

# Christophe Hioco

Asian Art in London

November 5-14, 2015

Exhibiting at  
Mackinnon Fine Furniture  
5 Ryder Street  
Saint James's  
London SW1Y 6PY



Amitayus  
Gilded bronze  
Tibet  
15<sup>th</sup> - 16<sup>th</sup> century  
Height: 18 cm



Buddha Sakyamuni  
Black stone  
Northeast India (Bihar, Bengal)  
Pala period, circa 10<sup>th</sup> century  
Height: 69 cm

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# BERWALD ORIENTAL ART

EIGHT TRANSITIONAL TREASURES

30th Anniversary Exhibition

26 October – 27 November 2015

八件过渡时期珍品：三十周年庆 年特展

十月二十六日到十一月二十七日



A magnificent brushpot  
Chongzhen period (1628-1644)  
Height: 20.8 cm

崇禎 经典笔筒  
高 20.8 厘米



CATALOGUE AVAILABLE  
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ASIAN ART IN LONDON  
5 - 14 November 2015

# SYMPOSIUM

Thursday 5 November 2015

The Royal Institution, 21 Albemarle St, Mayfair W1S 4BS

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

# ASIAN ART in LONDON

ASIAN ART in London (AAL) is now in its 18th year, and this autumn's event runs from 5 to 14 November. The event provides a platform for the promotion, exhibition and sales of Asian and Islamic World art with 52 dealers and galleries from the UK and overseas showcasing a range of works of art from South, Southeast and Central Asia, China, Japan, Korea, the Himalayas and the Islamic World, dating from antiquity to the contemporary, along with sales of Asian art at the fine art auction houses. Alongside the gallery shows, visitors can attend the plethora of museum exhibitions, lectures, gallery talks, study days and conferences, and auctions, which coincide with the Asian Art in London week.

THE LATE Night Openings start with Kensington Church Street on 7 November, St. James's on 8 November and Mayfair on 9 November, all from 5-9pm. Not all galleries participate in these late night openings, so refer to the AAL booklet or website for individual details. The AAL directory, includes maps and an events calendar and can be found in members' galleries, or can be obtained from the Asian Art in London, tel +44 (0)20 7499 2215, info@asianartinlondon.com.

Alongside gallery shows, there are museum exhibitions and events that coincide with Asian Art in London week. The AAL symposium on *The Psychology of a Collector* takes place at the Royal Institution in Mayfair on 5 November. There is a study day, *Analyzing Indian Textiles* at Morley College in Waterloo on 7 November to coincide with the *Fabric of India* exhibition at the Victoria and Albert Museum, and panel discussions on *New Perspectives on Connoisseurship* at Tomasso Brothers in St. James's on 9 November, as well as on *East Asian Art: Understanding the Market for Artistic Innovation* at Sotheby's Institute of Art on 12 November. The panel discussion *Stays in Conversation* at the British Museum is on 13 November and is a conversation with artists Qi Leslei and Ma Desheng, members of The Stars group who formed China's first avantgarde group, of which Ai Weiwei was also a member. There are several Asian and Islamic World art exhibitions in London (pages 10-13). Mark the 2015

anniversary of the opening of the Victoria and Albert Museum's Nehru Gallery, there is an 'India Festival' of exhibitions including *The Fabric of India* and *The Art of Indian Storytelling* both on display during AAL week. Leighton House, in Kensington, presents a photographic exhibition by Adel Quraishi, *Guardians of the Prophet's Mosque* (Al-Masjid al-Nabawi), which runs until 29 November. The Embassy of Japan's exhibition in Piccadilly is entitled, *Artists in a Floating World: Edo Woodblock Printing in the 21st Century* and runs until early December.

The annual gala party is on 6 November at The Mandarin Oriental Hyde Park, London and marks the 2015 UK - China Year of Cultural Exchange. Tickets cost £60 for this event and must be pre-booked through Asian Art in London, www.asianartinlondon.com.

## LATE NIGHT OPENING KENSINGTON CHURCH STREET

**Saturday 7 November**  
Gregg Baker Asian Art, Boardleys Antiquities, Marchant, Jorge Welsh Chinese Porcelain & Works of Art

Gregg Baker's exhibition this year is *Recent Acquisitions*, comprising Japanese folding screens and Buddhist works of art.

This year Marchant are concentrating on Chinese Jades with their fifth anniversary since 1987. Study Jades for



Six-fold paper screen painting in ink and colour on a gold ground, Japan, 17th century, Edo period 125 x 274.5 cm, Gregg Baker Asian Art

90 Years is accompanied by a catalogue that not only introduces the collection, but also celebrates the Marchant family being 90 years in business. The cover image is of the Hodgson Rhyton, one of the most important jades Marchant has handled. It was exhibited at the V&A in 1975 in the exhibition *Chinese Jade Throughout the Ages*. The exhibition comprises 90 jade pendants, bracelets, bangles, neck

bottles and objects for the scholars desk from the Song to Qing dynasties, many of which are imperial, four of which have imperial reign marks. Another highlight is a water buffalo with a boy seated on its back from the collection of the Marquis and Marquise de Ganay.

To celebrate AAL, Jorge Welsh is

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## The Silent Season: Images of Winter in Chinese & Japanese Paintings

5 November-13 November, 2015

At Deborah Gage Ltd.  
38 Old Bond St. Mayfair  
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Imperial date rhythm gong, height 16.2 cm, interior inscribed with a 62-character poem composed by the Qianlong emperor, four-character mark of Qianlong corresponding to 1792, Marchant



Candelabrum, China, Qing dynasty, Qianlong period (1736-1795), copper decorated with polychrome enamel, 34 x 22 x 11.5 cm, Jorge Weich



Reclining water buffalo, pale celadon jade, Qianlong period (1736-1795), 13.3 cm long and 8.9 cm high, Marchant

**Enamels on Copper.** In a letter from The Hague of 13 August 1728, the British Ambassador, Philip Doermer Stanhope regaled Henrietta Howard, Countess of Suffolk (1689-1767), with news of an exciting discovery. Describing a very particular sort of ware, wrought in metal and painted with 'china of all colours', the Earl's account is one of the earliest known records of Chinese painted enamels on copper in the West. This intriguing but little-studied group of objects were developed during the first half of the 18th century, predominately produced in the Qianlong period (1736-1795) and continuing into the 19th century. Made for the export and domestic markets, as well for the imperial courts in Beijing, this type of ware was referred to as *yang zi* in Chinese – literally 'foreign porcelain' – becoming known as 'Canton enamel' after the main centre of production in China. Produced in a range of forms, these copper objects were coated with an initial layer of white or turquoise enamel and over-decorated with designs in polychrome enamels, some of which are comparable to those found on Chinese porcelain. Catalogue available. Fleurdelys Antiquités is exhibiting their usual offering – *Masterpieces in Wood*.

**LATE NIGHT OPENING  
MAYFAIR**

**Monday 9 November**  
Albermarle Gallery, David Baker Oriental Art, Bernwald Oriental Art, Bras Fine Art, Prahlad Bobbar, Eskemas Ltd, One East Asia, Sam Fogg, Francesca Galloway, Kikodo, Sydney I. Moss, Nicholas Pitcher Oriental Art, Russi and Russi, Gallery Elena Shchukina, Staigern Rare Books, Vindroven Oriental Art, Yvon Heritage Jeweller

The Albermarle Gallery presents an exhibition of Jiang Shan Chuán's (b. 1979) oil on canvas entitled *China History Teller*, inspired by photographs the artist discovered on a trip to his Inner Mongolian hometown of Hohhot dating from the period shortly after the founding of the People's Republic of China until the Opening Up Reforms, resulting in his *Passé* series and *China Dreaming* series' catalogue available. David Baker features recent acquisitions of monochrome Chinese ceramics from the Song, Yuan and Qing periods and small bronzes and jades from the Ming and Qing periods, mainly from private collections, including an early 18th-century Chinese jade 'lion and cub' group from the Lady Horlick collection, whilst Nicholas Pitcher's exhibition on Chinese ceramics and bronzes from the Han to Ming dynasty and later Chinese monochromes includes a Chinese painted grey pottery sleeve dancer from the Han dynasty.

This year Berwald Oriental Art is holding two concurrent exhibitions. The first is *Eight Transitional Treasures*, which celebrates his 30th anniversary exhibition and shows blue and white Chinese porcelain produced from 1620 to mid-1670s, including a fine Chongzhen period (1628-1644) brush pot uniquely painted with three related scenes and an 'elephant leg' vase painted with Zhong Kui the demon queller illustrating the use of Daoist subjects during this period. Catalogue available. The second exhibition, *Out of the Blue*, features photographs by the Chinese photographer Zhi Guang Ju. Very few photographers have gained the distinction of becoming a Fellow of the Royal Photographic Society, based in Bath, and Mr Ju, who gained his FRPS in 2014, is currently the only one from China. This photographic show is a response to the exceptionally vivid work of the Transitional Period (1630-1680) painters on porcelain in Jingdezhen in China, with their use of highly refined cobalt-blue combined with outstanding skill in painting.

Ju, whose work can be characterised as 'abstracted nature', uses his camera like a painting brush, with tilts, sweeps and zooms, all within a single exposure. The technique is much influenced by the 6th-century Chinese art critic Xie He, who formulated the 'six principles of Chinese painting'. The most first and most important of these – indeed the guiding principle of Chinese art – is *qiyun shengdong*, translatable as 'spirit resonance, living movement'. Using his technique of moving the camera like a brush, Ju has employed this ancient principle in a 21st-century context, producing striking images, remarkable for their energy and representing a dramatic fusion between Eastern and Western approaches.

Prahlad Bobbar's exhibition, *Pigment, Form and Light: The Arts of India 1550-1900*, displays a selection of fine classical Indian paintings including Mughal, Rajput and Company, court objects and early photographs of India by Captain Linnaeus Tripe (the Tripe exhibition



Vision of an Elephant Hunt, attributed to Mir Kalan Khan, Lucknow, circa 1760, opaque watercolour and gold on paper, 21.5 x 13.2 cm, Prahlad Bobbar

Vishnu lies on a bed of the multi-headed snake Ananta, Tirupati, circa 1750, opaque pigments and gold on paper, folio 27.1 x 19.2 cm, Francina Gallowsay

Daoist Paradise Brushpot, Chongzhen period (1628-1644), 20.8 x 18.8 cm, Bernwald Oriental Art



Out of the Blue, photographs by Zhi Guang Ju, Bernwald Oriental Art

at the V&A ends on 11 October) and Dr John Murray. Highlights include a 17th-century imperial Mughal portrait of the poet Jami, made for the Emperor Jehangir by Keshav Das, 'Vision of an Elephant Hunt' by Mir Kalan Khan of the Indo-Islamic court of Lucknow and a folio from the Fraser album depicting an Afghan couple with a child painted for the British Resident in Delhi.

Gallery Elena Shchukina is participating in AAL for the first time with an exhibition entitled *Impermanence: The Art of Microbiology*. Impermanence, the idea that all matter collapses, resonates through the work of Korean contemporary artist, Seung-Hwan Oh. Elements of microbiology have been incorporated into Seung-Hwan Oh's photographic portraits which are disoriented by their meeting with bacteria which erodes the surface. The photograph is destroyed creating a disparity between what is still visible and what is lost as in Mickeymask.

Eskemas Ltd is exhibiting 10 new paintings by the contemporary ink master, Liu Dan (b.1953), *Transfigured Echoes: Recent Paintings by Liu Dan* alongside Raphael's drawing of *Saint Benedict receiving Maurus and Placidus*. Liu Dan is renowned for his pioneering ink paintings of abstract landscape compositions and scholars' rocks. The 10 recent works on show represent a new direction for the



Seated Guanyin, China, Kangxi dynasty (1662-1722), height 17.8 cm, Vanderveen Oriental Art

artist, influenced by Renaissance drawings. The Raphael drawing on display inspired Liu Dan's large-scale highlight, *Releasings Pleats of Matter*. Catalogue available.

Sam Fogg is concentrating on stone this year in the exhibition *Jalic Stone Screens from Mughal India*. This year, Francesca Galloway is holding two exhibitions *Asian Textiles, 500 Years and Indian Graphic Art from The Paul Walter Collection*, one of the most significant collections of Indian art. Highlights include a group of important Indian silks, Ottoman weaves and embroidered textiles, and Baghdad woven textiles. Customers include a coat made for Maharaja Kameshwari Singh Bahadur made out of French Art Deco silk and a lavishly embroidered lady's robe from Ottoman Turkey.

*The Silent Season: Images of Winter in Chinese and Japanese Paintings* is the title of New-York based gallery Kikodo with the influence and knowledge that winter is coming and the silent season is almost here. These emotions are forever with us in Western literature in 'woods lovely dark and deep' and in the East where a rush-cloaked fisherman in a lone skiff plies a river thick with cold through the poetry of the masters. With these thoughts, Kikodo is presenting a selection of Chinese and Japanese paintings that embody winter's spirit capturing its beauty



Ink Nude 4 (1987) by Ma Desheng, ink on Chinese paper, 68 x 127 cm, Russi & Russi



*Taibu Rock of the Shayan Garden (2015)*  
by Liu Dan  
(b 1953),  
ink and colour  
on paper,  
309 x 199 cm,  
Estimote Ltd



*Haruk on Wintery Branch*  
by Nakabayashi Chikuto  
(1776-1853),  
hanging scroll, ink  
on silk, 129.2 x  
57.9 cm, Kailaba

along with its bleakness. In one painting, a reconciliation between beauty and brutality is achieved by Chikuto in a painting of a hawk on a wintry branch, the image of the hawk conveying nobility of spirit within the majesty of an unforgiving, frigid world. This year Sydney L Moss gallery have turned their attention to Japanese art in the exhibition *Boxing Clever: Ino and Suzaribako of Rure Boney*.

Singapore-based One East Asia's

*Contemporary Art in Southeast Asia* that highlights works by contemporary Southeast Asian artists. Rossi & Rossi are presenting works by one of China's most distinguished artists, Ma Desheng (whose work is also on show at the British Museum) at their new gallery at 27 Dover Street.

Ma was a founding member of the avant-garde *Xinying* (Stain) Group that mounted exhibitions after the cultural revolution which included artists Huang Rui, Wang Keping,

on page 12-13 of this issue.) A selection of his boldly graphic, monochromatic woodblock prints from the late 1970s to 1980s, as well as serene ink paintings from the late 1980s are on show, as well as a few works from his large series of paintings of rocks from 2007-2012.

The Netherlands-based ceramics dealers, Vanderven Oriental Art, are exhibiting recent acquisitions of Chinese enamel on biscuit porcelain alongside Chinese pottery figures.

**LATE NIGHT OPENING**  
**ST JAMES'S**

**Sunday 8 November**

Alta Gallery, ArtChina, Raquelle Azran Vietnamese Art, Rosemary Bordini, Jan van Beers Oriental Art, Joost van den Burgt, Brandt Asian Art, Cohen & Cohen, Rob Dean Art, Duchange and Riche, Malcolm Fairley, Fitzgerald Fine Arts, Fong & Lynch, Gersonor Gallery, Nicholas Goodley, Christophe Hoco, Ben Janssens Oriental Art, Kerst Antiques, Littleton & Hennessy, Simon Pilling, Priestley & Firraro, Simon Ray Inghin & Islamic Works of Art, Still Fine Art, Rungt Singh, Jacqueline Simcox, Hanga Ten, Grace Tsunagi Fine Art, the Truman Collection, Jonathan Tucker & Arleisa Tuer Asian Art.

Exhibiting for the first time at AAL is arms and armour specialist from Warwickshire, Ranjeet Singh whose exhibition, *Arms and Armour from the East* displays a range of pieces from Indian, Persia, China, Tibet, Bhutan, Japan, Korea, Malaysia and Indonesia, including a large 18th-century Malay, or Brunei, beach-loading Lantaka Cannon with a dragon head muzzle, an 18th-century sword from the personal armoury of Tipu Sultan with the gilt pommel in the form of a tiger head and the larger tiger paws decorated in bubi tiger stripes in typical Tipu fashion, a fine Ceylonese silver and gold mounted *Pisu-Koitta* or Kandyan knife, and an 18th-century Tibetan spear head. Catalogue available.

Actis Gallery specialises in emigrée art in 20th-century Paris and presents *In Search of the Soul*. This is a solo exhibition of 18 ink-on-paper works by Gao Xingjian (b 1940), the Chinese artist and winner of the Nobel Prize for Literature in 2000, who now lives and works in Paris. Exhibiting at AAL for the first time, ARTCHINA presents the exhibition



*Wood statue of a pair of puppies, signed Jugoku Tokyo, circa 1850, 3.2 cm, Rosemary Bordini*

*Rise or No Rise* comprising a series of silk-screen prints by Shanghai-based printmaker Liu Zhiping, whilst at the Grosvenor Gallery the artist is Pakistani Sadequain - also from Paris.

Raquelle Azran's show is *Nudes and Narratives from the Mekong*, featuring painting in lacquer on wood, watercolours, woodblock prints and oil on canvas by Vietnamese contemporary artists such as Phung Pham (b 1934), who was inspired by the minority tribes to produce stylised female nude paintings in lacquer on wood. Other artists include Hoang Tich Chu (1912-2003), a student and later lecturer at the Ecole des Beaux Arts in Hanoi who was awarded the Ho Chi Minh Prize, Luu Cong Nhan (1931-2007), Dinh Thi Tham Poong (b 1970), a female artist of minority hill tribe ethnicity who works in watercolours on handmade paper.

Rosemary Bordini presents her exhibition of Japanese *netade*, *ojime*, *ino* and *kozuresatsu*, including a 19th-century wood *tomato* carved by Matsuzada Sukeraga with inscription, produced for Kato Somo, a member of the Japanese shogunal mission of 1860 to America.

*Continued on page 20*



**RAQUELLE AZRAN**  
**VIETNAMESE**  
**CONTEMPORARY**  
**FINE ART**

**NUDES AND NARRATIVES**  
**FROM THE MEKONG**

6 - 11 November 2015

Exhibiting at  
Gay Peppiat Gallery  
6 Mason's Yard  
Duke Street, St James's  
London SW1Y 6BU



Autumn exhibition schedule:  
Chelsea, New York (Sep 9-13)  
Paris (Oct 22-26)  
Hamburg Messe (Nov 18-22)

Raquelle Azran  
320 East 57th Street  
New York, NY 10022, USA  
+1 212 715 0960  
OR Mobile (during event)  
+44 (0)7906 628 640  
Gallery (during event)  
+44 (0)20 7940 5898  
raquelle.azran@peppiat.com



Photo: Bill Platt/Photography, London Light Works, 2007; Rosemary Bordini and Malcolm Fairley; Estimote Ltd

Photo: Pham, Rosemary Bordini, 2010; Gersonor Gallery; J. Littleton



*Marchers (2013)* by Gao Ningjian, ink on paper, 84 x 110 cm, Athis Gallery



*Nude at Leisure (2008)* by Phung Pham (b.1934), lacquer on wood, Vietnam, Raquelle Artwin

*Illustration to the Shāngri Rāmāyana, The Arrival of Garuda, Book VI, Lakshanda, Kala or Bala, India, circa 1700-1710, opaque pigment on paper, Rob Dean*



Rob Dean showcases *Indian Paintings: from Miniature to Modern*, a selection of classical Indian paintings including Pahari miniature paintings from the courts of Jammu, Mandi, Kangra and Guler. The highlight is an early 18th-century Kulu, or Bahu, painting from the *Shāngri Rāmāyana*, one of the most important narrative series of paintings from the Panjab Hills, entitled, *The Arrival of Garuda*. As a counterpoint to these classical paintings is a group of early works on paper by the modernist master, Francis Newton Souza. Completed in the late 1940s and early 1950s, they represent some of the earliest examples of the artist's work rendered in Expressionistic, Fauvist and Modern styles, revealing how Souza experimented in this early period of his career to create his own unique visual vocabulary.

Makohn Fairley's exhibition, entitled *Works of Art of the Meiji Period*, comprises Japanese metalwork, *cloisonné* and lacquerware that includes a 19th-century pair of Imperial Presentation *cloisonné* vases by Aodo Jubei. Another exhibitor showing Japanese art is Grace Tsunagi with works of art of the Meiji, Taisho and early Showa periods that feature lacquer, metalwork, *cloisonné* and *inro*, including a fine lacquer painting of a thatched farmhouse by Shibata Zeshin (1807-1891), the master lacquerer and painter of late Edo to Meiji period.

Oliver Forge and Brendan Lynch present Indian and Islamic works of art, including 17th- to 19th-century Indian miniature paintings, a



*Indian bronze vase simulating iron, decorated with *inro* from a *darab* and *kazub*, worked in *shibubhi*, silver with *shabudo*, signed Seimin with *kakihan*, circa 1900, height 24 cm, Malcolm Fairley*



*Pail Chaug Temple by Thomas Child (1841-1898) from 'Views of Peking & its Vicinity' series, albumen print etched in the glass plate, 24.2 x 18.8 cm, Nicholas Grindley*



*Palm leaf fan with ivory handle and finial, Ceylon, circa 1800, diam. fan 39 cm, Forge and Lynch*



*Moon Dance (2015)* by Sarah Brayer, poured mulberry paperwork with *washi*, silk and pigment, 79 x 107 cm, Hanga Ten

fragmentary 11th-century Pala stela depicting a now headless standing Buddha from Bengal, or Bihar, a group of works of art from Ceylon, including a rare palm-leaf fan with silver-gilt mounts and a bronze figure of Buddha, all dated to around 1900.

Returning to AAL is Nicholas Grindley, who is exhibiting a group of photographs depicting early images of China, mainly by Western photographers such as Thomas Child (1841-1898) and his albumen print, part of the series, *Views of Peking and its Vicinity*. This has been printed in the oval shape and depicts the Pail Chaug Temple, signed and dated 1875.

Christophe Hoc is once again showing the gallery's strengths, the *Arts of India, Himalayas and Vietnam*. A highlight of the exhibition is a bronze figure of the Hindu god Vishnu from Southern India, Vijayanagar period, 16th to 17th centuries, from a private collection in France.

At Hanga Ten, contemporary artist Sarah Brayer's work is on show in *Luminosity Meet the Artist*. Brayer uses new ways of expressing the Japanese tradition of *washi* and is renowned for her large-scale, poured *washi* paperworks and aquatint prints. Based in Japan, she describes her work as 'painting with liquid paper' as her technique entails pouring dyed vats of pulp into large screens and manipulating the movements of the



*Silver gilt box with openwork design, Qing dynasty, 19th century, diam. 13.2 cm, Ben Janssens*



*Hindu god Vishnu, bronze, Southern India, Vijayanagar period, 16th/17th century, height 66 cm, Gallery Christophe Hoc*

slowly draining water to create a pictorial effect.

Ben Janssens presents an exhibition of Chinese metalwork comprising bronze vessels from the Shang dynasty, silver gilt boxes and figures of the Buddha from the Tang to Song dynasty. A new participant to AAL, Kent Antiques showcases fine examples of traditional Islamic art forms, including calligraphy, textiles, ceramics, metalwork and lacquered works, featuring a rare 16th-century Ottoman velvet panel. Littleton & Hennessy present selected pieces from the Robert H. Blumenthal Collection of Bamboo Carvings, including a large carved bamboo 'Eight Immortals' brush pot, attributed to Gu Joe from the Qing dynasty, Kangxi period. Gu Joe was one of the most celebrated carvers



*Orpiment* by Ando Saeko (b.1968), enhanced lacquers, wash, egg-shell and metal inlays on a wooden panel, Japan, 45 x 90 cm, Simon Pilling



*Jichou papersat-flower decorated tubular, Southern Song dynasty (1127-1279), diam. 17.2 cm, Pinstrip of Pottery*



*Radha Meditating, ascribed to a master of the first generation after Narayana, an illustration in a Gita Govinda series, India (Kangra), circa 1730, Opaque watercolour heightened with gold on paper, 15 x 25.4 cm, Simon Ray*

during the Kangxi period as illustrated by the depth and level of detail of this carved brush pot illustrating the 'Eight Daoist Immortals' crossing the sea on a raft to attend the Conference of the Magical Peach.

Simon Pilling is holding his 10th anniversary exhibition this year. He specialises in showcasing artistic developments of Japanese art in the 20th century to the contemporary, especially lacquerware. This exhibition features ceramic, metal, wood and work on paper in addition to lacquerware, notably a work by contemporary lacquer artist Ando Saeko, who combines the traditions of Vietnamese lacquer painting, *sonmai* with Japanese lacquer techniques illustrated in his work, *Orpiment*, whose message is that the gorilla must not suffer extinction.



*Important Ottoman velvet panel, Turkey, 16<sup>th</sup> century, 173 x 123 cm, Koell Antiquary*

*Portrait of a Punjabi in British India (1898) by Hubert Vos (Maastricht 1855-Neuport 1935), oil on canvas, 74 x 59 cm, Koell Fine Art*



*Katsun (1999) by Ray Marimura (b 1948 Japan), woodblock print on mulberry paper, edition 30, 45 x 30 cm, The Tolman Collection*

There is also a solo exhibition entitled *Ray Marimura: Japanese Prints Reborn* that is courtesy of the Tolman Collection. Ray Marimura (b 1948) is an artist who originally worked with oils, producing works with geometric style abstractions. Turning his hand to woodcut, and lino prints, he creates intricate designs and textures on mulberry bark *tesu* paper with the intention to express something spiritual in his landscape works, in a contemporary sense.

In their St James's gallery, Jonathan Tucker and Antonia Tozer presents are showing a selection of sculptures from India, Southeast Asia and China, featuring a pair of 1st- to 2nd-century Kushan period monumental mottled red silt, Mathura sandstone figures of nanae spirits - a *yaksha* and lower torso of a *yakshi* recalling the *Salabharjika* or tree fertilising posture found in ancient Indian sculpture.

JASLEEN KANDHARI



*Ceylonese silver and gold mounted Piba-Kaetta, or Kandyan knife, the 17th/18th century, Ranjeet Singh*



*Lacquer painting of a thatched farmhouse (1888) by Shibata Zeshin (1807-1891), 88 x 67cm, Grace Tomagel*

Priestley & Ferraro are concentrating on Song ceramics and works of art. Simon Ray, as usual, holds an Indian & Islamic Works of Art exhibition with an illustrated catalogue of 72 works of art. Koell Fine Arts, from the Netherlands, has organised *From Distant Shores: Export Art from Southeast Asia and the Far East*, with works of art from 17th to 19th century, including an oil on canvas signed *Portrait of a Punjabi in British India* by Hubert Vos. Hubert Vos is best known for his life-size portrait of the Dowager Empress of China, Tzu Hsi, in 1905, for which he was bestowed as commander of the Double Dragon.



*Head of a Bodhisattva, Gandhara, 4th/5th century, greenish grey schist, height 41cm, John Eskenazi*



*Ganesha, South India, Tamil Nadu, late Chola period, 13th century, bronze, height 66 cm, John Eskenazi*

**BY APPOINTMENT ONLY**

John Eskenazi presents an exhibition of fine Gandharan sculptures and Indian and Himalayan works at his gallery in Little Venice, available to view by appointment only (by phone or email), including weekends, from 14 October to 14 November. Highlights include an early Gandharan grey schist depicting the emaciated Bodhisattva from the 2nd/3rd century, a later Gandharan grey schist head of a Bodhisattva from the 4th/5th century, and a late Chola period bronze figure of Ganesha from Tamil Nadu from the 13th century.

**John Eskenazi**  
PO BOX 55621  
London W9 2XA  
T: +44 (0)20 7409 3901  
info@john-eskenazi.com  
www.john-eskenazi.com

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