented in this sales which spans the late 19th century to the present, including some of the biggest names in the field, along with lesser-known artists who have recently (and in some cases yet to) received their due recognition. Highlights include works by Francis Newton Souza, Bhupen Khakhar, Manjit Bawa, Maqbool Fida Husain, Zarina and Meera Mukherjee.

A JOURNEY THROUGH CHINA'S HISTORY

The Dr Wou Kiuan Collection, Part 1 Sotheby's, 22 March This is one of the most comprehensive collections of Chinese Art to come to auction, celebrating over 4,000 years of Chinese culture and art history,



Carved cinnabar lacquer 'Hibiscus' dish, Yuan/Early Ming dynasty, 14th century, est \$100-150,000, Sotheby's

ranging from Neolithic utilitarian vessels to paintings, calligraphy, imperial jade and porcelain. The New York auction will be the first of a series of four single-owner sales to be held globally. Highlights include an imperially inscribed pale green jade 'luohan' boulder, Qing carved cinnabar 'hibiscus' dish dating to the Yuan/early Ming dynasty, 14th century (est \$100-150,000), and a rectangular archaic bronze vessel (*fangyi*), late Shang dynasty, Anyang, 12th century BC (est \$400-600,000).

IMPORTANT CHINESE ART

Sotheby's, 23 March Top lots from this sale include a porcelain Xuande-period blue and white dice bowl, plus an archaic bronze Guo Ji Shi Zi Zu *bu*, late Western Zhou dynasty, late 9th or 8th century BC.



Blue and white dice bowl, mark and period of Xuande, diam. 26.5 cm, est \$600-800,000, Sotheby's

Sotheby's Online Auction

China: 5,000 Years, 16-29 March



Untitled (1977) by Jehangir Sabavala, est \$600/800,000, in South Asian Art, 21 March, Sotheby's