

APART FROM GALLERY shows and museum exhibitions, there are many other events organised around the main week. There is a course, starting 4 November, entitled *The Sultans and Maharajas of India*, at SOAS. A study day at the Victoria & Albert Museum on *Silver from the Malay World* on 25 October, a one-day workshop (two options, 6 or 7 November) on Japanese *doisomé* at the Victoria and Albert Museum. A symposium on two South-African born Asian artists starts at the Courtauld Institute on 9 November.

Other events at this time include a four-part lecture series *India: Treasures of the Deccan*, sponsored by the Bagri Foundation, to be held at the Brunei Gallery, SOAS, starting 2 October. And, on 5 and 6 December, the V&A is organising an international conference on Chinese painting to coincide with their major exhibition (see News in Brief, page 2 of this issue).

A little earlier than Asian Art in London, is a conference on Chinese Painting, part of the Chinese Heritage conference series, at the Maritime Museum in Greenwich, on 18 and 19 October.

There are Asian exhibitions at several of London's museums and institutions during this period (see our exhibition pages 28 and 29). At the British Museum there is *Shunga Sex and Pleasure in Japanese Art* that opens 3 October, the Brunei Gallery (SOAS), is

exploring Zoroastrianism in *The Everlasting Flame*, which opens 11 October, the Institute of International Visual Arts at Rivington Place has organised *Tagore's Universal Allegories*, which runs until 23 November, and Osterley House (west London), is showing *The Trappings of Trade* in association with the *East India at Home* project, until 3 November. The V&A have two exhibitions and a display of interest: a major exhibition of Chinese paintings: *Masterpieces of Chinese Painting: 700-1900*, which opens on 26 October, the exhibition *Pearls*, which runs until 19 January 2014, and the display of *Silver from the Malay World*, on show until 16 March 2014.

Out of London there is another *shunga* exhibition at the Fitzwilliam in Cambridge, *The Night of Longing*, and on show in Oxford, the Ashmolean has two exhibitions *South China Scenes: Lingnan School Paintings* from their collection, until March 2013 and *Indian Paintings from the Simon Digby Collection*, opening 8 October – all worth the trip out of town. The Museum of East Asian Art in Bath is celebrating its 20th anniversary with highlights from the donations, which is on until 5 January 2014.

Here is just a sample of the diverse range of gallery shows on offer this year. Asian Art Newspaper's website will have this information from early October onwards.



Selection of Chinese stands carved in zitan, boxwood and hongmu, 18th century, Fleurdelys Antiquités

Porcelain & Works of Art. The Roman Collection, London will be open by prior appointment only.

GREGG BAKER's exhibition this year is *Recent Acquisitions*, which takes place in their newly refurbished galleries in Kensington Church Street. Fleurdelys Antiquités' exhibition, *The Art of Display*, comprises a collection of Chinese wooden stands together with a selection of Chinese works of art. And Amir Mohteshemi is going with *Recent Acquisitions* for the title of his exhibition for Asian Art in London. The gallery specialises in Islamic and Indian works of art, featuring a range of items, from Mughal bronzes and Safavid ceramics to Indo-Portuguese furniture and Qajar tiles.

This year, Marchant is showing Chinese jades from a private collection: the Mr OJR Allen Collection. Mr Allen was a patent and trademark attorney who began collecting in 1977 and continued for 30 years. The exhibition contains 36 of the most important pieces from his personal collection, selected for their colour, form and quality. Of particular note are the double-horse group (no. 29), purchased in 1998 and the small water buffalo (no.15) purchased in 2001. A tour de force is the swallow scroll weight (no.23) purchased from John Sparks in 1986, displaying the wonderful feather work on the wings. The front cover piece, the plump rabbit (no. 28), in the creation of an artist in possession of a white stone who has produced a miniature sculpture to satisfy not only those who want good colour, but also a beautiful tactile artwork. Imperial jades are hard to find, particularly ones bearing an imperial reign mark. The jar (no. 24), with its Qianlong mark in period, and dragon and phoenix

by Jackson (2007-10-10), detail, ink and colour on silk, Gregg Baker



subject matter, points to an imperial order. A catalogue accompanies the exhibition.

Marchant are holding an exhibition and sale of the private collection of Dr. Lowell Young, comprising of Ming and Qing blue and white brushpots, *bitong*, made for the scholars desk. Lowell S. Young, MD, is director of the Kuzell Institute for Arthritis and Infectious Diseases in San Francisco, California and Clinical Professor of Medicine, Emeritus, University of California, San Francisco. He began collecting in the 1970s, set criteria and searched the world for high quality

pieces with Chinese landscape and figural scenes. The collection comprises 38 pieces, selected for their rich underglaze blue colour and quality of the drawing, all of Chinese taste, especially 15 brushpots, *bitong*, made for the scholars desk.

At Jorge Welsh's gallery, which has been recently refurbished, there will be a selection of recent acquisitions, including Chinese porcelain made for the domestic and export market.

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Plump rabbit with its head turned back, grasping a branch of fruiting lingzhi fungus in its mouth, Qianlong period (1736-1795), Jade, length 7 cm, Marchant