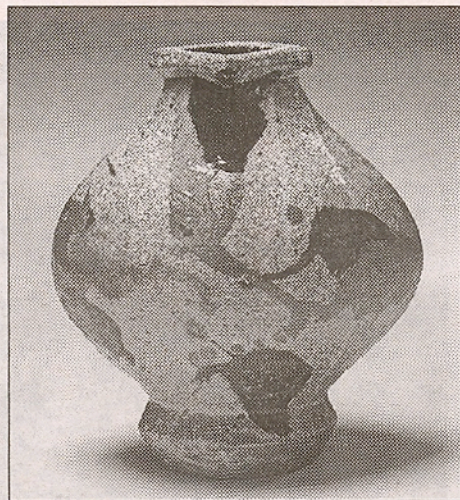




Large Fourteenth-Fifteenth Century bronze figure of Avalokitesvara Seated on a Lion, early Ming dynasty. Courtesy of J.J. Lally & Co.



A rare major work by clay artist Kawai Kanjiro, a flattened vessel (henko) with flaring mouth and sançai red, green and black iron-oxide glazes on unglazed Shigaraki clay body, circa 1960. Courtesy of Joan B. Mirviss Ltd.



Guests at the Asia Week New York and the Metropolitan Museum Art reception. —Annie Watt photo

With Record-Breaking Blockbuster Sales—

Asia Week New York Rings Up More Than \$423 Million

NEW YORK CITY — Despite the frigid temperatures, Asia Week New York — the ten-day Asian art extravaganza — which concluded on March 18, roared to a close with a record-breaking \$423,772,742 in combined sales. The results include 50 galleries and five auction houses — Bonhams, Christie's, Doyle, iGavel and Sotheby's.

The annual event was celebrated with a gala reception on March 13, co-hosted with the Asian department of the Metropolitan Museum of Art. Thomas P. Campbell, director of the Metropolitan Museum; Mike Hearn, chair of the Asian art department; and Lark Mason, chairman of Asia Week New York welcomed 750 collectors, curators and Asian art specialists. The event ignited excitement even further when the Asian art world buzzed with recording-breaking auction sales that were packed with international buyers from Mainland China, Taiwan, India, Japan,



stronger for us than last year. Attendance was up and despite the fact that our exhibition this year concentrated on a rather esoteric subject, buyers were very eager and sales were brisk. Our exhibition included Chinese Buddhist sculptures spanning a thousand-year period, includ-

major museums reserved works. "We are delighted to be a part of Asia Week New York and firmly believe in the power of a unified effort to enlighten the public as well as service museums and private collectors." One of the exhibition highlights that sold was a Buddha from Burma, circa Twelfth Century, from the Pagan period.

Chinese specialist Eric Zetterquist of his eponymous Zetterquist Galleries in New York commented, "We had great interest in our Vietnamese exhibition, as well as our collection of Chinese works of art. We saw many Chinese collectors and dealers, who were active buyers. We sold 25 other Vietnamese pieces, including an Eleventh-Twelfth Century parrot-shaped oil lamp from Ly dynasty and most of the major Chinese works of art."

Brendan Lynch of the London-based gallery Oliver Forge & Brendan Lynch said that they had a steady stream of visitors

from Paris, noted, "Asia Week was a very good way to reconnect with some collectors and museum people and also to meet new clients. I found the overall energy between dealers and visitors to be very positive."

Also new to Asia Week New York was New York-based Heakyum Kim of HK Art & Antiques LLC. "I was very pleased to be part of Asia Week New York," said Kim. "It gave me the opportunity to meet collectors and curators, many of whom I met for the first time."

"We reconnected with clients we have not seen for many years and we met new private clients, and museums," said Francesca Galloway whose namesake gallery is in London. "Our exhibition, 'Pahari Paintings from the Eva and Konrad Seitz Collection,' drew much interest, as it was a rare opportunity to see a fantastic group of Pahari paintings outside a museum context." Galloway reported selling 20 paintings.

museum curators and collectors, Asia Week New York ended on an upbeat note with record-breaking sales in all categories," said Mason. "An unprecedented 50 galleries participated with exhibitions spanning five centuries, and auction house totals skyrocketed like never before. All in all, Asia Week New York was a huge success!"

Asia Week New York is always a draw for international museum curators on the lookout for treasures for their museums, and this year was no different. They represented museums such as the Asian Art Museum in San Francisco, the Art Institute of Chicago, the Saint Louis Art Museum, the Minneapolis Institute of Art, the Museum of Fine Arts, Boston, the Brooklyn Museum, the Metropolitan Museum of Art, the Newark Museum, just to name a few.

Even the midweek snowstorm worked to the dealers' advantage, with many surprised by the brisk foot traffic and numerous sales. Praise came in from just about every quarter, as evidenced by the comments by the participating galleries.

Chinese specialist James Lally of J.J. Lally & Co. in New York commented, "Asia Week New York 2017 was significantly

Fourteenth-Fifteenth Century bronze figure of Avalokitesvara Seated on a Lion, early Ming dynasty." According to Lally, 70 percent of his special exhibition sold, including three items to American museums and one item to an Asian museum.

"We have firmly sold 79 works of art, which is record for us," said Joan Mirviss of her eponymous New York gallery. "Several other works are pending approval with institutions. Most are with established collectors and museum clients, but we have had new visitors making acquisitions too." Among the notable sales were a rare woodblock print by Suzuki Harunobu titled "The Evening Bell of the Clock," circa 1766; a rare major work by clay artist Kawai Kanjiro; a flattened vessel (henko) with flaring mouth and sancai red, green and black iron-oxide glazes on unglazed Shigaraki clay body, circa 1960; and a blue craquelure celadon long-necked kinutashaped vase by Okabe Mineo, circa 1969.

"We were very excited to see the energy and exuberance for Asia Week New York continue," said Suneet Kapoor of Kapoor Galleries. "The number of Asian clients looking for the best quality works of art across all specialties increased tremendously." Kapoor reported that several

with Krishna and Balarama conversing with Nanda on a terrace, circa 1765.

Carol Conover, managing director of Kaikodo LLC, specialists in Chinese and Japanese paintings, Chinese ceramics and works of art reported that the American museums and collectors were very active. "Kaikodo had a good week selling across the board in our various areas of specialty." More than 20 museums, including several European and Asian curators, visited her Upper East Side gallery.

"We were so crowded over the weekend, that it was like the perfume counter at Macy's on Christmas Eve," remarked Katherine Martin, director of Scholten Japanese Art. "And on the day of the storm we had several visitors that were pleased to have somewhere to go since so many of the big venues and institutions were closed. We are happy to report that we sold Tsukioka Yoshitoshi's six-panel "Picture of the Great Battle of Kawanakajima" and "Picture of the Bloody Battle of the Brave Generals of the Takeda Clan, 1866 & 1867."

David Priestley of the London-based Priestley & Ferraro commented, "Taking part in Asia Week New York for the first time we were very happy with our experience. In spite of some adverse weather conditions, we had a large number of visitors, many of whom we had not met before, and were very pleased with the sales that resulted. We intend to be back next year."

"We were delighted with the success of our exhibition during Asia Week," said Mark Slaats of Littleton & Hennessy Asian Art from London. "It is always a pleasure to see so many old, familiar faces as well as to meet new clients from all over the world. Once again New York proves to be an excellent venue for all those who share a passion for the best Asian art."

Brooklyn-based Nicholas Grindley welcomed many mainland Chinese buyers, some new to him, as well as many museum curators. "I've sold a few major pieces, including a Jichimu table in the form of an archaic fang ding, a bronze ceremonial vessel from the Qing dynasty, probably Daoguang period (1821-1850)."

First time participant Alexis Renard

this year with a steady flow of museum curators to his gallery and reports that final confirmation from three museums are forthcoming.

Michael C. Hughes, a New York private dealer specializing in Chinese and Korean art, reported that sales were very strong for him this year. "We had very active buyers who made this year's Asia Week New York very successful," he said.

Brisk traffic and excellent sales were the order of the day at Kang Collection Korean Art in New York. "We had a very heavy flow of visitors and met 24 curators and four museum directors," said gallery owner Keum Ja Kang.

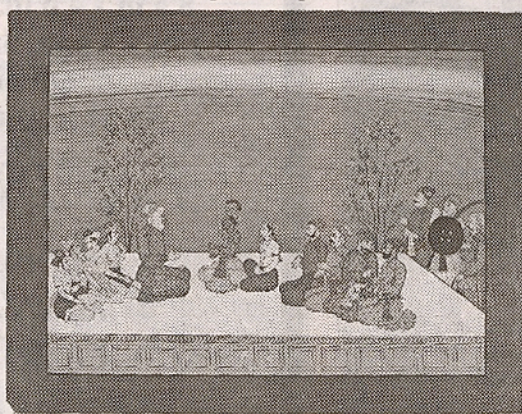
Nana Onishi, who specializes in contemporary Japanese metalwork, once again juxtaposed her contemporary Japanese ceramics with the French Eighteenth and Nineteenth Century decorative arts at Dalva Brothers. "We had a very successful Asia Week New York, and sold many pieces, including "Mumyoi Neriage," a cylindrical jar with flower patterns, 2016, by Ito Sekisui.

Martha Sutherland, whose gallery specializes in contemporary Chinese paintings, said that there is strong interest in Hung Hsien, Hai Tao and Yang Mian, with two museums vying for several Hung Hsien and Hai Tao works.

Walter Arader of Walter Arader Himalayan Art in New York said he was pleased with the week, having received many museums and private collectors both new and old. Arader reported that his prized work of art, Padmapani Lokeshvara, a Sixteenth Century gilt bronze, was snapped up by a private collector.

Doug Frazer, of the Art of Japan, commented, "We had visits from at least five curators, including the Minneapolis Institute of Art and the Sackler Freer Museum and met several young scholars, many collectors, both young and old and other dealers in Japanese prints and printmakers, including Paul Binnie. Among the works sold was "Beauty Combing her Hair," a stunning woodblock by Torii Kotondo, dated 1933.

For additional information, www.asiaweeknewyork.com.



Krishna and Balarama conversing with Nanda on a terrace, circa 1765. Courtesy of Oliver Forge & Brendan Lynch Ltd.

"Beauty Combing her Hair," woodblock by Torii Kotondo, dated 1933. Courtesy of the Art of Japan.