

ASIAN ART IN LONDON 2021

Asian Art in London (AAL), now in its 24th edition, has once again split the event into two weeks to reflect the auctions and events in the Indian, Islamic, and East-Asian art worlds. The Indian and Islamic art galleries are the first to open, from 21 to 30 October, to complement the Indian and Islamic sales that are traditional held in London at this time of year. East Asian Art, encompassing the arts of China, Japan, Korea, as well as Southeast Asian art, follows on to complete the event from 28 October to 6 November.

This year, dealers and galleries from the UK, Europe, and the US are showcasing a range of works of art from South, Southeast Asia, Central Asia, China, Japan, Korea, the Himalayas and the Islamic world, dating from antiquity to the contemporary. Some galleries, again, have chosen to have an online show only. Full information on all events and gallery offerings can be found in the dedicated guidebook produced by Asian Art in London and on asianartinlondon.com.



Kalachakra mask, Tibet, 18th century, 23 x 24.5 cm, Runjeet Singh

Late evening viewings are part of the event again, with opening nights during the **Indian & Islamic Art** event in St James on Sunday 24 October from 5pm onwards and in Mayfair on Monday 25 October, from 5pm. For **East Asian Art**, it is Saturday 30 October, 5pm onwards for Kensington Church Street; Sunday 31 October for St James, 5pm onwards and 1 November 5pm onwards for Mayfair. Below is just a selection of what is on offer in the London galleries.

Eastern Arms & Armour is the title of **Runjeet Singh's** exhibition at One Princes Place, Duke Street, St James, from 21 October to 6 November. Highlights this year include two Tibetan works of art. The first is a Kalachakra mask dating to the 18th century. Masks such as these were used by monks during a ritual Offering Dance (*ghar* in Tibetan) of the Kalachakra Initiations. The ceremony sees monks dance in the guise of offering goddesses, so as to lend concentration to the *Kalachakra Mandala*, a manifestation of Kalachakra as the sacred realm of Buddha (*Kalachakra* literally translates to 'Wheel of Time'). The second, Tibetan stirrup, are from the 16th to 18th century. Thick plaques of damascened gold cover the stirrups' shoulders and convey stylised dragons' heads in profile at either side of the rectangular apertures originally used

to secure the stirrup leathers. The posts (*krang* in Tibetan) are formed of faceted iron damascened in silver, and curve gently down towards the lozenge-shaped masks (*mtshil*). An elegant four-footed base completes each stirrup, chiselled and engraved over its surface in deep relief to convey a foliate sequence in gold.

Marcel Nies, from Belgium, is exhibiting at 27 Dover Street, Mayfair, from 28 October to 6 November. *Art & Devotion* includes a selection of important sculptures from India and



Figure of Tirujnana Sambandar Swami, bronze, from the Pandya dynasty, 13th century, India, height 56.2 cm, Marcel Nies

Southeast Asia. The sculptors' distinctive artistic virtuosity and exceptional quality reveal the rich diversity of devotional art from early Asian civilisations. Among other highlights are a large Tibetan stupa, cast in bronze with silver and copper inlay, an Indian bronze sculpture of Sambandar from the Pandya dynasty, and a bronze head of Buddha Sakyamuni, La Na Kingdom, 15th century, from Thailand.

From 21 October to 6 November, **Eskenzi**, in their Clifford Street gallery, is holding an exhibition dedicated to rare works of art from the Tang dynasty (618 to 907), a golden age of Chinese culture. This is only the second time that Eskenazi has dedicated an exhibition solely to the Tang dynasty covering a wide range of materials, the first being in 1987. Presenting a range of objects in metal, stone, ceramic and silk, other rare and notable highlights of the exhibition include the finest known sancai-glazed zodiac figure from the period, a sancai-glazed earthenware ewer, one of only two known examples, which is topped by a columnar mouth and a richly decorated parcel-gilt silver bowl and cover, an example from a renowned set of only 15 or 16 pieces, almost all of which now reside in museum collections.

The highlight of the exhibition is an extraordinary survival and one of the rarest objects ever handled by the gallery – a monumental head of a bodhisattva, which is an example of the sculptural style achieved during the height of the Tang dynasty. The head is particularly significant as an extremely rare survival of the hollow-core dry lacquer sculptural technique used in China for a short period, primarily between the 6th and 8th centuries. It is one of a very small group of surviving dry lacquer sculptures that were made during the Sui and Tang dynasties, when the technique was transmitted to both Japan and Korea. As a method for constructing sculpture, it was labour intensive, costly, and required a workshop with highly skilled and specialised craftsmen.

Regeneration is the name of the show at **Simon Pilling East Asian Art and Interiors**, from 31 October to 5 November, at Gallery 8, 8 Duke Street, St James. The Japanese have long dealt with natural disasters that have tested their resolve to rebuild and renew. While our lives may remain constrained, the optimism and creativity of the Japanese artistic spirit continues to inspire us through its dedication to visual beauty. Contained within the exhibition are works which transcend the challenges of everyday life and provide a source of spiritual regeneration. Work by Azusa Irizawa – a young female artist, just embarking on her career – resists precedents to create new approaches in lacquer. A masterwork by Okada Yuji, towards the end of an illustrious career, delights and astonishes in its brilliance. *Regeneration* also takes the form of

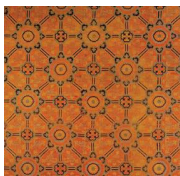


Dry lacquer head of a Bodhisattva, Tang dynasty, 8th century, height 43.3cm, Eskenazi

rediscovery and refinement of historic techniques, seen in the work of 'Living' National treasure Tsukamoto Kaji, whose lifelong passion for the porcelains of the Song dynasty revived lost skills. A final major work by ceramicist Miyashita Zenji projects a utopian tranquillity through his ability to fashion calming landscapes using his signature creative process.



To the Moon (tsuki ni mukau) by Miyashita Zenji (1939-2012), Heisei 16, 2004, stoneware, applied coloured glazes, saidei technique, 13.5 x 13.5 x 40.5 (height) cm. Signed. Sealed wrapping cloth with signed and sealed tomatoko, Simon Pilling East Asian Art



Red silk brocade geometric panel, Chinese, Ming dynasty, 15th century, 70 x 65 cm, Jacqueline Simcox



The Svarup Navatpriyaji Nathdwara, opaque watercolour and gold on paper, Rajasthan, 19th century, 31.5 x 23.5 cm, Joost van den Bergh



Cizhou painted globular jar, Song/Jin dynasty, height 14.6cm high, Littleton & Hennessy

At **Hanga Ten**, the Japanese print gallery has created an exhibition entitled *The Master and the Apprentice*, from 31 October to 5 November, at Gallery 8, 8 Duke Street, St James. The heritage of Japanese culture and art has been preserved mainly due to



Pair of Chinese porcelain famille verte, wucai dated vases of meiping form, height 30.5 cm. The bases with four-character marks, xinsi nian zhi, in underglaze blue with a double ring and of the period, corresponding to the xinsi year, 1701, Marchant



Kyoto, Ryoanji Stone Garden (2016), woodcut, by Kazuyuki Ohtsu, designated 'The Apprentice' in the exhibition, Hanga Ten



Celadon jade magnolia-shaped vase, Ming dynasty, height 18 cm, Priestley & Ferraro

the assiduous teaching of the master to his pupil, from generation to generation. Nowhere is this more evident than the influence which the teacher has had on Japan's contemporary print artists. They in turn have become 'masters' in their own right. This exhibition pairs the prints of the gallery's artists with some of the great masters who were the forerunners of the *Sosaku Hanga* movement (creative prints). Kazuyuki Ohtsu, who was Kiyoshi Saito's assistant for 40 years, developed his own style only after his mentor's death. Daniel Kelly studied under the 12th-generation printmaker Tokuriki Yamashikino, while Hiromitsu Takahashi was greatly influenced by the master stencil-maker Yoshitoshi Mori. Kunio Kaneko captured his tree images from his teacher Joichi Hoshi.

New to the event this year is the **Mayor Gallery** at 21 Cork Street in Mayfair. In collaboration with **Joost van den Bergh**, the gallery is presenting a selection of artworks by renowned *Modern and Contemporary Artists from China and Japan*, 26 October to 6 November. The show focuses on the influences of Western Abstract Expressionism and geometric abstraction seen during the 1950s and 1960s.

Littleton & Hennessy's exhibition, *New Forms – Song Yuan*, is from 29 October to 5 November at their London gallery in St James. It focuses on the new and distinct shapes, forms and the often experimental glazes that we now associate with these dynasties and that emerged in this period. Highlights include a Cizhou painted

jar from the Song/Jin dynasty, which was previously in the collection of Bertram S Boggis, sold at Parke-Bernet Galleries in 1958, a reticulated Longquan bottle vase, Yuan dynasty, from a private Asian collection and a Longquan *guan*-type ewer dating to the Southern Song Yuan dynasty. **Marchant**, the Chinese ceramics gallery located in Kensington Church Street, this year is holding an exhibition of *Famille Verte* from *Private Collections*. This is Marchant's second exhibition dedicated to Chinese porcelain produced during the reign of the Kangxi emperor painted in *famille-verte*, *wucai* enamels. The exhibition comprises 18 carefully selected pieces, primarily from celebrated collections and none have been recently published by them before.

Few dated pieces of Chinese porcelain exist, the pair of superbly enamelled *meiping*-shaped vases, dated to 1701 are a benchmark for dating Chinese ceramics. Research has enabled Marchant to decipher the unusual scene across both vases where an official has been instructed to move to another position and is unusually presented with new boots. Another piece with an interesting subject matter is the rouleau vase with a famous scene from *Calow Ji* (The Battered Loli) with the impoverished scholar Lu Mengzheng, sitting on a well head dressed in his patchwork robes waiting for the wealthy heiress Liu Yue'e to toss her brocade ball as she has vowed to marry whoever catches it.

Priestley & Ferraro, whose gallery is in Bury Street, St James, is offering two exhibitions this year: *Sinews of Stone: Jade Carvings in the Ming Dynasty and Early Chinese Ceramics and Works of Art*, running from 28 October to 5 November. Both exhibitions are accompanied by a dedicated catalogue. *Sinews of Stone* presents a small group of predominantly Ming-dynasty jade carvings which embody the relationship between the Chinese ideas of carving and of the nature of jade. A highlight includes a celadon jade magnolia-shaped vase dating to the Ming dynasty. In the works of art show, there are a range of objects made in a variety of materials and ranging in date from the Eastern Zhou to the Qing dynasty. A highlight from this exhibition is a carved limestone 'mock' door from the Tang dynasty.



Central Asian silk fragment, 8th century, silk, Central Asia, 47 x 37 cm, Jan Fine Art



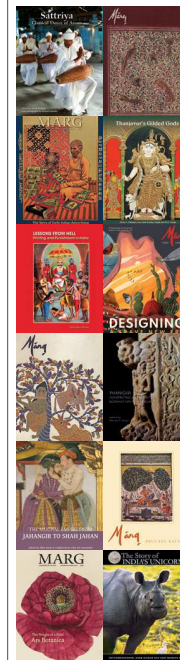
Hong Kong Island: A Panoramic view Chinese School, circa 1865, watercolour and body colour heightened with white, in a carved Cantonese-style hardwood frame, 48.2 x 108.6 cm, Martyn Gregory

THROCKMORTON FINE ART



CHINA
Lidded Vessel, Warring States Period
475-221 BCE
Bronze with gold and silver inlay
H: 5 3/4 in. W: 4 3/4 in. D: 2 3/8 in.

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HOKUSAI

The Great Picture Book of Everything

The British Museum is putting the postcard-sized drawings recently attributed to Hokusai on show for the first time this autumn. Created as illustrations for an unpublished book, *The Great Picture Book of Everything*, the drawings came to light in 2019 after they were offered at auction in Paris and were subsequently purchased by the British Museum last year, thanks to the Theresia Gerda Buch Bequest with support from Art Fund.

The drawings illustrate a broad range of subjects related to China, India and the natural world: from religious, mythological, historical, and literary figures, to animals, birds and flowers and other natural phenomena, as well as landscapes. Many subjects here are not found in any other of Hokusai's works. This group of 103 drawings, the artist's animated figures illustrate the origins of Buddhism in India and the



development of habitation, fire, agriculture, weights and measures and even rice-wine brewing in ancient China. An article on the drawings will appear in the November 2021 edition of *Asian Art Newspaper*.

Various aquatic birds by Katsushika Hokusai (1760-1849) from *Bannotsu ehon daizen zu* (illustrations for the Great Picture Book of Everything), block-ready drawing, ink on paper, 1820s-40s. Purchase funded by the Theresia Gerda Buch Bequest, in memory of her parents Rudolph and Julie Buch, with support from the Art Fund © The Trustees of the British Museum
 • Until 30 January 2022, The British Museum, London, britishmuseum.org

JAMEEL PRIZE

Poetry to Politics

Founded by the V&A in 2009 in partnership with Art Jameel, the prize is now in its sixth edition. On show at the V&A is the body of work of the eight finalists that were shortlisted for this year's £25,000 prize – selected from over 400 applications. The winner this year is Aijaz Ghareem. The artists are Galnar Adili, Hadeyeh Badri, Kallol Datta, Farah Fayyad, Ajjan Ghareem, Sofia Karim, Jana Traboulsi, and Bushra Waqas Khan. The finalists come from India, Iran, Lebanon, Pakistan, Saudi Arabia, the UAE and the UK. With diverse practices spanning graphic design and fashion, typography and textiles, installation and activism, the finalists engage with both the personal and the political, interpreting the past in creative and critical ways. The works in the exhibition address global events and lived realities, and the legacies of language, architecture and craft.

• Until 28 November, the V&A, London, vam.ac.uk
 Prayer is my Mail (2019) by Hadeyeh Badri
 © Photo: Alex Younger. One of the finalists for the Jameel Prize in 2021

ANICKA YI AT THE TATE

Anicka Yi will explore the links between art and science in a new commission for Tate Modern's Turbine Hall in October. She is known for the way her works activate different senses and for experimenting with unorthodox materials that have ranged from tempura batter to kombucha leather. Her work draws from the research of philosophers who are concerned with emerging forms of life and intelligence, while also addressing present day questions around migration, class and gender.

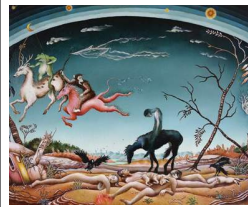


Biologising The Machine (tentacular adlib) from 2019, kelp, acrylic, animatronic moths, concrete, water dimensions variable. Courtesy of the artist, Gladstone Gallery, New York and Brussels, and 46 Canal, New York. Photo: Renato Ghiazza



• From 12 October to 16 January, 2022, Tate Modern, London, tate.org
 • 15 October: Artist talk, An Evening with Anicka Yi, details on website

THE MYTH OF SURVIVAL



Ride of Discord (2020) by Rui Mitsuana, oil on plywood, 20 x 25 cm

This exhibition by the artist Rui Mitsuana explores links between myths and 'survival'. Survival itself is something of a myth, as we live in a world in which famine, plague and war have not been solved. Meanwhile, we need myths for survival. The 'human story' described by Yuval Harari binds humans together by building our social identity as the strongest species on earth. Rui Mitsuana presents another myth for survival, animism, to form narratives of the spirituality possessed by every creature in the world. Humans, for once, are not placed at the centre. The framework functions like ecosystem not only to connect people together,

but also to connect them with the land or with abstract ideas such as another world. The small creatures in her works become metaphors of nature and humans, demonstrating our intricate relationships. This delineation references a mythological way of thinking: human and other beings are not so different, constantly communicating and even interchangeable. Inspired by the 12th century Japanese scroll paintings, *Fukuhing Animals and People* (choji-jinbutsu-giga), the paintings visualise the animism of an ambiguous storytelling.
 • Until 26 November, Dawa Foundation, London, dafj.org.uk

TOKYO

Art and Photography

This exhibition opens with an immersive installation by Ninagawa Mika (b 1972), created for the Ashmolean, before providing an introduction to Tokyo's evolution from Edo, the small fishing village to the sprawling metropolis of the 21st century we know today. As a celebration of one of the world's most creative, dynamic and fascinating cities, the Ashmolean has on loan works from Japan, as well as commissioning new works for the exhibition.



Ginza Branch Open on April 10 (1930) by Sugura Hisui (1876-1965), colour lithograph, 109.8 x 82.2 cm © The artist & Tokyo National Museum of Modern Art. Photo: Arrow Art Works, 2000

With so many creative and cultural forces intersecting in Tokyo, the city has become a world-renowned centre of avant-garde art. This experimentation can be traced from Utagawa Kuniyoshi's *Courtesan Usugumo* printed with newly imported Prussian Blue pigment in 1835; the Creative Print (*shin bungo*) artists of the 1920s-30s; to the exhibition celebrates the artist's inventive and risk-taking approach to sculpture as a living environment. Drawing from the Isamu Noguchi Foundation and Garden Museum in New York, as well as private and public collections, the exhibition brings the artists, Hinaata Mizono's photo document works by the Hi Red Center artist collective like *Cleaning Event* (1964), a 'happening' which reacted to the government's 'cleansing of neighbourhoods before the 1964 Tokyo Olympics. More recent of Japan's best-known artists, Murakami Takashi, has blurred the lines between popular sub-culture and 'high art', creating unique

Pop Art paintings that he has defined as 'super flat'. Aida Makoto provocatively links traditional painting techniques with contemporary *namida* styles to illustrate problems in Japanese society. Four of his students are members of the young, socio-critical art collective Chim'Pom, whose performative works on the streets of Tokyo are inextricably intertwined with their lives: *Love is Over* (2014) was a work of art based on the wedding of one of their members, Ellie, as well as a public demonstration for love in Shinjuku. More on this exhibition in the November 2021 edition of *Asian Art Newspaper*.
 • Until 9 January, 2022, Ashmolean Museum, Oxford, ashmolean.org



Mend Piece 1966/2018 by Yoko Ono, broken cups and saucers, thread, glue, tape. Installation view: 'You & I', A4 Arts Foundation, Cape Town, South Africa, 2018. Image courtesy of the artist. Photo: Kyle Morland

YOKO ONO

Mend Piece for London

The Whitechapel Gallery is inviting visitors to participate in an interactive installation by Yoko Ono (b 1933). Broken fragments of pottery are presented on two plain white tables, along with simple materials for repair – glue, twine, scissors and tape. On entering the space participants are prompted by a set of simple instructions provided by the artist: 'Mend carefully/Think of mending the world at the same time'. Once finished, the 'mended' objects are displayed on adjacent shelves.

Ono first presented this work as *Mending Piece* at her 1966 solo exhibition at Indica Gallery, London, a renowned

centre for counter-cultural art. *Mend Piece for London* now returns to the city more than 50 years later, following Ono's extensive career spanning performance, writing, visual art, experimental music and film. Instruction-based works such as the original *Mending Piece* established Ono as an important figure in the development of both Fluxus and Conceptual art, with participation and collaboration being central to her practice. These concepts are also intertwined with her ongoing and tireless campaigns for peace and

non-violence. Mend Piece for London draws on the Japanese tradition of *kinugi*, the art of repairing broken pottery using lacquer mixed with precious metals such as gold and silver. The process nurtures breakage as an important part of an object's history, rather than seeking to disguise it. Likewise, in this artwork, the physical act of repairing becomes a timely metaphor for a different kind of mending which takes place in the mind and through community.
 • Until 2 January, 2022, Whitechapel Gallery, London, whitechapelgallery.org

MIT JAI INN

Dreamworld



Mit Jai Inn, residency at Birmingham School of Art, Birmingham City University (2021) © Ikon Gallery

This is the first major solo exhibition in Europe by the artist Mit Jai Inn (b 1960). A leading figure of contemporary art in Thailand, Mit is known for his colourful artworks that merge painting and sculpture. *Dreamworld* features recent and new works made for Ikon which embody his vision of art 'as a utopian dream within everyday life' and collective hopes for a

brighter future. Mit's art spans a variety of forms which he has developed over the past 35 years. For Mit, painting is both intensely physical and deeply meditative. Using his hands, fingers and, occasionally, a palette knife, he dabs, slaps and pulls colours across the canvas, blending them intuitively. The thick consistency of his paints is

derived from a mixture of old oil paint, gypsum powder, colour pigments and acrylic paints loosened with linseed oil. Reflective minerals also increase the dazzling effect of their combined colours and give them their 'magic' glow.
 • Until 21 November, Ikon Gallery, Birmingham, ikon-gallery.org. A monograph on the artist accompanies the exhibition.

INDIAN AUCTIONS



Great Indian Fruit Bat or Flying Fox, from the Impey Album, signed by Bhawani Das, Company School, Calcutta, circa 1778-82, est. £300-500,000, Sotheby's

In London in October, Sotheby's are holding two important Indian and Indian Art sales. The first is *An Indian Garden, The Carlton Rockwell Collection of Company School Paintings*, on 27 October. The sale is dedicated solely to Company School Paintings, the work of Indian master artists who were commissioned by East India Company officials in the 18th and 19th centuries.

The second sale, *Arts of the Islamic World of India*, also on 27 October, is presenting a pair of unrecorded and unique spectacles from an unknown princely treasury that have remained in the same collection for almost half a century. The diamond pair is named the *Halo of Light*, and the emerald pair the *Cats of Paradise*. They hold estimates of £1.5 to £2.5 million each.

The works range in their subject matter from individual animal and human studies to complex architectural panoramas, together the remarkable corpus of paintings encapsulates on paper the rich fauna, flora, and architecture of the Subcontinent. Works by well-known artists such as Shaykh Zayn al-Din, Rami Das, Bhawani Das and Ghulam Ali Khan are included in the sale with some of the works previously loaned to the exhibition *Forgotten Masters: Indian Painting for the East India Company* held at the Wallace Collection in 2019. Many of the paintings in the auction have been published and are immediately recognisable – such as Bhawani Das's *Great Indian Fruit Bat*, Shaykh Zayn al-Din's *Malabar Sparrow and Stork* and the elegant *Demise of the Crane* painted in Lucknow.

Many works from the most renowned series of Company School paintings, including albums commissioned by Sir Elijah and Lady Impey (1749-1818), the Fraser brothers, Viscount Valentia and Major General Claude Martin (1735-1800) are being offered. The most famous are those originally from the Impey family, who created an enchanting menagerie of animals in their gardens in Calcutta and hired local artists to paint the surrounds, with more than half of their over 300-strong collection depicting birds. The Impey Collection was sold at auction in London in 1810, with several pieces held in international institutions, including The Ashmolean Museum in the UK and The Metropolitan Museum of Art in New York (that has a similar dramatic image of the Great Indian Fruit Bat), and the V&A Museum in London. Perhaps the person who sparked the fashion for such commissions was merchant, soldier, architect, hot-air balloonist and collector, Major General Claude Martin. The sale is selling a Lesser Adjutant Stork from his collection, which survives as a masterpiece of the genre.

The original patron for whom these extraordinary spectacles were commissioned remains unknown, but they stem from a rich period of artistic and architectural achievement during the reigns of emperors Akbar (1556-1605), Jahangir (1605-1627), Shah Jahan (1627-1658), and Aurangzeb (1658-1707). The quality and purity of the gemstones is itself extraordinary and stories of this size would no doubt have been the reserve of an emperor. The diamonds are flawless, thought to be from the mines of Golconda in southern India. Cleaved as a pair from a single natural diamond – possibly the largest ever found – they weigh together 25 carats.

While ordinary lenses merely function to improve sight, these filters were aids for spiritual enlightenment – with diamonds thought to illuminate and emeralds believed to have held miraculous powers to heal and to ward off evil spirits.

• More information on sothebys.com



One of a pair of Mughal spectacles to be sold at Sotheby's in October, Mughal period, 17th century, est. £1.5-2.5 million, Sotheby's

LONDON AUCTIONS

ASIAN SALES SERIES

Bonhams, London, 1 to 4 November
The Parry Collection of Chinese Art, on 2 November, is an important English private collection, which was formed since 1919 and maintained with the same family for three generations. Six works of art were included in the seminal 1935-6 *International Exhibition of Chinese Art*, which was held at Burlington House in London. The collection includes a Beijing-enamel teapot and cover, Qianlong period, four-character mark and of the period, est £500,000-£800,000. Bonhams



Imperial Beijing enamel melon-shaped teapot and cover, Qianlong period, four-character mark and of the period, est £500,000-£800,000. Bonhams



Large imperial ru-type 'eight trigrams' moonflask, bianhu, Qianlong seal mark of the period, £250,000-£350,000. Bonhams

The *Fine Chinese Art* sale, also on 2 November, includes a range of Imperial works of art including a *doisomme*-enamel box and cover, Xuande marks and of the period (1426-1435), from the collection of Rolf Cunliffe, 2nd Baron Cunliffe. Also offered are imperial robes and textiles curated by Linda Wigglesworth and Imperial porcelain, including a Ru-type moonflask, Qianlong seal mark and of the period (1736-1795). Additionally, the Asian Art sale (in Knightsbridge on 1 November), offers a wide selection of Chinese ceramics, jade and works of art.

EAST ASIAN SALES SERIES

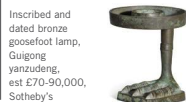
Sotheby's, London, 3 to 4 November
 On 3 November, Sotheby's are offering in the *Important Chinese Art* a selection of early ceramics, Imperial porcelains, works of art and paintings ranging from the early dynastic periods to the 20th century. Leading the sale are a group of Chinese porcelains, jades and small works of art from the Ezekiel collection, formed by Marcus Ezekiel (1854-1927) and his son Victor Ezekiel (1905-1976) – two leading figures in the formative years of Chinese art collecting in London in the first part of the 20th century, and important early members of the Oriental Ceramic Society. The sale also presents paintings and works of art formerly in the collection of Dr David Ho (1911-1986), led by an example of an inscribed and dated Han dynasty bronze goosefoot lamp, *yanzudeng*.

Other sale highlights include a large *samurai*-glazed horse from the Tang dynasty, from an English private collection, two Song ceramics from a private collection, and a large *famille-verte* decorated vase, *famingsing*, Qianlong emperor period, which was discovered in an English private collection. Another highlight is a group of classical and modern paintings and calligraphies, led by five works by Lin Fengmian that were acquired directly from the artist in Shanghai in the early 1960s by a former Norwegian consul-general in China.

The single-owner sale, *Two Americans in Paris: The Sam and Myrna Myers Collection* is on 4 November. Leading the sale is an important blue and white 'dragon' marking from the Yuan dynasty (1271-1368), Nepalese gilt-bronze figures of Buddha from the 14th/15th century, and a collection of jade from the Neolithic period to the 19th century. Other highlights include a large collection of blue and white porcelains from the Ming dynasty. From the 20th century, is a group of jewellery by the French



Inscribed and dated bronze goosefoot lamp, Guigong yanzudeng, est £70-90,000. Sotheby's



Uchiyamashita, Okayama by Kawase Hasui (1883-1957), Taisho era (1912-1926), dated 1923, est £2,000-£3,000. Bonhams



A selection of porcelain from the Sam and Myrna Myers Collection for sale at Sotheby's

JAPANESE WORKS OF ART

Sotheby's, 22 October to 5 November, online
 Sotheby's are holding several online Japanese sales during Asian Art in London. The first is *The Samurai: Japanese Arms and Armour*, from 22 October to 2 November, offering a selection of works pertaining to the Japanese warrior class. Including property from Japanese, American, and European collections. The auction showcases helmets and armour suits of varying types and styles from the 16th century onwards, as well as a group of Japanese swords.

The other two online sales are *Japanese Art of the Meiji Period, 1868-1912*, from 22 October to 3 November, includes Masters of Enamel from the Collection of John and Marjot Leitch, offering a selection of works pertaining to the design of Meiji-period enamel, and a cultural cross-over after the country opened to the West in the late 19th century. The sale includes *doisomme* enamel from the collection of the late John Okladick and his wife Marjot of an extensive group of works by Namikawa Yasuyuki (1845-1927).

Parvati of an Ideal: Fine Japanese Works of Art, from 22 October to 5 November, comprises works from throughout Japanese history, including early Buddhist sculptures, Kakemon porcelain, and folding screens of the Edo period. The sale also features works by artists in and associated with the Meiji arts and crafts movement, such as Shoji Hamada, Bernard Leach, Tatsuzo Shimaoka and Shiko Munakata.

ASIAN AND ISLAMIC SALES
Rosebery's, London, 26 October and 9 to 10 November
 On 26 October, *The Islamic & Indian Arts* sale features Islamic manuscripts from several private collections in the UK, early Islamic metalware items from a private European collection, including an early 19th-century Pahari miniature of *Kusuma Putra of Dipak Raga*, attributable to the Guler artist Chhaju at Chamba.

The expanded antiquities section features jewellery and other works of art. A top lot is a 12th-century Khorassan bronze incense burner in the form of a bird. The *Asian Art* sale includes Chinese porcelain and jade carvings, Japanese *netsuke* and woodblock prints, and southeast



Works of art relating to Samurai culture are in Sotheby's Japanese online sale from 22 October to 2 November



Asian works of art. Highlights include a pair of Daoguang period, yellow-gold, medallion bowls from a private collection, each bearing Shendatung Zi marks, a large blue and white moonflask, *bianhu*, from the Qianlong period, as well as woodblock prints by Hokusai and Hiroshige. Plus a selection of early Chinese and Korean ceramics.

ASIAN ART

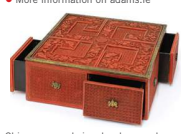
Swords, London viewing during AAL, 5 November, sale online
 A highlight of this online sale (with physical viewing in their London gallery) is a Qing-dynasty Buddhist figure from Mongolia, including an 18th-century Shadakshariokeshwara and a 18th-century representation of the Buddha. In the Chinese bronze offerings, there are two highlights – a vessel (*gu*) and a vessel (*ding*), both from the Shang dynasty (founded 1600 BC). Also on offer is a Tibetan *thangka* of Cakrasamvara with silk mounts that dates to the 18th century.

INTERNATIONAL SALES

FINE ASIAN ART
Adam's, Dublin, 19 November
 Adam's is offering works of art from Asia with public viewings in London from 28 October to 6 November. Highlights in the Chinese section include a 19th-century marble-top Chinese 'squirrel red' and green 'peacock' lacquer cabinet from the collection of Ferdinand Marie Viscount de Lesseps (1805-1894), the French developer of the Suez Canal; another is a Chinese square mother-of-pearl inlaid 'prunus and crescent moon' tray from the Yuan/Ming dynasty.

From Southeast Asia, there is a 'bleu de Hue' dragon, *qilin*, and a Khan Tho porcelain plate from the Nguyen dynasty (1802-1884), with the imperial mark *khamb suan thi ta*. Plus a selection of 20th-century Vietnamese paintings, including a portrait of a young lady with a blue scarf, circa 1950, by Vu Cao Dam (1908-2000).

• More information on adam's.ie



Chinese carved cinnabar lacquer box, Qianlong period (1736-1795), 21 x 21 cm, Swords



Portrait of a young lady with a blue scarf by Vu Cao Dam (1908-2000), ink and colours on silk laid on cardboard, circa 1950, Vietnam, Adam's

FINE ART ASIA AND JAPAN, KOREA, SOUTHEAST ASIA, AND INDIAN ART

Nagel, Stuttgart, 8 to 11 November
 Nagel is having their usual series of sales of Asian art in November. Highlights of their Fine Art Asia sale include several gilt-bronze Buddhist figures from Mongolia, including an 18th-century Shadakshariokeshwara and a 18th-century representation of the Buddha. In the Chinese bronze offerings, there are two highlights – a vessel (*gu*) and a vessel (*ding*), both from the Shang dynasty (founded 1600 BC). Also on offer is a Tibetan *thangka* of Cakrasamvara with silk mounts that dates to the 18th century.



Gilt-bronze figure of Shadakshariokeshwara, Mongolia, late 17th/18th century, Nagel



Thangka of Cakrasamvara with silk mounts, Tibet, 18th century, Nagel

INDIAN MUGHAL AND VINTAGE JEWELLERY

Indian jewellery is among the most sumptuous and finely wrought in the world. A highlight of the objects on offer at Chand Begum gallery, based in New Delhi, is a pair of urban ornaments, *sarpech*, formerly in the collection of the Nizam of Hyderabad. The diamonds are set in the traditional *fandani* technique, where each fat-cut diamond is laid into a bed of gold. The Nizams of Hyderabad, after the decline of the Mughal court to the north, embarked on an outstanding phase of patronage and encouragement of creativity in the jewelled arts, combining Deccan and Mughal styles and tastes, which flourished into the 20th century.

Another highlight is a pair of Jaipur-enamel bangles, *kara*, from the 19th century. Bangles are an extremely popular form of personal adornment in India. These, in typical Rajput-style, are inset with precious stones. The art of enamelling in India has been highly developed since at least the 17th century. Gold is the preferred base for enamelling as it accommodates the widest range of colours that can be applied to it. Each colour has a different melting point and must be applied separately with the time in the kiln during each firing critical in preventing the object from



Pair of 19th-century diamond set enamel bangles (kara) from Jaipur, gold, enamel, inset with diamonds

getting too hot and stopping the colours from running into each other, or the actual object melting.

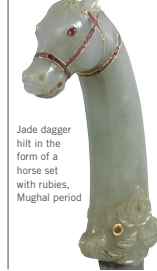
The culture of jewellery had great importance in India, it was used not merely to beautify but also acted as a

store of wealth, indicated ritual in life, signified status, and marked the wearer's identity, social background, and stage in life.

• Chand Begum, New Delhi, info@chandbegum.net, chandbegum.com



Two urban ornaments (sarpech) for a boy, late 18th century, Hyderabad, Deccan, India, diamonds and gold setting, 5.3 x 1.3 x 1.3 cm



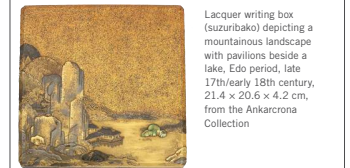
Jade dagger hilt in the form of a horse set with rubies, Mughal period

EDO TO NOW 400 Years of Japanese Art

This exhibition brings together a selection of fine Japanese art spanning the 400 years from the Edo period (1615-1868) to the present day. Included are woodblock prints by artists Katsushika Hokusai, Utagawa Hiroshige, and *sarimono* by Toyota Hokkei. A highlight of the exhibition is a masterpiece by Katsushika Hokusai (1760-1849), *Rainstorm Beneath the Summit*, circa 1831. This is a woodblock print from the artist's iconic series *Thirty-six Views of Mount Fuji*, circa 1831, by Katsushika Hokusai (1760-1849), woodblock print, 25.4 x 37.6 cm



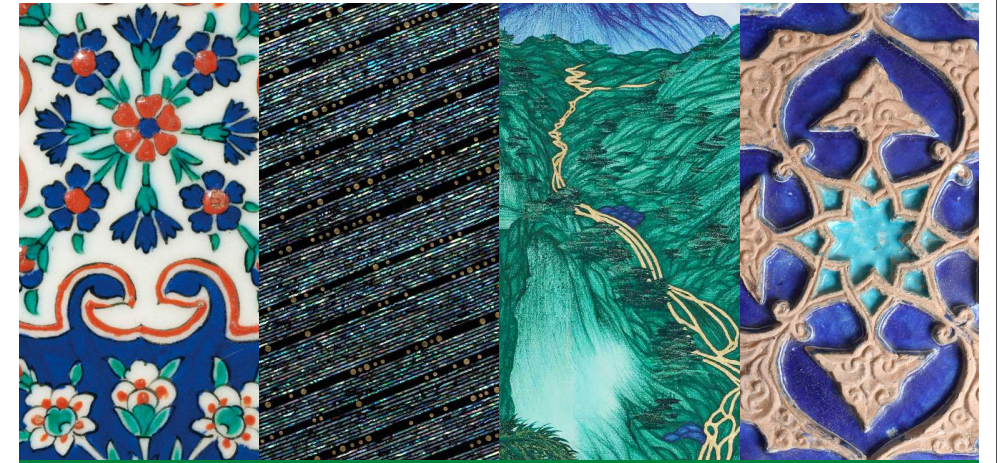
Rainstorm Beneath the Summit, from the series Thirty-six Views of Mount Fuji, circa 1831, by Katsushika Hokusai (1760-1849), woodblock print, 25.4 x 37.6 cm



Lacquer writing box (suzuribako) depicting a mountainous landscape with pavilions beside a lake, Edo period, late 17th/early 18th century, 21.4 x 20.6 x 4.2 cm, from the Ankarcona Collection

ancient texts. *Escalator #27* (2010), by the photorealistic artist Taira Hishaya (b 1960), depicts an escalator from the Japanese underground. Completely devoid of human presence, the scene is captured in extraordinary detail with the artist's meticulous brushwork.

• From 26 October to 7 November, at AVS Japanese Art, London SW7, tel +44 (0)7966 255250, anatstas@avsjapanesear.com, avsjapanesear.com. Hours: Mon-Tues: by appointment; Wed-Sat, 10am-6pm; Sun 10am-4pm.



Asian Art in London

Indian & Islamic Art: 21 - 30 October
East Asian Art: 28 October - 6 November

