

Outstanding choices to make

Asian Art in London annually celebrates outstanding examples of art and antiques offered by auction houses and dealers through a series of awards. Here are the items shortlisted this year in the three award categories. The winners will be announced at the launch party held in The Lavery, Cromwell Place, South Kensington, on the evening of October 29. As a co-sponsor of the awards, ATG is a member of the judging panel.

The *Antiques Trade Gazette* award for an outstanding Asian work of art from an auction house



CHRISTIE'S

Pair of monumental bronze vessels (jian), spring and autumn period (770-476BC), 2ft 4in (71cm) diameter

Jian of this particular shape, impressive size and decoration are rare, especially as a pair. Of the other massive spring and autumn vessels known, their closest parallel is the Zhi Jun Zi jian in the Freer Gallery of Art. The elegant, interlaced designs are associated with the bronze foundry at Houma Niucun, a major production centre from the late sixth to mid-fifth century BC. They were last sold at auction in 2001.



SOTHEY'S

Ming dynasty yellow-ground blue and white 'pomegranate' dish, Xuande period (1426-35), 12in (30cm)



This dish bears all the hallmarks of the finest early Ming porcelain. From its appreciation of negative space to the rich painterly quality of the cobalt design, the fineness of the 'burnt rice' clay body and the experimental yellow enamel, it underlines the exacting standards, extraordinary skill and creativity of the Xuande imperial kilns. The design proved a prototype for imperial ceramics in the ensuing centuries and was both admired and emulated by the Qing emperors. The dish, in perfect condition, is one of only five published examples. It has a long French provenance and was last sold by judicial order in March 2008 by auctioneer Vincent Dragon of Chatou.



ROSEBERYS LONDON

Qing dynasty famille rose 'baoxianghua' vase, Qianlong or Jiaqing period, 2ft 1in (62cm) high

The term minyao porcelain refers to those pieces produced primarily for trade or use by the general population rather than for the imperial household.

This extraordinary vase, with an unglazed base and no reign mark, represents the very best minyao porcelain produced in a private kiln. Reminiscent of Qianlong falangcai wares, the body is decorated in vivid enamels with the baoxianghua, a fusion of the lotus, peony, and chrysanthemum, against a 'simulated sgraffiato' pink and puce ground. The medallions of archaic dragons in combat add a comical touch. The vase comes from a London collection of a Greek shipping family and is thought to have been acquired in China in the 1960s.



ASTAGURU

Tom Vattakuzhy (b.1967), Drift, oil on canvas, 2026, 5 x 6ft (1.5 x 1.8m)

Vattakuzhy paints subjects referencing his native Kerala. In this imagined scene, three figures interact in a shelter with a roof 'thatched' by a political poster referencing the promises of the communist movement that shaped much of the state's modern history. A child reaching upwards offers optimism and hope.



The Apollo award for an outstanding Asian work of art from a dealer

ANRAD GALLERY

Tree of Life, 2026, screen printed and hand embroidered on linen, 5ft 8in x 3ft 8in (1.73 x 1.12m)

India's embroidery traditions are distinguished by intricate craftsmanship, vibrant colour and an extraordinary diversity of stitches and techniques. This wall hanging, made in a workshop in Delhi, achieves remarkable depth and tonal variation. The whimsical scene is based on a chintz panel in the V&A.



ALICE WILLIAMSON ASIAN ART

Tang dynasty (618-907) square 'lion and grapevine' bronze mirror, 3 3/4 x 3 1/2 in (9.5 x 9 cm)

This bronze mirror is unusual for its rare square shape (most are circular) and the particularly high quality of its casting. As the decoration includes elements common in Western art of the period (the lion and grapevines), it evokes a 'golden age' of Tang international trade and cultural exchange. The mirror comes from a French collection, having been purchased in France in the early 1950s.



SIMON PILLING

Edo period, early to mid-19th century carved lacquer hibiscus tray by Tamakaji Zokoku (1806-69), 11in (27cm)

Unlike many pieces of Japanese lacquer that use the *makie* technique, this hibiscus-flower tray is boldly carved through around 200 layers of red lacquer to depict both the front and rear of the flower head. Zokoku's study of lacquer works from Thailand, Myanmar and China held in Kyoto's Higashi Honganji and Daitokuji temples prompted his interest in non-Japanese techniques, particularly *kinma* (incised and colour-filled design), *zonsei* (painted and incised design), and *choshitsu* (carved lacquer). A similar tray was included in a publication marking the centenary of the artist's death.



The Modern & Contemporary Asian Art Awards

SUNDARAM TAGORE GALLERY

Aggregation 26 – JU034, 2026, Chun Kwang Young (b.1944), mixed media with Korean mulberry paper, 5ft 5in x 4ft 6in (1.65 x 1.37m)

A new work from Korean artist Chun Kwang Young's acclaimed *Aggregation* series. These tactile reliefs comprise thousands of individually wrapped and dyed triangular forms made from 19th century Korean mulberry paper, or hanji. They are built using pages from 19th century Chinese and Korean textbooks.



SCHOENI PROJECTS

Fast(?)ener, 2026, Go Hung (b.1980), elm, 2ft 1in (64cm) Directly from Artist

Fast(?)ener was created by the artist during his 2026 residency with Schoeni Projects in London. Go Hung used elements from a damaged Qing elm side table, made without glue or fixings, and carved by hand this oversized wooden screw, the standard modern fastening in flat-pack furniture production.



Image courtesy of the artist and Schoeni Projects



SLAATS FINE ART

Edward Hongyi Jia (b.1996), At Long As Last Love – Sunrise, porcelain panel, 2026, 2ft 11in x 2ft 8in (89 x 80cm)

Edward Hongyi Jia's formative years were spent in his family's aquarium shop in Beijing. Fish and aquatic motifs dominate his work that has recently moved from canvas onto ceramics. *At Long As Last Love – Sunrise* is part of a series of works that provide a very 21st century take on the traditional painted porcelain plaque.

RUNJEET SINGH

Suminder Virk (b.1969), Sector 10 (II), 2026, acrylic on canvas, 2ft 8in x 2ft 8in (80 x 80cm)

Coventry-based Suminder Virk was born in Le Corbusier's planned city of Chandigarh. Her series of paintings, formed using a henna core, consider its modernist European architecture through a personal, diasporic and female lens.

