AAL Gallery Shows 17 **16 AAL** Gallery Shows

ASIANART IN LONDON 2025

Asian Art in London (AAL), the 28th edition, runs from 27 October to 6 November. Again, this year AAL has reorganised to group the majority of gallery shows in Sotheby's in Mayfair, complementing the shows in the permanent gallery spaces around central London. For an up-to-date list of participants, visit asianartinlondon.com.

Late evening viewings have always been part of the event, with opening nights for evening viewing of Asian art on Kensington Church Street (Saturday, 1 November), in St James's (Sunday, 2 November), and in Mayfair (Monday, 3 November). Check the guide to see which galleries are participating.

This year for the first time, Asian Art in London is hosting a Joint Private View with the V&A of Dimensions: Chinese Contemporary Studio Crafts on Tuesday 28 October 2025.

The event will bring together participants, collectors, museum directors, curators, journalists, and friends of Asian Art in London. It will also feature curator-led talks in the museum's Asian galleries, providing guests with deeper insights into the extraordinary collections. Visit the event's website for further information on tickets.

Galleries at Sotheby's SOTHEBY'S, MAYFAIR

Several new dealers are showing alongside last year's participants in Sotheby's gallery spaces: Anrad Gallery, Hanga Ten, Japan Print Gallery, Lloyd Choi Gallery, Susan Page Snuff Bottles, Simon Pilling, Jacqueline Simcox, Schoeni Projects, Slaats Fine Art, Anastasia von Siebold Japanese Art, and Thang Long Art.

The Anrad Gallery is presenting *The* Living Tapestry: India's Natural World Through Timeless Traditions, which brings together sculpture and painting from across India to celebrate centuries of artistic dialogue with the natural world. The exhibition features work from four rich traditions – the metal sculptures of the Gadhwa Kam community of Chhattisgarh, the narrative scrolls of Orissa's Pattachitra painters, the jewel-like refinement of Bikaner miniatures, and the naturalistic studies of the Mughal atelier. Together, these works illuminate how artists have rendered flora and fauna with reverence and imagination, underscoring nature's enduring place in India's cultural and artistic heritage.

Japanese art is well represented this year with Hanga Ten's exhibition From Late Showa to Reiwa: The Evolution of Japanese Prints showcasing a selection of Japanese prints from the 1960s to the present showing evolving printmaking techniques and featuring artists including Tadashi Nakayama, Clifton Karhu, and Daniel Kelly.



Road of the Butterflies (1983) by Tadashi Nakayama, woodblock utilising 18 boards, 25 colours, and 33 stages of printing, Hanga Ten



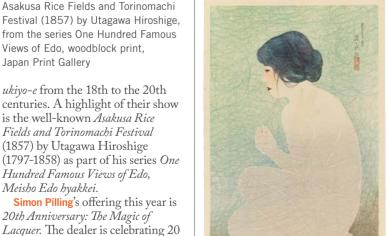
Dawn Cloud, Gyoun, by Hattori Shunsho (1943-2018), Heisei period, circa 2000, gold and coloured lacquers, silver leaf, and mother-of-pearl inlays, yogai, 18.1 x 18.1 x 16 cm, Simon Pilling

so time-consuming and demanding that it can be hard to appreciate the amount of work that goes into producing a single piece of fine lacquer. In the exhibition, visitors will see art that exemplifies the best of that achievement. Most familiar is perhaps work in the gold maki-e technique – creating designs through the sprinkling and polishing of metallic powders on to a lacquer ground. Other works complement that technique through the addition of shell inlays, while, for some artists, the pieces are created through the carving of lacquer. Finally, we see lacquer used as *trompe-l'oeil*, creating works that play with our senses in the imitation of other materials such as metal and

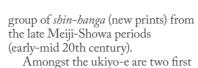
Anastasia von Siebold is pairing different period artworks in Edo to Showa: Fine 18th - 20th Century Japanese Prints and Contemporary Paintings. The exhibition features a selection of fine Japanese *ukiyo-e* prints from the Edo period (18th nd 19th centuries) alongside a



sahi Peak seen from Mount Hakuba 1924) by Kawase Hasui (1853-1957), rom the series Souvenirs of Travel, hird Series, woodblock print, nastasia von Siebold



Bathing in Early Summer (1922) by Ito Shinsui (1888-1972). from the series Twelve Images of Modern Beauties, woodblock print, Anastasia von Siebold



edition prints by Hiroshige from his iconic series One Hundred Famous Views of Edo. One of these is Spiral Hall, Five Hundred Rakan Temple, published in 1857, depicting visitors enjoying the view over bright green fields on the eastern fringe of Edo (Tokyo) from the Sazaido (Turbanshell Tower), owing to its spiral staircase); a three-storey tower built in 1741 as a temple dedicated to the 500 rakan, legendary disciples of Buddha. Further ukiyo-e highlight include a group of late 18th- and 19th-century prints depicting bijin (beautiful women) by Suzuki Harunobu, Isoda Koryusai, and Tsukioka Yoshitoshi.

Shin-hanga prints emerged during the early 20th century as a response to the decline towards the end of the 19th century of ukiyo-e and the influence of Western art. Enjoying ever more popularity amongst collectors in recent years, fine examples featured in the exhibition include landscapes by Kawase Hasui, including Asahi Peak seen from Mount Hakuba (1924), and prints of beautiful women by Ito Shinsui, Torii Kotondo, and Takahashi Shotei, such as Shinsui's delicate 1922 print Bathing in Early Summer, depicting a woman crouched amongst the swirling steam of her bath, from the series Twelve Images of Modern Beauties. Further shin-hanga prints featured include works by Western artists who were equally integral to the shin-hanga movement: Charles Bartlett and Elizabeth Keith.

Chinese dealers include Susan Page who specialises in bottles made for use during the 18th and 19th centuries, and inside-painted examples from the 20th century. In the exhibition Treasured Keepsakes, she is offering 80 snuff bottles, including two jade bottles, circa 1780-1850. Many pieces come from a single collection formed over the last 40 years and feature examples in jade, ardstone, glass, porcelain, insidepainted, and organic materials, showcasing the craftsmanship and materials used in the 18th and 19th centuries in China. As usual, Jacqueline Simcox is offering a range of Chinese textiles. She specialises in silk textiles from China and Central Asia, together with some works of art. Textiles for sale include court costumes. palace furnishings, silks for Buddhist and Daoist use, as well as wall hangings, pictorial subjects, and other decorative pieces. This year's show includes a Ming-dynasty silk kesi rank | courtesy of Schoeni Projects Interiors. badge for an empress or high-ranking | Artworks © The Artists, Schoeni noblewoman, woven with a goldwrapped thread background and polychrome silk decoration of two phoenixes (fenghuang): the male, with serrated tail feathers, perched on a rock while the female, with curled tail feathers, is in flight above. The mythical birds aare depicted with clouds above and peony blossoms, emblematic of wealth and feminine

waves, a large rock, and *lingzhi* fungus. Slatts Fine Art's exhibition is entitled Ancient Echoes, New Perspectives, showing archaic vessels and scholar's objects alongside the modern ink paintings of T'ang Haywen (1927-91) and *plique-à-jour* enamels of

beauty, across the centre of the badge.

The foreground features water and



Two jade snuff bottles, circa 1780-1850, Susan Page

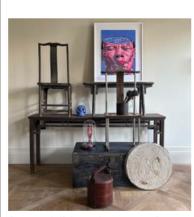


Rank badge, fenghuang, Chinese Ming dynasty, circa 1500, 36 x 31.5 cm, Jacqueline Simcox

Yinglong Li, to bridge centuries of Chinese art in a vivid dialogue between tradition and innovation. Mark Slaats is giving a talk on 4 November at 1pm: Painting with Light: Yinglong Li and the Beauty of Plique-à-Jour Enamels.

Contemporary art is represented by Schoeni Projects Interiors who are showing works that explore the intersection of heritage and contemporary interiors in Heritage as a Living Dialogue, a curated exhibition that brings antiques and contemporary artworks into conversation, highlighting enduring values of craftsmanship, materiality, and cultural storytelling across time.

Contemporary Vietnamese art specialists, Thang Long Art Gallery, based in Hanoi, are showing works in London by Vu Cong (b 1976) and Hong Viet Dung (b 1962), including Mid-Autumn (2025) by Vu Cong.



A curated dialogue between antique and contemporary artworks, image



Mid-Autumn (2025) by Vu Cong Dien (b 1976), oil on canvas, 120 x 120 cm, Thang Long Art Gallery

Kensington THE CENTENARY EXHIBITION Imperial Porcelain of Kangxi, Yongzheng. and Qianlong Marchant, Kensington Church Street, 27 October to 7 November Marchant is presenting imperial porcelain of Kangxi, Yongzheng and Qianlong to commemorate their centenary year in an exhibition comprising 30 works of Qing-dynasty ceramics, curated to showcase the extraordinary technical brilliance and artistic refinement achieved at the imperial kilns of Jingdezhen between 1662 and 1795. The show celebrates the legacy of the Kangxi, Yongzheng, and Qianlong emperors and the unparalleled porcelain produced under their reigns. Spanning the late 17th to 18th centuries, the works represent a golden age of imperial production that reflects a conscious revival of Ming traditions, as well as

Mayfair

show is available.

CHINESE CERAMICS, METALWORK, AND LACQUER From the 12th to 14th Century and TREES AND MOUNTAINS ON GOLD AND SILVER by Li Huavi Eskenazi, Clifford Street,

an ambitious time of innovation and

artistic evolution. A catalogue of the

27 October to 14 November In the first show, there are 12 works of art created during the golden age of the 12th to the 14th century, an intellectually vibrant period in Chinese history whose material



and gold leaf on silk, 59 x 63 cm, signed and sealed Li Huayi, Eskenazi

culture is defined by elegance, restraint, and technical mastery. A highlight is a rare gold drinking cup with chased decoration. Its form takes an unusual shape which was more widely used across the vast Mongol empire, which expanded into northern China in the 13th century. It is likely that such cups were only made in small numbers and for the

A glazed stoneware 'hare's fur' tea bowl from the Southern Song dynasty (1127-1279) is accompanied by a Japanese Edo period (1603-1868) | bowl is paired with a stand that lacquer cup stand. During the Northern Song period, the Jian kilns in Fujian province were celebrated for their dark-bodied tea bowls with glossy black-brown glazes, decorated with a variety of streaks and splashes. the most famous effects being known as 'hare's fur' (tuhao wen), as seen on the present example, and 'oil spot' (voudivou). In both cases, the striking surface effects were caused by a concentration of iron oxides which came to the surface during firing and crystallised as iron-rich minerals. Imperial patronage secured the position of Jian wares. The Emperor Huizong (r 1100-1126) was known to height 9.5 cm, Eskenazi

use of the elite.



Golden Pond by Li Huayi, ink, colours

favour Jian tea bowls, and some ware were incised on the base with 'for imperial use' marks; those with hare's fur streaks were declared to be the most desirable. The dark glazed tea bowls with hare's fur glaze were referred to as nogime tenmoku in Japan, where they were also highly prized. Often paired with a lacquer stand (tenmoku-dai), of either Japanese or Chinese origin, they were used either ritually or in daily life, in monasteries, by tea devotees, and in shogunal households. The present



Glazed stoneware 'hare's fur' tea bow and a lacquer cup stand; bowl: Southern Song dynasty (1127-1279), Jian ware, from the kilns at Shuiji, Jianyang county, Fujian province, diam. 12.2 cm; stand: probably Japanese, Edo period, diam., 15.8 cm,

appears to be of a negoro lacquer type, theory, however, encounters the named after the Negoro temple in Kii province, Honshu Island.

The gallery is also presenting eight new works by Li Huayi (b 1948), a leading contemporary master of Chinese ink painting.

Online

Rob Dean Art, 27 October to 7 November

Rob Dean's online exhibition for Asian Art in London is exhibiting a group of 10 folios from the Shangri Ramayana. The present group of paintings, collectively known as the Shangri Ramayana, constitutes one of creation, but also for the dramatic the most enigmatic and scholastically complex bodies of work from the Pahari region. No scholarly consensu exists regarding its precise dating, provenance, patronage, or stylistic

Based on the narrative of Valmiki's Ramayana, the set is arguably the most ambitious and monumental in scale among extant Pahari series. A substantial portion of the paintings is presently housed in the National Museum, New Delhi, while the remaining works are dispersed in collections across the world. The bulk of the series is known to have once belonged to Raja Raghubir Singh of Kulu, from the 'Shangri' branch of the ruling house – hence the appellation by which it is now

Recent scholarship has posited the possibility that the paintings may have been produced in different centres, at different times, for different patrons, and only later, by coincidence, assembled into a single collection – and this may account for the different styles of painting. This

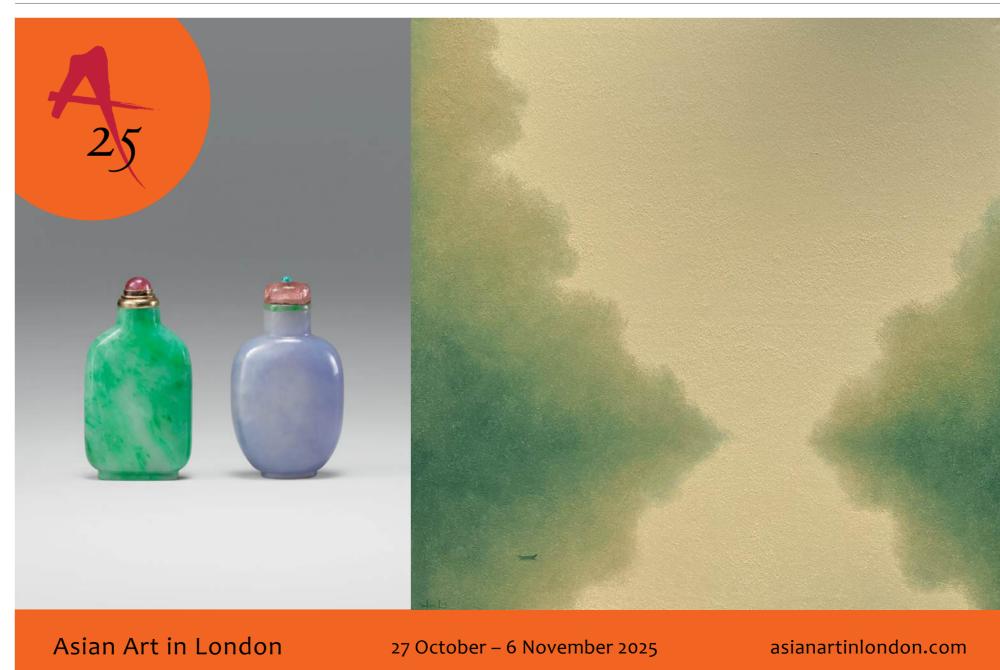
difficulty that no episode appears twice in two different hands, and that the various painters seem to have been cognisant of each other's contributions. Such evidence implies at least some degree of coordination or shared knowledge among the participating artists. However, additional folios from the dispersed series have come to light since Archer's original ground-breaking analysis and these raise further questions concerning style and artistic attribution. The Shangri Ramayana remains compelling not only for its unresolved questions of origin and the number of artists involved in its force of its imagery.



An illustration to the Shangri Ramayana, Rama Confers with the Monkeys Book VI, Lankakanda, Bahu or Jammu, India, circa 1700-10, Rob Dean Art



An illustration to the Shangri Ramayana Sita Surrounded by Demons, Book V, Sundarakanda, Bahu or Jammu, India, circa 1700-10, Rob Dean Art



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years of study and exhibiting

are working today and found

artworks produced using Japanese

acquer, urushi. Over that time, he has sought out dedicated artists who

modern and contemporary pieces,

quintessential Japanese art form.

celebrating artistic continuity in this

Urushi's production processes are

Woodpecker by S Shakir Ali (b 1956),

mineral pigments on paper, 30.5 x

40.6 cm, Anrad Gallery

18 AAL Auction Previews Auction Preview 19

LONDON AUCTIONS

PRIESTLY & FERRARO Three Decades in Chinese Art

Bonhams, New Bond Street,

The St James' gallery was established in 1994 by David Priestley and Benedicta Ferraro and focuses on Chinese ceramics and works of art with a particular focus on Song ceramics but also lacquer, both carved and undecorated, jades and cloisonné enamels, and from the pre-Song period, Han and Tang dynasty pottery animals and figures, and Buddhist stone carving. On offer is a selection of Chinese ceramics and works of art. Highlights include a carved cinnabar lacquer 'dragon' bowl stand, Yongle six-character mark and of the period (est £350-500,000), a large carved cinnabar lacquer 'Daoist Immortals' box and cover, Yongle six-character mark and of the period (est £300-500,000), a cloisonné enamel vase, zun, Xuande period (est £180-240,000), a cinnabar lacquer yellow-ground 'Chilong' box and cover, 13th/14th century (est £120-150,000), and a white-glaze 'boy' footed jar and cover, 9th/10th century (est £40-60,000).

BEAUTIES, BEASTS, AND BLOSSOMS Japanese Paintings onhams, online, 3 to 11 Novembe Comprising over 100 works, the collection reflects the tastes and passions of a pioneering generation of London-based connoisseurs, scholars, and dealers during the 1980s and 1990s and is focused

mainly on works from the 18th and 19th centuries. Leading the sale is the hanging scroll Bijin Under Cherry Blossom by Utagawa Kuniyoshi (1797-1861), estimated at £12-15,000. Other lots of nikuhitsuga ukiyo-e, a form of Japanese painting in the ukiyo-e style include Bijin with Fan by Chobunsai Eishi (1756-1829), circa 1790s, estimated at £10-15,000 and Two Beauties on a Shore by Kawamata Tsunemasa (active 1716-1764), which portrays a



Bijin Under Cherry Blossom by Utagawa Kuniyoshi, nikuhitsu-ga, painting in the ukiyo-e style, est £12-15,000, Bonhams



A Prince Hawking, attributed to Muhammad Ali, a page from the late Shah Japan album, Mughal India, circa 1610, the margins Mughal India, circa 1650-58, est £700,000-£1 million, Christie's



Family of Cheetahs in a Rocky Landscape, attributed to Basawan, Mughal India, circa 1575-80, est £700,000-£1 million, Christie's

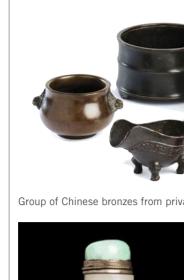
scene from The Wind in the Pines, a famous noh drama, estimated at £6-8,000.

- On view from 1-5 November, Bonhams New Bond Street
- Online sales: Priestley & Ferraro, 29 October to 7 November; A Life in Ceramics: The Peter and Mary White ollection of Chinese Art, 31 October to 10 November; Collectors' Treasures, 3 to 11 November; Beauties, Beasts and Blossom, 3 to 11 November

EXCEPTIONAL
PAINTINGS FROM THE
Gilbert and Cora McAllister ar includes snuff bottles, textiles, PERSONAL COLLECTION OF PRINCE & PRINCESS SADRUDDIN AGA KHAN

Part of the late Prince Sadruddin Aga | • A preview will be held at Khan's (1933-2003), who served

as United Nations High Commissioner for Refugees from 1966-77, collection of Indian and Persian paintings is being sold in



roup of Chinese bronzes from private collection, various estimates, Olympi



'Qilin' Chinese snuff bottle, grey and white jade, Qing dynasty, circa 1750-1850, height with stopper 7.5 cm, est £800-£1,2000,

London during Asian Art in works come from the prince's residence. Estimates range from £2,000 to £1 million. Highlights from the Indian paintings include a natural history study, Family of Cheetahs attributed to Basawan, and A Prince Hawking attributed to Muhammad Ali, both estimated at £700,000-£1 million. Several paintings from the Safavid School, late 16th/17th century, include single-figure series signed by or attributed to artists including Mirza Ali, Shaykh Muhammad, Sadiqi Beg, Rea Abbasi, Muhammad Qasim, and Mu'in Musavvir, with estimates ranging from £4-250,000.

FINE ASIAN WORKS OF ART

Lyon & Turnbull, online, 7 Novembe This auction of Chinese, Japanese, and Southeast Asian works of art features the collection of Prof J Gilbert and Cora McAllister and porcelains, and works of art mostly collected in the 1960s and 1970s. A highlight is a grey and white jade 'qilin' snuff bottle, Suzhou School type, Qing dynasty, estimated

22 Connaught Street, London W2, from 2 to 6 November





This sale offers a broad historical range of Chinese ceramics including 'Nine Peach' vase from a Scottish private collection and jades, paintings, and bronzes from an English private collection. Japanese works of art include enamels from a US private collection and an English

FENG-CHUN MA COLLECTION

private collection of hanakago

flower baskets).

1000 Years of 100 Boys in Chinese Art: The Feng-Chun Ma Collection, on 4 November, is a single-owner sale assembled over four decades. The collection comprises one hundred objets d'art related to the enduring Chinese motif of 'boys at play' (yingxitu), symbolising the auspicious wish for many sons and the



Detached double sided folio album, calligraphic face and composition, central and northern India, circa 1800, 41.8 x 26 cm, est £6-8,000,



Enamelled figure circa 1750. est £5-8,000, Roseberys



India auction is on 29 October

Imperial embroidered kesi panel of

Puxian, Qianlong period, modelled

Qing Court Collection in Taipei,

est £150-250,000, Sotheby's

continuation of family lineage.

Objects span from early Song dynasty

The boys at play motif draws from

Buddhist, Daoist, and Confucian

traditions. Its origins lie in Buddhist

birth from the calyx of a lotus flower

inspired the enduring image of a boy

holding a lotus. By the Tang dynasty,

depictions of children entered secular contexts, flourishing during the Song

dynasty in Su Hanchen's celebrated

From the Yongle reign (1402-24)

onwards, this crystallised into the

recalling the Zhou dynasty story of

King Wu, who fathered 99 sons and

adopted one more to make a hundred.

Highlights include a *famille-rose*

'three star gods' deep cup from the

Yongzheng period (est £18-25,000),

an enamelled figure of a boy, Qing

dynasty, circa 1750 (est £5-8,000),

and a blue and white 'sixteen boys'

bowl, Qing dynasty, Daoguang mark and period (est £5-10,000).

Chinese, Japanese, Southeast Asian

Preview of Antiquities, Islamic Indian

Art series that runs on 4 and 5

Preview: Bowman Sculpture, St

Arts at 4 Cromwell Place, South Kensington, 22 to 23 October. The sale is

Sotheby's, London, 5 November

During Asian Art in London,

James's, 1 to 2 November

CHINESE ART

November.

The single-owner sale is part of the

hundred boys' theme (baizitu),

paintings of idealised children at play

iconography, where the Buddha's

ceramics to Ming and Qing dynasty

porcelains, jade carvings, bronzes

snuff bottles, and textiles.

after a painting still preserved in the



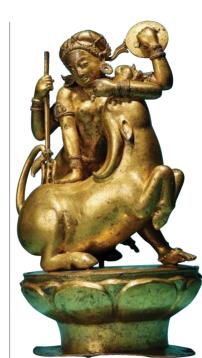
Group of ceramics from the Feng-Chun Ma Collection, various estimates

HONG KONG AUCTIONS

Important Himalayan Art from the Collection of Ulrich von Schroeder Bonhams, Hong Kong, 30 October This auction will feature 37 artworks from the collection of Ulrich von Schroeder, one of the foremost experts on Himalayan art. Assembled over more than five decades, the collection reflects von Schroeder's lifelong passion for Himalayan art and culture. Ulrich von Schroeder is one of the most influential figures in the study of Himalayan art, whose efforts to broaden its visual record in print are widely recognised around the world. Frustrated by the inconsistent

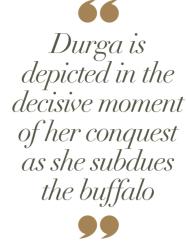
dating and stylistic attributions in art publications of the 1960s and 1970s, von Schroeder undertook a rigorous four-year study that culminated in the 1981 publication of Indo-Tibetan Bronzes. This work became the first comprehensive chronology of Tibetan metal sculpture, spanning over a thousand years. In 2001, after nine years of field research, von Schroeder published his two-volume magnum opus, Buddhist Sculptures in Tibet. This monumental work documented more than 1,000 bronzes within Tibetan monasteries previously inaccessible to the world. In 2019, he followed up with Nepalese Stone Sculptures, another two-volume tour de force, chronicling nearly 3,000 Hindu and Buddhist stone sculptures in Nepal.

Highlights of the sale include a Nepalese gilt-copper alloy sculpture of Durga Mahishasuramardini, the



Gilt copper alloy figure of Durga Subduing the Buffalo Demon, Nepal, 1550-1650, height 32 cm, est HK\$5-7 million, Bonhams, Hong Kong

revered 'slayer of the buffalo demon', from the Three Malla Kingdoms Period (1484-1769). As the most beloved manifestation of the Great Goddess (Devi) in the Kathmandu Valley, Durga is depicted in the decisive moment of her conquest, subduing the writhing buffalo with her principal arms while her secondary hands wield a trident and shield. Another top lot is a large copper-alloy sculpture of Avalokitesvara, it is one of very few large-scale bronze statues from



Kashmir in private hands. This piece belongs to a corpus of Kashmiri bronzes that profoundly influenced the art of West Tibet, other neighbouring areas, and even China. Around the time the bronze was created, Kashmir was a vital international centre for Buddhism, attracting a multitude of scholars, monks, and pilgrims from China. A portrait thangka of The Fifth Sakya Tridzin, Jetsun Dragpa Gyaltsen (1147-1216) from Southern Tibet, Ngor Monastery, circa 1600, is also expected to sell well. This painting belongs to what is today the most famous set of portrait thangkas presenting a Tibetan Buddhist teaching lineage. Most of its dispersed members are now located across international museums. The series was produced around 1600 in southern Tibet at Ngor monastery, which flourished under a superlative reputation for monastic discipline and tantric specialism. Each painting depicts a sequential master of the Lamdre lineage, which is the Sakya tradition's essential teaching.



Copper alloy figure of Avalokiteshvara, Kashmir, 10th century, height 61 cm,

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Selection of lots from Priestley & Ferraro Collection, various estimates, Bonhams







