

IN PERSPECTIVE

Art-world news and market updates, exhibitions and events.

Big East

THE 2014 EDITION of Asia Week New York, a sprawling festival that unites dealers, auction houses, and museums in promoting the arts of China, India, Japan, Korea, Thailand, and dozens of other countries and cultures across the ages lasts from March 13–21 and promises a long, rich menu of delights. A total of 47 dealers have officially gathered under the Asia Week umbrella and will mount exhibitions during those dates. Walter Arader Himalayan Art will have a fascinating Qianlong-era painting of Rolpai Dorje, a crucial friend and mentor to the Qianlong Emperor. The work includes a striking combination of Eastern and Western artistic approaches; seemingly everything is rendered in the Chinese Yonghe style except for Dorje himself, who is rendered in the manner of an Italian baroque image. This paint-



ing is believed to have been done by one of the students of Giuseppe Castiglione, a Jesuit priest who lived at the Qianlong court. At the other end of the alphabet, Zetterquist Galleries will have an elegant and exceptional carved Cizhou-type canteen, dating to the Xixia Kingdom or the Jin Dynasties of the 12th and 13th centuries.

Marching under its own banner is the Japanese Art Dealers Association, whose five members will show together at the Ukrainian Institute of America at 79th Street and Fifth Avenue from March 15–19. In addition, all JADA members will exhibit publicly

at their own home galleries, with the exception of Leighton Longhi, which will be open by appointment only. A highlight of the collaborative exhibition will be Erik Thomsen's contribution of a pair of six-panel folding screens from the Edo period. Titled *Cherry Trees at Yoshino*, each screen measures almost 6 feet high by slightly over 12 inches wide and glows with radiant gold leaf.

New events have joined the schedule. The first Asia Art Fair will feature more than 30 exhibitors and will take place at the Bohemian National Hall on East 73rd Street from March 14–18. Galerie Alexis Renard of Paris will have a lively circa-1800 Indian painting, probably from Lucknow, depicting a rider on a composite horse rendered on paper in pigments and gold. Flying Cranes Antiques



such as Throckmorton Fine Art of New York, choose to exhibit independently. "Celestial Deities: Early Chinese Buddhist Sculpture Ca. 500–1100 CE" opens on March 6 and continues through April 26. It spotlights 31 limestone, sandstone, and marble sculptures, all lucky survivors of past purges of Buddhist art.

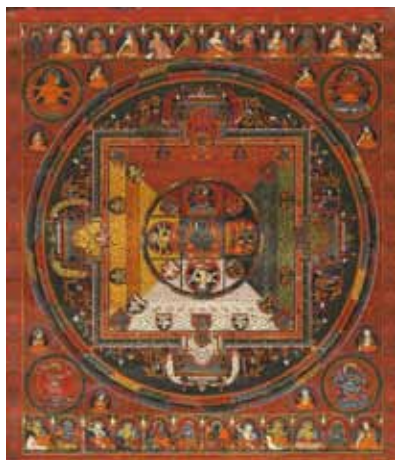
The major auction houses will have many head-turning treasures as well. Christie's will have an especially fine item on March 20 in the form of the 'Min' *fanglei*, a very significant large bronze ritual vessel that dates to the late Shang/early Western Zhou Dynasty, or the



intends to bring a Meiji period *okimono*, or Japanese objet d'art, of a golden eagle perched majestically on a mountain. It is fashioned from bronze, silver, and *shakudo*, a gold-copper alloy, and is placed on a carved rosewood stand.

Other dealers and galleries,

11th century B.C. On the same day, in a sale titled "The Sublime and the Beautiful: Asian Masterpieces of Devotion," Christie's will hammer down an early 17th-century Ming Dynasty Dehua porcelain figure of Damo seated in meditation for an estimated \$200,000–



BONHAMS; ZETTERQUIST GALLERIES; THROCKMORTON FINE ART



300,000. Sotheby's will have a rare molded blue and white barbed rim dish dating to the Yuan Dynasty (14th century) and estimated at \$200,000–300,000 in its Fine Chinese Ceramics & Works of Art sale on March 18–19.

Bonhams will stage two strong Asia Week auctions on March 17. Its Indian, Hima-

layan & Southeast Asian Art sale will highlight a spectacular, almost pristine Tibetan 32-deity Guhyasamaja Mandala. Painted between 1520 and 1530 at the Ngor monastery, its inscription indicates that it was commissioned by Kunga Sonam, the 22nd Sakya Tridzin, or head of the Sakya line of Tibetan Buddhism, to honor the wishes of the influential 15th-century Buddhist leader and abbot Ngorchen Konchog Lhundrub. The mandala has been long away from the market, last appearing in the early 1970s, and could

command \$400,000–600,000. Another top lot is an early Malla (13th century) Nepalese sculpture of the deity Yogambara with his consort, Jnanadakini, seated together on a lotus platform. Bonhams delicately describes the bronze as “sensuous” and the unearthly couple as shown in the decidedly earthly state of being “in union.” It is estimated at \$150,000–200,000.

The second sale, titled “Chinese Art From the Scholar’s Studio,” features a fine lineup of 20th-century works such as Shi Lu’s *Woman and Child* (est. \$100,000–150,000) and Liu Guosong’s *Which is Earth?* No. 96 (est. \$50,000–\$70,000). Likely to draw outside interest is



a hanging scroll by the much-sought-after Zhang Daqian titled *The Return of My Sight*. Daqian created the ink and color work on paper as a gift for his optometrist, whose family has consigned it. The scroll is estimated at \$120,000–180,000.

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 Height on stand, 19". Meiji Period. Japan.

Exhibitors at The Asia Art Fair, New York, 2014.
 Bohemian National Hall, March 14 - 18.

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