

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.

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.

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. **Japan Print Gallery** specialises in



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



Dawn Cloud, Gyouin, 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

Anastasia von Siebold is pairing different period artworks in *Edo to Showa: Fine 18th - 20th Century Japanese Prints and Contemporary*



Woodpecker by S Shakir Ali (b 1956), mineral pigments on paper, 30.5 x 40.6 cm, Anrad Gallery



Asakusa Rice Fields and Torinomachi
Festival (1857) by Utagawa Hiroshige,
from the series One Hundred Famous
Views of Edo, woodblock print,
Japan Print Gallery

Simon Pilling's offering this year is *20th Anniversary: The Magic of Lacquer*. The dealer is celebrating 20 years of study and exhibiting artworks produced using Japanese lacquer, *urushi*. Over that time, he has sought out dedicated artists who are working today and found modern and contemporary pieces, celebrating artistic continuity in this quintessential Japanese art form. Urushi's production processes are

Asahi Peak seen from Mount Hakuba (1924) by Kawase Hasui (1853-1957), from the series *Souvenirs of Travel*, Third Series, woodblock print, Anastasia 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

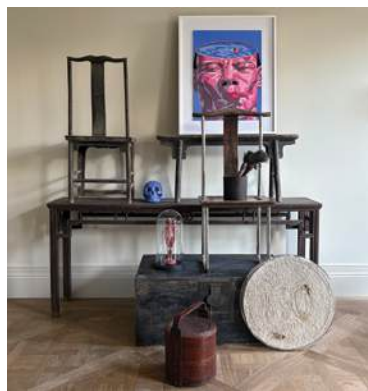
Two snuff bottles are shown side-by-side. The bottle on the left is a vibrant green with a mottled, marbled pattern. It has a dark red, rounded stopper with a gold-colored band. The bottle on the right is a deep purple or lavender color, also with a mottled pattern. It has a similar dark red stopper with a gold-colored band. Both bottles have a classic, rounded, slightly flattened shape.

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

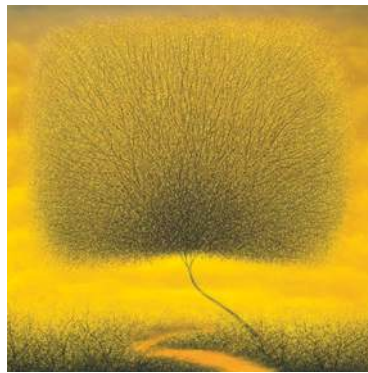


Rank badge, fenghuang, Chinese Ming
dynasty, circa 1500, 36 x 31.5 cm,
Jacqueline Simcox

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 antiques
and contemporary artworks, image
courtesy of Schoeni Projects Interiors.
Artworks © The Artists, Schoeni
Projects Interiors



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

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 an ambitious time of innovation and artistic evolution. A catalogue of the show is available.

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



Chinese imperial
porcelain blue
and white baluster
vase of handbell
form, yaoling zun,
with four
medallions
forming
the gankyil,
Wheel of Joy,
Kangxi period,
1662-1722,
height 20.4 cm,
Marchant

A glazed stoneware 'hare's fur' tea bowl from the Southern Song dynasty (1127-1279) is accompanied by a Japanese Edo period (1603-1868) 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' (*tubao wen*), as seen on the present example, and 'oil spot' (*youdaiwen*). 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



Golden Pond by Li Huayi, ink, colours and gold leaf on silk, 59 x 63 cm, signed and sealed Li Huayi, Eskenazi

favour Jian tea bowls, and some wares 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 bowl is paired with a stand that



Glazed stoneware 'hare's fur' tea bowl
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,
height 9.5 cm, Eskenazi

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

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 recognised.

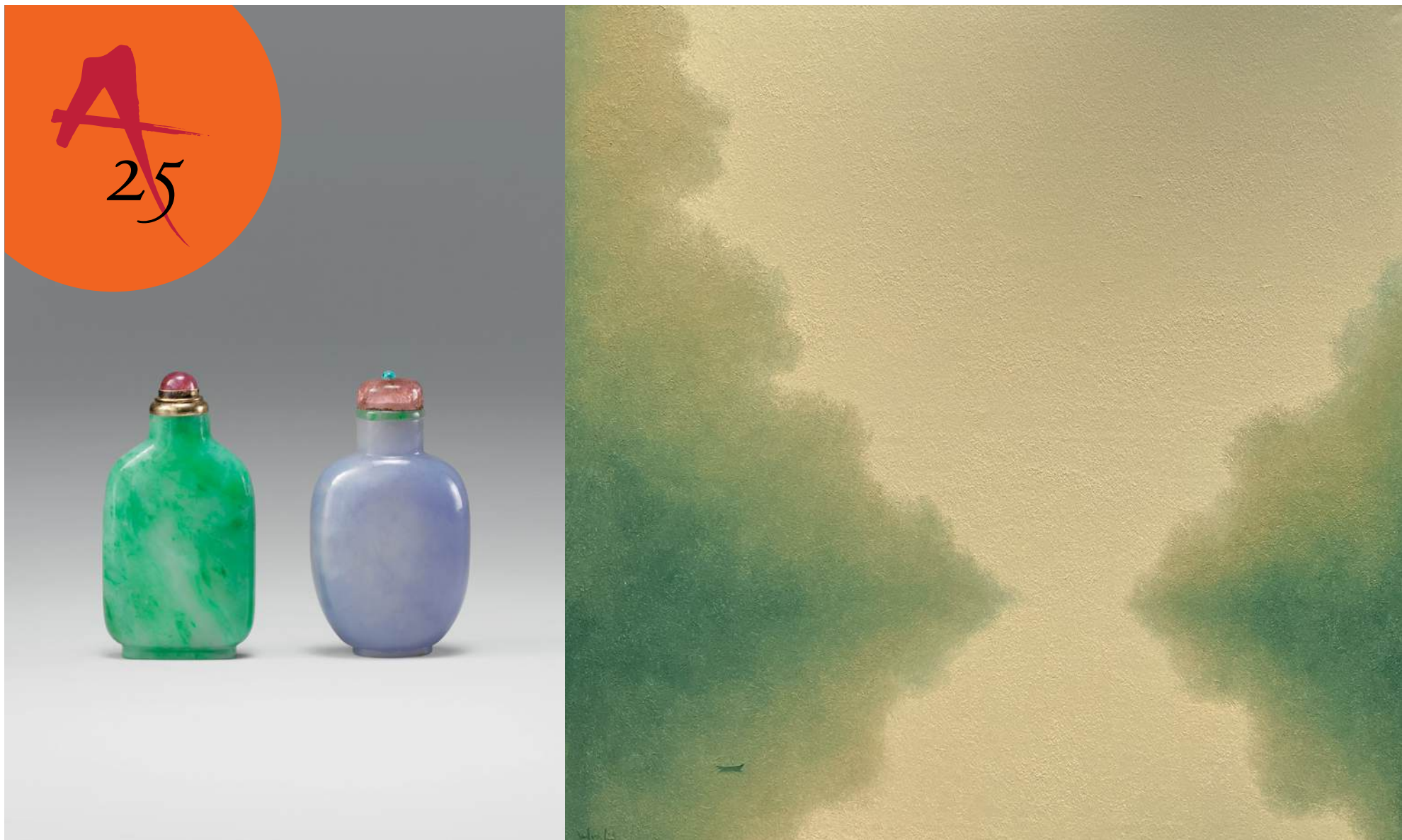
Recent scholarship has posited the possibility that the paintings may have been produced in different centres, at different times, for different patrons, and only later, by coincidence, assembled into a single collection – and this may account for the different styles of painting. This



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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LONDON AUCTIONS

PRIESTLY & FERRARO Three Decades in Chinese Art

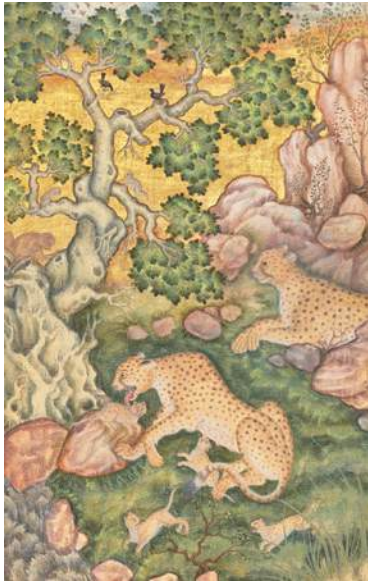
Bonhams, New Bond Street, 6 November
The St James' gallery was established in 1994 by David Priestley and Benedicta Ferraro and focuses on Chinese ceramics and works of art with a particular focus on Song ceramics but also lacquer, both carved and undecorated, jades and *cloisonné* enamels, and from 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

Bonhams, online, 3 to 11 November
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 *nikuhitsu-ga 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



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 *nob* 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 Collection 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 PERSONAL COLLECTION OF PRINCE & PRINCESS SADRUDDIN AGA KHAN

Christie's, London, 28 October
Part of the late Prince Sadruddin Aga 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



Group of Chinese bronzes from private collection, various estimates, Olympia



'Qilin' Chinese snuff bottle, grey and white jade, Qing dynasty, circa 1750-1850, height with stopper 7.5 cm, est £800-£1,200,00, Lyon & Turnbull

London during Asian Art in London. Comprising 95 lots, the 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 November
This auction of Chinese, Japanese, and Southeast Asian works of art features the collection of Prof J Gilbert and Cora McAllister and includes snuff bottles, textiles, 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 at £800-£1,200.
● A preview will be held at 22 Connaught Street, London W2, from 2 to 6 November



Chinese famille-rose 'Nine Peach' bottle vase, tianqiuping, Guangxu period (1874-1908), est £8-12,000, Olympia

CHINESE AND JAPANESE WORKS OF ART

Olympia, London, 5 November
This sale offers a broad historical range of Chinese ceramics including a large *famille-rose tianqiuping* '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 private collection of *hanakago* (flower baskets).

FENG-CHUN MA COLLECTION

Roseberrys, London, 4 November
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, Roseberrys



Enamelled figure of a boy, Qianlong period, circa 1750, est £5-8,000, Roseberrys



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



Imperial embroidered kesi panel of Puxian, Qianlong period, modelled after a painting still preserved in the Qing Court Collection in Taipei, est £150-250,000, Sotheby's

continuation of family lineage. Objects span from early Song dynasty ceramics to Ming and Qing dynasty porcelains, jade carvings, bronzes, snuff bottles, and textiles. The boys at play motif draws from Buddhist, Daoist, and Confucian traditions. Its origins lie in Buddhist iconography, where the Buddha's 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 paintings of idealised children at play. From the Yongle reign (1402-24) onwards, this crystallised into the 'hundred boys' theme (*baizitu*), 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).

The single-owner sale is part of the Chinese, Japanese, Southeast Asian Art series that runs on 4 and 5 November.
● Preview: Bowman Sculpture, St James's, 1 to 2 November
● Preview of Antiquities, Islamic Indian Arts at 4 Cromwell Place, South Kensington, 12 to 23 October. The sale is on 31 October

CHINESE ART

Sotheby's, London, 5 November
During Asian Art in London, Sotheby's is offering a selection of Chinese works of art including a collection of early jades (and some Song ceramics) from the Robin Renton Collection that includes a celadon and russet jade snake, Warring States period (est £20-30,000). Other lots include a large blue and white 'floral' dish, Ming dynasty, Yongle period (est £100-200,000), and an imperial embroidered *kesi* panel of Puxian, Qianlong period (est £150-250,000).
● The Arts of the Islamic World and India auction is on 29 October

HONG KONG AUCTIONS

REVERENCE 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 (Devī) 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, which is one of very few large-scale bronze statues from

“
Durga is depicted in the decisive moment of her conquest as she subdues the buffalo
”

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 Dragma Gyalsen (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, est HK\$5-7 million, Bonhams, Hong Kong

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