



Left, Manaheng Wang's "Lotus Pond in Summer" (2010); from left below, a dish with bamboo and vine design from the Edo period (circa 1650); a samurai by Utagawa Toyokuni (1769-1825); and Ik-Joon Kang's "Moon Jar With Blue Dot" (2013-14).

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# Doors That Open to the Art of a Continent



By MARTHA SCHWENDENER

**L**AST week's contemporary art fairs gathered more or less like-minded galleries in concentrated spaces in several New York locations, but the annual Asia Week New York takes a different approach. Spread across 47 galleries, 13 museums and five auction houses, the featured art ranges over millenniums and vast regions. One common thread this year is the fluidity between periods, with traditional works alongside contemporary ones. The focus on traditional Asian forms remains, however, and you will see plenty of ceramics, bronzes, textiles and ink.

Asia Week starts Friday and continues through March 22. Full schedules are at [asiaweekny.com](http://asiaweekny.com) and [jada-ny.org](http://jada-ny.org).

## China

The Metropolitan Museum of Art has a popular exhibition in "Ink Art: Past as Present in Contemporary China," but most of the galleries are showing art from earlier periods. J. J. Lalley & Company (41 East 57th Street), one of the top galleries for Chinese art, has 14 bronzes from the late Shang dynasty, including a "gong" pouring vessel, for ceremonies to woo ancestors, that has a tiger's head at the front and the head of an owl facing opposite.

Another ambitious display is at Gisèle Crois, a Brussels dealer (showing at Gagosian, 989 Madison Avenue, at 78th Street). The exhibition features 72 works, including a fearsome Ming dynasty bronze guardian figure, two large limestone scholar's rocks from the early 20th century, and numerous Han and Shang dynasty bronzes.

Kaikodo (71 East 79th Street) is showing a handful of ink on paper and silk paintings from the 17th and 18th centuries, as well as work by contemporary painter Manaheng Wang. One showcase piece, however, is a Han dynasty bronze money tree on an earthenware stand, created to ensure wealth and happiness in the afterlife.

## Japan

The Brooklyn Museum's Asian galleries are closed for reconstruction until next year, but you can see 71 works from their collection, covering more than 2,600 years, at Japan Society (133 East 67th Street). Meanwhile the Met has an exhibition devoted to Edo period (1615-1868) painting that includes 12 folding screens and numerous scrolls. The Nagasaki Museum (9-41 33rd Road, at Vernon Boulevard, Long Island City, Queens) is showing drawings from the late 1920s and early '30s in which the Japanese-American sculptor Isamu Noguchi began to break away, stylistically, from his mentor, Constantin Brancusi.

The annual Japanese Art Dealers Association fair opens at the Ukrainian Institute of America (2 East 79th Street, ending Wednesday). Among the dealers is Sebastian Izzard (17 East 76th Street), who is showing a large porcelain dish from the 17th century, made for export to the Indonesian market; it is a great example of the use of colored enamel in Japanese ceramics.

Carole Davenport (showing at Leigh Morse, 22 East 80th Street) has a serene kneeling female figure sculpted in clay, made in the early eighth century, that came from a pagoda that burned down in the 1850s. Joan B. Mirvis (39 East 78th Street) has organized an exhibition of black-and-white ceramics, "Ink and Clay," showcasing Kyoto-based midcentury masters like Yagi Kazuo and Yamada Hikaru. Of special note are two vessels that attempt to break away from traditional Japanese forms: one by Kazuo from around 1967 and, next to it, a variation made by his son.

## Korea

This year, Asia Week stretches down to the Philadelphia Museum of Art (2600 Benjamin Franklin Parkway, at 26th Street), which has the country's first comprehensive survey of Joseon dynasty (1392-1910) art — including calligraphy, ceramics,



NANCY WINNER GALLERY

Left, "The Snake Demon Ugrasura Swallowing Krishna, the Gopas and Their Herd," attributed to Patta or Manaku (circa 1760-65).

furniture and costumes. In New York, the Korea Society (150 Third Avenue, at 57th Street) is showing highlights from its collection, as well as contemporary ceramics by Yoon Kwangcho.

Koo New York (showing at Mark Murray, 39 East 72nd Street) also has Joseon dynasty objects, but the focus here is on 19th-century elite's furniture from interiors that were divided by gender according to Confucian principles. Another New York dealer specializing in Korean art is Kang Collection (9 East 82nd Street), with an exhibition of very recent work by Ik-Joon Kang, a contemporary artist whose panels made of pine and liquid plastic — a kind of simulated lacquer — feature traditional motifs like moon jars used in courts for storing wine and panels that mimic bamboo.

## South Asia

A highlight of South Asian art can be found in the gallery of Nancy Winner (2189 Broadway, at 74th Street). She is showing an 18th-century Moghul painting that depicts the Hindu god Krishna being swallowed by the giant demon snake Ugrasura. (Krishna, of course, prevails.) Painted in gouache with pinks and blues, the image looks surprisingly modern.

On Saturday, the Rubin Museum (150 West 17th Street) opens "Bodies in Balance," a major exhibition on the origins, history and practice of Tibetan healing and its representation in the visual arts. Included are 148 objects from fourth century to present day: medical paintings, manuscripts and instruments used in the advancement of Tibetan medical knowledge. (The Rubin has a With an Asia Week celebration on Thursday; [rmbny.org/asiaweek](http://rmbny.org/asiaweek).) The museum also has more of the Brooklyn Museum's Asian collection, with works from Burma, Cambodia, Indonesia and Thailand tracing the roots of Buddhism back to India.

The Metropolitan Museum has an exhibition on Tibetan art that spans centuries and ends in the contemporary moment. Tibet House US (21 West 21st Street) is showing work by the contemporary artist Tashi Norbu, while the Asia Society (725 Park Avenue, at 70th Street) has the work of the renowned Naini Malani, whose videos and projections join traditional imagery with narratives about postcolonial India: a marriage of past and present, traditional and contemporary that crops up frequently throughout Asia Week.



Above, vessels by Yagi Kazuo (the smaller, 1970, the larger, circa 1971); near right, a large bronze horse of the Han dynasty; and far right, a wood figure from the Jin dynasty.

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Unless noted, all addresses are in Manhattan.