

# ASIAN ART IN LONDON 2026

## IN GALLERIES

Asian Art in London (AAL), the 29th edition, runs from 27 October to 6 November. This year AAL has reorganised and has gone to The Lavery (formerly known as Cromwell Place) in South Kensington to group most of the dealer participants together, complementing the shows in the permanent gallery spaces and temporary shows around the central London.

• For an up-to-date list of participants, visit [asianartinlondon.com](http://asianartinlondon.com)

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

• The Asian Art in London launch party is at The Lavery, 4 Cromwell Place on 29 October, between 18.30-20.30



Tree of Life, screen print and hand embroidery on linen, 81 x 56 cm, Anrad Gallery

## AT THE LAVERY

South Kensington, 29 October to 3 November  
Anrad Gallery, AstaGuru UK, Hanga Ten, Rob Dean Art, Runjeet Singh Gallery, Simon Pilling, Slaats Fine Art

Japanese art is represented this year with **Hanga Ten's** exhibition, *Contemporary Japanese Prints and Paintings – Now and Then*, featuring workings from the 1960s to the present day. The show highlights work from Clifton Karhu, Daniel Kelly, Katsunori Hamanishi, Toko Shinoda, Joel Stewart, and Nana Shiomi, among others.

**Simon Pilling's** selection of Japanese objects includes ancient and contemporary lacquerware from Japan. Much of lacquer's allure lies in its mystery – shadows complete the objects, imparting a rich, dense presence that will be diminished, if not destroyed, by the harsh glare of contemporary lighting. The appreciation of Japanese lacquer, *urushi*, resonates with many of



Thief (2026) by Daniel Kelly, woodcut and chine collé on Echizen paper, Hanga Ten



Ritual sake bottle, heishi, Muromachi period, 15th/16th century, red and black lacquer, negoro ware, 24 x 32.5 cm, Simon Pilling



Carved lacquer hibiscus tray by Tamakaji Zokoku (1806-1869), Edo period, 19th century, carved lacquer, choshitsu, 27.3 (diam.) x 2.5 (height) cm, accompanied by a signed and sealed tomobako, Simon Pilling

Japan's traditional aesthetic concepts – *Ikki*, *Wabi*, *Sabi* and *Yo-no-bi*. This collection of objects invites viewers to reflect on these values and their increasingly universal importance to our lives today: memories of past events and lives, important moments in everyday rituals.

The pieces span 600 years – from 15th-century to contemporary work, from anonymous craftsmen to Living National Treasures recognised by the Japanese government for their essential role in continuing Japan's unique artistic history.

**Slaats Fine Art's** exhibition is entitled *Ancient Echoes, New Perspectives II*, featuring Chinese works of art, encompassing ceramics, jade, bronzes, cloisonné enamels and lacquerware. These historic works are complemented by a considered group of contemporary paintings and artworks by emerging Asian artists, creating a dialogue between tradition and contemporary practice.

**Rob Dean** is showing a selection of Indian paintings including an illustration from the *Devi*



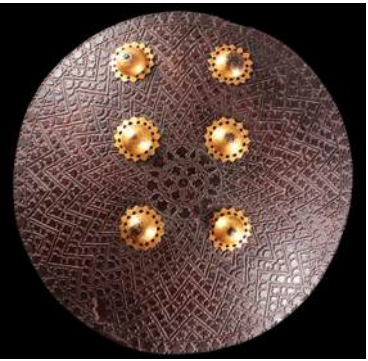
An illustration from a Markandeya Purana series, The Devi attacks Sumbha's Demon army, Kangra, India, opaque pigment on paper heightened with gold, 1820-1840, Rob Dean

*Mahatmya*, itself an episode from the *Markandeya Purana*, where the might of the Devi and her *sakti* force is brought to bear on Sumbha's demon army. Theologically the *Devi Mahatmya* and the slightly later *Devi Bhagavata Purana* present the Goddess as the supreme source of all divine power. These goddess traditions were closely influenced by tantric rituals and ideologies which were evidently popular in the courts of Guler, Kangra and Mandi, where the subject is frequently depicted through paintings. Other works include a 19th-century illustration for a *Shiva Purana* series depicting the sage Shuka reciting stories from the Shiva Purana, from Kangra, and a Company School study of a male Emerald Dove, North India, watercolour on paper from around 1800.

**Runjeet Singh Gallery's** exhibition is entitled *2,000 Years of Art from the Indian Subcontinent: From Ancient Traditions to Contemporary Practice*, and traces 2,000 years of South Asian art through a curated collection of antique, modern, and contemporary artworks and objects. Singh has expanded his expertise in antiques to include modern and contemporary art, and this exhibition explores continuities in craftsmanship, imagery, and cultural tradition, while forming dialogues



An archaic silver and gold inlaid bronze vessel, fanghu, Qing dynasty, 18th century, Mark Slaats Fine Art



Carved leather shield, Bidar, Deccan, 17th/18th century, diam. 56 cm, Runjeet Singh Gallery

between artworks across centuries and geographies. Highlights include a 17th-18th-century carved leather *dbal* (shield) from Bidar in the Deccan. The radiating star pattern is associated with two Bidriware objects in international museum collections. It is mounted with six gilt-iron bosses. A highlight of the contemporary works on offer is *Sector 10 (II)* by Coventry-based painter, Suminder Virk, whose distinctive application of fine lines of oil paint draws on traditional *mehndi* or henna techniques while reflecting the Brutalist architecture of her home city of Chandigarh.

Indian contemporary art is represented by **AstaGuru**, who are presenting *Shifting Ground*, works by Tom Vattakuzhy, marking the first London solo exhibition of this Indian artist. Tom Vattakuzhy is a contemporary Indian painter whose work is distinguished by its evocative treatment of light, memory, and the quiet drama of everyday life. Rooted in observation yet deeply psychological in tone, his paintings often depict solitary figures, animals, and domestic interiors, rendered with a cinematic stillness that invites contemplation. Carefully composed, his scenes suspend figures and objects in moments of pause and introspection, blurring the boundaries between reality and imagination through references drawn from everyday experience, art, literature, and cinema. Vattakuzhy hails from Kerala on



Sector 10 (II) (2026) by Suminder Virk (b 1969), acrylic on canvas, 80 x 80 cm, Runjeet Singh Gallery

India's southwestern coast, a region whose history has been shaped by centuries of trade and political transformation. Central to the global spice trade, Kerala drew Arab, Portuguese, Dutch, French, and British powers to the Malabar



Bird and Egg (2026) by Tom Vattakuzhy, oil on canvas, 182.8 x 76.2 cm, AstaGuru



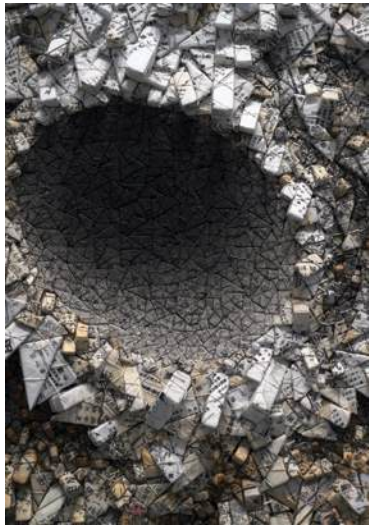
Candle and Cats (2026) by Tom Vattakuzhy, oil on canvas, 91.4 x 60.96 cm, AstaGuru

Coast over centuries, reshaping the region's economy, architecture, and social fabric. In the early 20th century, Kerala's deeply entrenched caste system and anti-colonial struggles gave rise to strong reformist and communist movements, culminating in the election of the world's first democratically elected communist government in 1957. These historical and political currents quietly permeate Vattakuzhy's work, entering not as scenery but as atmosphere: farmers, migrants, fractured households, moral tremors, and silences charged with quiet weight. Kerala appears less as a backdrop and more as a lived social and psychological condition shaped by layered histories of labour, caste, and displacement. This tension between the intimate and the larger social landscape is central to Vattakuzhy's practice.

## IN THE GALLERIES AND BY APPOINTMENT

**Alice Williamson** is exhibiting for the first time as a new gallery in a space at **Daniel Crouch Rare Books**, Bury Street, St James, from 29 October to 4 November. It is a return to the event for Alice herself, who took part for many years with Priestley & Ferraro and served as a board member. The exhibition focuses on early Chinese and Korean ceramics and works of art and will feature a group of Song ceramics from important private collections. There will be two handling sessions during the exhibition. More information on [asianartinlondon.com](http://asianartinlondon.com) for information and booking details.

**Sundaram Tagore Gallery** are showing in their Pall Mall gallery, from 9 October to 5 December, works by Korean artist Chun Kwang Young. Chun Kwang Young



From the series Aggregation 26 (2026) by Chun Kwang Young, mixed media with Korean mulberry paper, Sundaram Tagore



Moulded qingbai flower-shaped cosmetic box and cover, Southern Song dynasty, diam. 10.1 cm, the box is covered with a clear blue glaze with characteristic pools of a darker tone and would have been used to hold cosmetics, Alice Williamson Asian Art

(b 1944, South Korea), who is internationally recognised for his *Aggregations*, an ongoing series of sculptural reliefs composed of thousands of individually wrapped triangular forms made from traditional Korean mulberry paper, or *hanji*, often sourced from antique books. Each unit, carefully folded, dyed, and assembled, embodies fragments of memory, history, and human experience. At once organic and architectural, Chun's intricate structures evoke landscapes that appear both ancient and otherworldly. The exhibition's opening reception coincides with Hangul Day, a Korean national holiday that celebrates the creation of the Korean alphabet called Hangul—a simple, scientific writing system that helped improve literacy and shaped Korean identity.

In Mayfair, **Eskenazi Ltd** is holding launch for *1935 The International Exhibition of Chinese Art*. **Francesca Galloway** is open by appointment in Holland Park. This



Sancai and blue glazed 'peacock feather' pattern jar, Tang dynasty, height 16 cm, with bright sancai glaze, this 'peacock feather' pattern jar is of 'wannian guan' (ten-thousand-year jar) shape, one of the most appealing and characteristic Tang dynasty profiles, Alice Williamson Asian Art

year's show is entitled *Observed & Imagined, Indian Painting 17th-19th Century*, alongside a new catalogue illustrating this group of paintings. Highlights from the show include a painting from Raghogarh depicting a young, standing yogini (*khadesvari*). Her practice requires her to remain upright, even when asleep, and her only support is a swing (*jhula*). Her legs and feet are shown swollen from having stood for so long, indicating that the novice is in the early days of her practice. This appears to be the only physical meditation practice (*tapas*) that women are ever shown doing in Indian painting. In Prince Sulaiman Jah in Procession, a high-spirited mood ripples through this procession. The painting features an adolescent prince astride a lavishly caparisoned prancing white steed. Basking in the colourful pageantry of the event and the golden light of

sunset is Sulaiman Jah (18 October 1792-28 June 1862), the seventh son of Nizam 'Ali Khan (r 1762-1803), ruler of the powerful Asaf Jahi dynasty based in Hyderabad. The painting is attributed to Venkatchellam, the master artist at the Hyderabad court.



Prince Sulaiman Jah in Procession, Deccan, Hyderabad, attributed to Venkatchellam, circa 1804, Opaque pigments and gold on paper, folio 29.5 x 41 cm; painting 27.3 x 39 cm, Francesca Galloway



Standing Yogini (khadesvari), Central India, Raghogarh, circa 1690-1700, opaque pigments on paper, 25.2 x 18.2 cm (including border), Francesca Galloway



## Asian Art in London

29 October – 10 November 2026

[asianartinlondon.com](http://asianartinlondon.com)

Image: Rob Dean Art